PART IV
CATALOGUES
of Exhibitions490 and Sales491 and
Bibliographies
1780

490 Some exhibitions apparently were not accompanied by catalogues and are known only through press-notices of them.
491 Sale catalogues include only those devoted chiefly to Blake or with Blake in the title or of major collections of Blake’s pictures or writings. Minor sales, e.g., of single pictures or books, may be found in the index under the name of the owner or auction house or bookseller.

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

**REVIEW**

Candid [i.e., George Cumberland], Morning Chronicle and London Advertiser, 27 May 1780 (includes a criticism of “the death of earl Goodwin, by Mr. Blake”) <BB #1336>

1784

The Exhibition of the Royal Academy, M.DCC.LXXXIV. The Sixteenth. (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

Blake exhibited “A breach in a city, the morning after a battle” and “War unchained by an angel, Fire, Pestilence, and Famine following”.

**REVIEW referring to Blake**


Rending our ears asunder
With gun, drum, trumpet, blunderbuss and thunder, 492

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492 Pope, "First Satire of Second Book of Horace Imitated" (1734), ll. 25-26.
or perhaps, not going out of the art, for allusion, like Fuseli, but with the additional aggravation of an infuriating bend sinister.

It is quoted by John Baird, "Blake's Painting at the Royal Academy, 1784: A Reference", *Notes and Queries*, CCXXXVIII [NS XL] (1993), 458.

1785
*The Exhibition of the Royal Academy, M.DCC.LXXXV*. The seventeenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

**REVIEWS referring to Blake**

Anon., *Morning Chronicle and Daily Advertiser*, **28 April 1785** (Blake is mentioned in a selective list of exhibitors) <BB #815>

Anon., “Exhibition of the Royal Academy. (Concluded)”, *Daily Universal Register*, **23 May 1785** (“607. Gray’s Bard, W. Blake, appears like some lunatic, just escaped from the incurable cell of Bedlam. In respect of his other works, we assure this designer, that grace does not consist in the sprawling of legs and arms”) <BBS>

1798?
*A Catalogue of Prints Published by J.R. Smith* (c. 1798) <BB>

It is reproduced in Ellen G. D'Oench, "Copper into Gold": Prints by John Raphael Smith 1751-1812 (1999).
1809

William Blake, *Descriptive Catalogue* (1809)

**REVIEW**

[Robert Hunt], “Mr. Blake’s Exhibition”, *Examiner*, 17 Sept 1808, pp. 605-606 (a violent attack on Blake)

*<BB #1911>*

1812

A | CATALOGUE | OF THE | FIFTH ANNUAL | EXHIBITION | BY THE | ASSOCIATED PAINTERS | IN | Water Colours | - | AT THE SOCIETY’S ROOMS, | No. 16, OLD BOND STREET. | - | ADMITTANCE, ONE SHILLING. | *CATALOGUES, SIXPENCE*. | - | LONDON: | PRINTED BY J . MOYES, GREVILLE STREET, HATTON GARDEN. | - | 1812. *<BB>*
NEW LOCATIONS: Strathclyde (Scotland), Victoria & Albert Museum A very rare complete set of the Society’s catalogues (1808-12) was offered in Ken Spelman Catalogue Fifty-Two (2004), Lot 18, and is now in the Essick Collection. “The landlord seized the contents of the gallery in distraint of rent”\(^{493}\) including Blake’s Chaucer’s Pilgrims (Lot 254), “The Spiritual Form of Pitt” (279), “The Spiritual Form of Nelson” (280), and “Detached Specimens of ... Jerusalem”\(^{494}\) (324). Thomas Butts, who apparently owned “Nelson” and Chaucer,\(^{495}\) may have bought them – or bought them back – from the distraining landlord.

REVIEW referring to Blake

Anon., “The Water Colour Exhibition”, *Lady’s Monthly Museum*, NS, XII (**June 1812**), 340-346 (Blake’s “Sir Jeffrey Chaucer and the Pilgrims” “is a picture of mongrel excellence” and his “pictures 323 and 324" are “too sublime for our comprehension” [p. 344]. No. 324 is plates from Blake’s *Jerusalem*, but 323 is not by him at all; perhaps the reference is to his Spiritual Forms of Pitt and Nelson, Nos. 279-280) <**BBS, 350**>


\(^{494}\) Probably *Jerusalem* pl. 25, 32, 46 (*BB*, 262-263).

\(^{495}\) They were sold by his son in 1853. The history of “Pitt” is not known before 1882, when Samuel Palmer’s son offered it for sale at auction – Samuel Palmer was seven years old in 1812.
1820


Lists Blair’s Grave with Blake’s designs (1808).

1826 April 26

*Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington.* Saunders & Hodgson, April 26-29 1826 <BB>

The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima", not "Splendissima" as in BB #537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark & David Worrall [1999]).

1828 May 24

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 £157.10.0.499

1831 August 3-11


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499 Marc Vaulbert de Chantilly interprets the Wheatley code ("Norris KBO/e") for me. *BB* said they "were withdrawn at £52. 10s."
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 4 and 11 Aug 1831:
395 "The Marriage of Heaven and Hell [I, coloured 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]
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", pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, & Giles Mandelbrote (2001).

**1834 March 22, 24-27**

*Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq. Which Will Be Sold by Auction by Mr. Evans ... 22, 24-27 March 1834.* <New York Public Library>

“1450 A Collection of Drawings, in Colours, by the late William Robson, of heads ... A Collection rivaling almost in whim and extravagance the works of Blake.” (P. 64)

**1834 December 8 ff.**

*Bibliotheca Heberiana: Catalogue of the Library of the Late Richard Heber ... Sold by Auction, by Mr. Evans ... December 8, and Fourteen following days (1834) <BB> B. §A Catalogue of Heber’s Collection ... with Notices by J. Payne Collier, Esq., and Prices and Purchasers Names.* (London: Edward Lumley [1834])

**1834**

Quotes the description of *Songs* (U) in Rivington’s catalogue (1824) <BB #536>.

**1836 February 1-19**

*Catalogue of the Extensive and Valuable Collections of Books, Pictures, Drawings, Prints, and Painters' Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sivwright Esq. of Meggetland and Southouse,* Which Will Be Sold by Auction by Mr. C.B. Tait, In His Great Room, 11, Hanover Street, on Monday, February 1, and Sixteen following lawful days, at One O'Clock (Edinburgh: Printed by Thomas Constable, M.DCCC.XXXVI [1836])

Lot 1835 on 10 February was a "Volume of Drawings by Blake, Illustrative of Blair's Grave, entitled 'Black Spirits and White, Blue Spirits and Grey'"[^500] [sold for £1.5.0].

This "Volume of Drawings by Blake" for Blair's *Grave* presumably consisted of the 19 finished drawings which Cromek chose in 1805 from the forty designs Blake had made for *The Grave*.[^501]

[^500]: The quotation is from Thomas Middleton's *The Witch*, V, ii (often appropriately interpolated into 18th Century performances of *King Lear*, IV, 1).

[^501]: For a fuller account of the sale, see "Thomas Sivright and the Lost Designs for Blair's *Grave*", *Blake*, XIX [1984-85], 103-106; the information here did not make its way into *BBS*.

No other drawing or book by Blake has been traced to the collection of Sivright.

1843


The Blake lots are:

1120 *Visions of the Daughters of Albion* [E],

“tinted by the Author himself”, folio, £1.11.6

1121-1122 *Job*, £3.3.0 (plain) and £5.0.0 (India proofs)

1123 *Songs of Innocence and of Experience* [?V],

“coloured by the Author”, “2 vols in 1, 8vo, LARGE PAPER, morocco, gilt edges”, accompanied by quotations from Cunningham and Lamb, £5.5.0.

1845


The Blake lots are

717 *Job*, £2.12.6

718 *Jerusalem* [A], 100 plates, quarto, half calf, “neat”.

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502 It could also be *Visions* (A-D, I-N).

503 *Songs* (V) was also in the 1841 Henry G. Bohn catalogue. However, its edges are marbled (not gilt) and its binding is russia (not morocco).

504 Geoffrey Keynes & Edwin Wolf IInd, *William Blake’s Illuminated Books: A Census* (N.Y.: The Grolier Club, 1953), cite an 1843 Henry G. Bohn catalogue for Vine’s copies of *Thel* (O) and *Milton* (D) bound together, but Ruthven Todd, “The Bohn Catalogue and James Vine”, *Blake Newsletter*, IV (1971), 149, writes that “1843” is a misprint for “1848”, and *BB* p. 659, is so indiscreet as to say that “there appears to be no 1843 Bohn catalogue”. Though there is an 1843 John Bohn catalogue, it does not list Vine’s *Thel* and *Milton*.

505 Another copy of the catalogue is dated [1860] in the Bodley catalogue.
Visions of the Daughters of Albion [A], 11 pp., “beautifully coloured by Blake himself”, £4.4.0

“a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828, rare”, 10s 6d

“a Small Etching by him, representing Samson destroying the Lion”, 10s 6d

“Death of the Good Old Man”, print from Blair’s Grave, 7s 6d

“a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, signed and dated 1809, 4to. 2l.12s.6d.”

1848


The catalogue (without lot-numbers) includes

Milton [D] in 12 books, 50 prints, bound with Thel [O], 8 prints, £10.10.0

America [C], “folio, 18 curiously engraved plates, hf. bd.”, £3.3.0

Job, £2.12.6

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507 No such print is reported in Essick, Separate Plates, or BB.

508 This is probably “The Whore of Babylon” (Butlin #523) signed “W Blake inv & del 1809” and sold by Evans to the British Museum Print Room in 1847. This 1845 catalogue is not listed in Butlin.
Blair’s *Grave* (1808), £1.1.0 and £1.4.0 and 18s, and Dante (“1839”), £1.16.0.

**1852 January 20-21**

*Sotheby* sale (1852) <*BB*, 182, 421>  
Sale of *Songs* (T²) and *Urizen* (G).

**REVIEW**  
Anon., “Notes of the Month”, *Gentleman’s Magazine*, NS XXXVII (Feb 1852), 165 <*BB* #1001>

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**1852 June 26**  
§Sale of Charles Ford and “an Amateur”, *Sotheby’s, 26 June 1852*  
It included 30 Blake drawings, many purchased by Thomas Butts Jr; the sale is not recorded in Butlin.

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**1857**  
§*A Catalogue of the Art Treasures of the United Kingdom. Collected at Manchester in 1857.* (London: For the Manchester Art Treasures Exhibition [1857]) <*BB*> B.  
§Second Edition (1857)  
Lots 130 and 130a are Blake’s “Oberon and Titania on a Lily” lent by William Russell and “Vision of Queen Catherine” lent by C.W. Dilke.

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**1853 December 19**

*Sotheby* sale of *John Hugh Smith Pigott*, 19 Dec 1853  
<*BBS* pp. 86, 98>  
Lots 253, 260 were *Jerusalem* (D) and *Marriage* (I).  

**REVIEW, &c**  
1367 (7 Jan 1854), 21-22 (At Sotheby’s [19 Dec 1853], “the sale of Mr. Pigott’s Library” included as Lots 300-301 Marriage of Heaven and Hell [I], £4.16.0 and Jerusalem [D], £4.16.0)

1860 October 8 ff.


Lot 2717 is Sir Joshua Reynolds, Works, 3 vols. (1798), in half calf; “This copy belonged to the celebrated artist who is so well known as the artist of Blair’s Grave, and other works”; “it is full and running over with marginal notes, all” “written with all the spirit of a good hater”. Blake’s note on the title page is quoted, as are passages about him by Charles Lamb and Mrs Jameson.

1862 June 25


116 America [S] (1793), “18 engravings”; Europe [N]

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509 Mike Drew of Henry Sotheran Ltd told me on 6 May 20-10 that the Sotheran “archives were blitzed during the war”.

117 The Gates of Paradise [For Children (F)] (1793), “19 remarkably singular and spirited plates ... sqr. sm. 8vo. hf. bd. RARE. £3.10s. -- (From Flaxman’s Library)”.

118 Little Tom the Sailor (1800), “2 very characteristic coloured engravings, the entire Poem likewise composed and engraved by Blake, RARE, £1.1s.” [Perhaps this copy belonged to Flaxman like the two lots above. It was probably sold quickly, for it does not appear in the Willis and Sotheran catalogue of 25 December 1862.]

1862 December 25

91 “RARE VOLUME OF BLAKE’S DESIGNS” [described as in Lot 116 of their catalogue of 25 June 1862].

1860
§South Kensington Museum [now the Victoria & Albert] exhibition (1860)

\textsuperscript{510} Europe ordinarily consists of 18 prints.

\textsuperscript{511} Thel usually has 8 prints; the one missing may be pl. 1, “Thel’s Motto”, as in copy E.
REVIEW

Anon., “Water-Colour Drawings at South Kensington”, Critic, XXII (14 April 1860), 467 (three Blake designs show “the English world that it has had one really imaginative and spiritual artist, of whom it knows nothing”) <BBS, 350>

1862

International Exhibition (1862)

REVIEWS


Anon., “International Exhibition, 1862. Pictures of the British School”, Art Journal, NS I (1 July 1862), 149-152 (three sentences comparing Stothard’s “Canterbury Pilgrims” with Blake’s; “of the two, Blake shows himself the more shadowy and visionary” [p. 152]) <BB #863>
1876

**Burlington Fine Arts Club** *Exhibition of the Works of William Blake* (1876) <BB>

**REVIEWS**

Anon., “An Exploded Idol”, *Saturday Review*, XII (1876), 492-493 (about the “grotesque” works by Blake, who was “hopelessly mad”) <BB #936>


William Michael Rossetti, “Blake at the Burlington Club”, *Academy*, IX (1876), 248 <BB #2573>

William Michael Rossetti, “The Blake Catalogue”, *Academy*, IX (1876), 364-365 <BB #2575>

William Bell Scott, “The Blake Catalogue”, *Academy*, IX (1876), 385 <BB #2677>


Anon., “Painters”, *Argus* [Melbourne], 17 June 1876 (a review of London art exhibitions, including a long and admiring account of the Blake exhibition at the Burlington Club; “There is an immense deal to study” here) <BBS, 348>

[Archibald G.B. Russell], “The Visionary Art of William Blake”, *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <BB>

1880

REVIEW
[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <BB>

1891 February 7-March 15
[Boston] Museum of Fine Arts Print Department
Exhibition of Books, Water Colors, Engravings, Etc. by William Blake (1891) <BB>

REVIEWS
Anon., “Boston Letter”, Critic, XVIII (14 Feb 1891), 85 (“admirable”) <BB #900>
[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <BB>

1892
Catalogue of an Exhibition of Drawings & Sketches by Turner, Gainsborough, Blake, And other contemporary English Masters. (N.Y.: Frederick Keppel & Co., 1892) 4° height, 12° width

The forty Blake drawings (No. 74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.
1893

Royal Academy Winter Exhibition Twenty-Fourth Year Exhibition of Works by The Old Masters, and by Deceased Masters of the British School; including a Collection of Water Colour Drawings, &c., by William Blake, Edward Calvert, Samuel Palmer, and Louise, Marchioness of Waterford (1893) <BB>

REVIEW


1901 November 4

Sotheby sold Songs (Y) <BB, 424>

REVIEW

Anon., “Big Price for a Book”, Times [London], 11 June 1901 (the Calvert-F.S. Ellis Songs was sold for £700 to A. Jackson) <BB #A841>

1903 March 30

Sotheby, Wilkinson & Hodge Catalogue of a Choice Selection of the Original Productions of William Blake, the Property of the Rt. Hon. The Earl of Crewe (1903) <BB>

REVIEWS


Anon., “Lord Crewe’s Collection of Blake’s Works”, *Athenaeum*, No. 3928 (1903), 185 <BB #977>

1904 January 14

**Hodgson sale (1904) <BB, 77, 100, 107, 157, 267, 362>**

It included as Lots 222-229 *America* [A] and pl. d, *Song of Los* [B], *Visions* [F] last plate [i.e., pl. 1], *Europe* pl. 1-2 and 3 others, “The Accusers”, “John the Baptist Preaching”, “Joseph of Arimathea” (F), and *America* [K] pl. 1.

**REVIEW**

Anon., “Sale of Works by William Blake”, *Times* [London], 14 Jan 1904 <BB #1029>

1904 January

**Carfax & Co., Ltd, Exhibition of Works by William Blake, ed. A.G.B. Russell (1904) <BB>**

**REVIEWS**


Anon., “Blake Exhibition and Sale”, *Athenaeum*, No. 3976 (9 Jan 1904) <BBS, 341>


Anon., “Exhibition of Works by William Blake”, *Daily Telegraph* [London], 19 Jan 1904 <BB #935>

Anon., “Pictures by William Blake”, *Art Journal*, LXVI (1904), 249-251 <BB #1012>

[Archibald G.B. Russell], “The Visionary Art of William Blake”, *Edinburgh Review*, CCIII, 415 (Jan 1906), 161-179 (with 5 others) <BB>

1905 January 26-February 25

Grolier Club *Catalogue of ... William Blake* (1905) <BB>

**REVIEW**

Anon., “The Bibliographer”, *Boston Evening Transcript*, 8 Feb 1905 <BB #841>

1906 June 14-July 31

*Carfax* *Exhibition of Works by William Blake* <BB>

**REVIEWS &c.**

Anon., "A Blake Collection", no periodical identified, 1 May 1906 (a puff)

Frank Rinder, “Seer or Madman? The Blake Exhibition”, *Times* [London], 19 June 1906 <BB #A2522>

Anon., "Blake's Drawings", *Daily Telegraph* [London], [1906]

1906 Dec 14-15

Sotheby sale (1906)
Lot 481 was 10 [out of 12] of Blake’s *Paradise Lost* watercolours [Thomas set, Butlin #529, 1-4, 7-12] sold for Sidney Style [for £2,000 to Sabin].

**REVIEW**

**1909 March 17**
*Sotheby* sale of Blake’s letter of 1 April 1800 and *Songs* (C, d) <*BB*, 275, 413, 426>

**REVIEW**
Anon., “William Blake’s ‘Songs’”, *Times* [London], 17 March 1909 (Songs [C] to Dobell for £166) <*BB* #A1081>

**1910 March 22**
*Sotheby* mixed sale (1910) <*BB*, 106, 349>

Lot 446 was”William Blake’s Working Cabinet” in mahogany, 18½” high, 16" long, 8" deep, with a metal stamp of the Butts family on the outside front, the Butts coat of arms painted on the inside by Aubrey Butts (perhaps about 1880 when he received it at age 14), with a secret drawer in “which are some COPPER-PLATES ENGRAVED BY BLAKE” [*America* pl. d], with others, including two subjects by T. Butts. [It was bought by Tregaskis for £30.10.0.] Lot 448 was *Poetical Sketches* (F) [sold to Francis Edwards for £52].

The sale included the copperplate of *America* pl. a and *Poetical Sketches* (F) <*BB*, 206, 349, 729>
REVIEWS
Anon., “Relics of Burns, Dickens, and Blake”, *Times* [London], 23 March 1910, p. 12, Column E (the sale included “William Blake’s working cabinet”, from Butts)
Anon., “Personal Relics of William Blake”, *Pall Mall Gazette*, 24 March 1910 (Butts’s desk was sold) <BB #1009>

1911 April 25
*Anderson Auction Company* *Catalogue of The Library of Robert Hoe* (1911) <BB #602>

REVIEW
§Anon., “Prices for Books High at Hoe Sale ... Blake’s Milton”, *New York Times*, 26 April 1911

1912
*Archibald G.B. Russell*, *The Engravings of William Blake*, (1912, 1968) <BB #603>

REVIEWS
§Anon., *Athenæum*, 25 Jan 1913
§Anon., *Morning Post*, 20 March 1913

1913


For responses, see S.P. Kerr, Roger Fry, Douglas Jerrold, Greville MacDonald, Archibald G.B. Russell, R., “Blake and British Art”, *Nation*, XIV (8, 22, 29 Nov, 6, 13, 20, 27 Dec 1913, 3, 10 Jan, 7 Feb 1914), 256 (Kerr), 359 (Fry), 395 (Kerr), 434 (Jerrold), 496-497 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-792 (Fry) (for Kerr, Fry, Jerrold, and R., it is a debate on “What is Art” [p. 791], with Blake as a touchstone) <BBS, 534>


Anon., “Blake at the Tate Gallery”, *Athenaeum*, No. 4487 (1913), 462 <BB #851>

Anon., “The Blake Exhibition”, *Spectator*, CXI (1913), 715-716 <BB #867>

§Claude Phillips, “Blake at the Tate Gallery”, *Daily Telegraph* [London], 1913 <BB #2390>
1914 April
City of Nottingham Art Museum, Nottingham Castle.
Catalogue of a Loan Exhibition of Works by William Blake
(1757-1827) (1914) <BB>

REVIEWS &c
Anon., "Pictures to Be Seen Shortly in Nottingham",
Nottingham Gazette, 10 Jan 1914 (a herald for the
Blake exhibition)
Anon., "Art of William Blake: Exhibition at the
Castle Museum: The Swedenborg of Painting",
Nottingham Gazette, 28 March 1914 (a herald for
the exhibition about to open)
Criticus, "Works by William Blake: A Contrast" [No
periodical] (1914) (account of works in the Blake
exhibition)

1914
§Blake exhibition (Tokyo, 1914) In Japanese
No catalogue is known to me.

REVIEW
[Soetsu (Muneyoshi) Yanagi], "Blake Tenrankai ni
tsute [On the Blake Exhibition]", Shirakaba [The
White Birch], V, 11 (1914), 272; V, 12 (1914),
137. B. Reprinted in Yanagi Muneyoshi Zenshu

1915
National Gallery of Scotland Blake exhibition (1915)
No catalogue is known, but there was a Blake exhibition
at the National Gallery of Scotland on 22 May-4 July 1914
<BB #607>. 
REVIEW


1918 March 15

Christie Catalogue of the *John Linnell* Collection (1918) <BB #608>

REVIEWS &c.

Anon., "William Blake's Water Colours", *Glasgow Herald*, 22 Dec 1917 (next year the important [Linnell] water-colors will be sold)


Anon., “Wonderful Blake Drawings”, *Daily Telegraph* [London], 5 Feb 1918 (announcement of the imminent Linnell sale) <BB #1082>

Anon., “Blake Drawings and Prints. The Linnell Collection”, *Times* [London], 28 Feb 1918 (announcement of the imminent sale) <BB #860>

Anon., “Blake Drawings for Public Galleries. Big Total at Linnell Sale”, *Times* [London], 16 March 1918 <BB #861>
Anon., "A Blake Furore. The Dante Drawings for the Empire", *Glasgow Herald*, 16 March 1918 (an extensive account of the Linnell sale)

Anon., “A Blake Triumph. 7,300 GS. For ‘The Divina Commedia’”, *Daily Telegraph* [London], 16 March 1918 <BB #881>

Anon., “William Blake triomphe”, *Mercure de France*, CXXIX (1918), 575, in French (note concerning purchases) <BB #1073>

### 1918

**Scott Fowles Gallery** exhibition (1918)

Apparently there was no catalogue.

**REVIEW**


### 1919 November 17-22

**Soetsu (Muneyoshi) Yanagi**, *William Blake no Fukusei Hanga Tenraikai Mokuroku [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake at The Russian Gallery, Tokyo, The Imperial College, Y.M.C.A. Hall, Kyoto]* (1919) <BB>

**REVIEW**

1919 December 5-1920 January 10

Grolier Club William Blake: An Exhibition (N.Y., 1919) and Harvard (Cambridge, 1920) <BB>

REVIEWS &c


William M. Ivins, Jr, “The Blake Exhibition at the Grolier Club”, Arts and Decoration, XII (Jan 1920), 183, 218 <BB #1930>

§S. Foster Damon, “Blake’s Illuminated Books now on Exhibition at Fogg”, Harvard Crimson, LXXVI, 93 [i.e., No. 94] (23 Jan 1920), 2 <BB #1447>


1919

REVIEW &c

§Oro Akabane, [Brief essay on the Japanese Blake exhibition. <BB>] Chijo [Earth], Year 1, No. 3 (Dec 1919), in Japanese

1920 March 15

Anderson Galleries sale of The Library of the Late H. Buxton Forman (1920) <BB>

Blake’s Genesis Manuscript sold to Rosenbach for £1,350.

REVIEW, &c


1920

National Gallery of Victoria (Melbourne) Blake exhibition (1920)

No catalogue is known.

REVIEW

Anon., “Felton Bequest Pictures”, Argus [Melbourne], 11 Aug 1920 (the 30 Blake drawings [for Dante], bought by the Felton Bequest for £4,000 [“very much in excess of their value”] and now on exhibition, “are grotesque in the extreme, and in some cases repulsive in treatment”) <BBS, 345>

1921 Summer

Metropolitan Museum (N.Y.) exhibition 1921.

No catalogue of the exhibition is known.
REVIEW &c

*Anon., "A Note on Four Water-Colours by William Blake", *International Studio*, LXXIV, 294 (Sept 1921), xxxvii (a comment, presumably by the editor, Guy C. Eglinton, on reproductions (on the cover and pp. xxxvii, xxxviii, xl) "from a small but very choice exhibition recently on view at the Metropolitan Museum")

1921 ?October

Scott Fowles Gallery (N.Y.) exhibition (1921)
No catalogue for the exhibition is known to me.

REVIEW &c

Anon., "Blake's Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different Sensations Now Than When They Were Produced", *AAN*, 22 Oct 1921 ("Twenty of these tremendous sketches are now on view at the Scott & Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman's" Dante designs)

1921


The 2001 reprint gives in black-and-white the four plates originally in colour.
1922 July 10-11

**Christie** sale (1922) *<BB, 473>*

**REVIEW, &c**

**Anon.**, “The Sale Room: Blake’s ‘Daughters of Albion’”, *Times* [London], 11 July 1922, p. 7

(*Visions* [E] was sold for £135 to Frank Sabin)

1922 August 2

**Sotheby** sale (1922)

No such Blake sale is reported in *BB* or *BBS*.

**REVIEW &c**

**Anon.**, “The Sale Room: Blake and Kipling”, *Times* [London], 3 Aug 1922, p. 10 (there were lots of Blakes at yesterday’s Sotheby sale)

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 Colour Prints.* Third & Fourth Floors. ([Ottawa: National Gallery of Canada, 1922]) 8°

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

1922

§**Reproductions from the Works of William Blake.** (Seoul, South Korea, 1922)
1922

§Henry Sotheran & Co Particulars of Important Reproductions of Unpublished 'Works by William Blake (London [1922])
Hollyer reproductions.

1923 July 23-25


The sale offers works which are said to have belonged to William Blake (No. 159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (No. 466, 470), Charles Dickens (No. 966), David Garrick (556, 571), Dr Johnson (No. 538), Charles Lamb (No. 137, 475, 506-507, 509-510, 512-513, 516), Michael Angelo (No. 579), and "The Poet Schiller" (No. 464). Two of the Lamb items are said to have come from the "Moxon sale, 1805" (No. 506-507 – see below), when Lamb's friend Edward Moxon was four years old. The significant Blakes are

"a fine pen and ink drawing with inscription and figure cartoon by William Blake".

"Engraving, The Canterbury Pilgrims [?by Blake, 1810], a ditto, Scene from The Beggars Opera, Act III [surely by Blake, 1790], ... and a letter from William Blake to Flaxman". [BB, 276 n3 guesses this may be the letter 12 Sept 1800. The "Canterbury Pilgrims" is not in Robert N. Essick, The Separate Plates of William Blake (1983), though Essick does suggest (p. 154) that the "R. Jackson" who gave a copy to the Victoria & Albert Museum in 1889 may be Richard C. Jackson.]

"Heppelwhite open arm mahogany chair with seat and back in velvet. FORMERLY THE PROPERTY OF WILLIAM BLAKE, THE POET". [There is no other reference to such a chair which belonged to Blake, and its present whereabouts (if it survives) is unknown.]

"WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)"

"The Book of Thel, by William Blake, 1789, in board cover, quarto size, 39 copies, and 23 royal quarto ditto". [This is plainly not the "1789" edition; probably it is the edition "Printed as Manuscript" in 1917 for the William Blake Society, of which Richard C. Jackson was President.]

"The Library of William Blake, 25 vols., and 12 vols., various, in paper covers". [Anon., "Felpham and the Poet-Painter Blake. The Thirty-fourth Meeting of the William Blake Society ...", Observer and West Sussex Recorder, 27 May 1914, said "books, with Blake's Autograph" were lent for display at the meeting by R.C.
Jackson (BB, 681 n1), but no book known to have been owned by Blake has any known association with Richard C. Jackson.]

It is difficult to believe that Blake, Lamb, et al, had any connection with these works before Richard C. Jackson acquired them.\textsuperscript{512} Jackson was capable of "believing what he wanted to believe";\textsuperscript{513} he called himself Brother à Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect".\textsuperscript{514}

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'",\textsuperscript{515} Lamb's "dear old friend", whom Lamb described as

a retired half-pay [\textit{naval}] officer, with a wife and two grown-up daughters, whom he maintained with the port and notions of gentlewomen upon that slender professional allowance.\textsuperscript{516}

\footnotesize
\begin{itemize}
\item \textsuperscript{512} Carl H. Woodring, "Charles Lamb in the Harvard Library", \textit{Harvard Library Bulletin}, X (1956), 208-239, 367-402, says: "it must be doubted whether Lamb owned any" of the 116 volumes which Jackson claimed came from Lamb's library.
\item \textsuperscript{513} Anon., "An Eccentric Recluse – Mr Jackson and Walter Pater", \textit{Times} [London], 30 July 1923, p. 8.
\item \textsuperscript{515} G.W. Wrigley, "Jackson of the Red House, Hackney", \textit{Notes and Queries}, CLIII (9 July 1927), 28.
\item \textsuperscript{516} Charles Lamb, "Captain Jackson", \textit{The Last Essays of Elia} (1833).
\end{itemize}
As Lamb does not mention a son of his old friend Captain Jackson, it seems very unlikely that Richard C. Jackson was descended from him.

Jackson's grandfather was probably Francis Jackson (born c. 1784), "Citizen, Merchant and Ship Owner, of London, (Offices, Rood Lane E.C. Admitted Freeman of the Paviour City Company, 14th March, 1805.) Red House, Mare Street, Hackney" whose bookplate, headed "RELICS OF CHARLES LAMB Purchased at Edward Moxon's Sale" is in, inter alia, Victoria University in the University of Toronto copy of John Gay, *Fables* (London: J. Buckland et al, 1788). His parents were Susanah and Richard Charles Jackson of Preston, County Lancashire, to whom he dedicated his *The Risen Life: Hymns and Poems for the Christian Year* (1883; 1886; 1888; 1889). Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nestling round the open casement", and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainbleau".517 Since Jackson's father was only 17 when Blake died and cannot have seen him in Hercules Buildings (which Blake left in 1800), and since R.C. Jackson himself is exceedingly unreliable, it is not easy to accept -- or reject -- his allegations. The vine was still rampant in the neglected garden of Blake's house in 1916.

R.C. Jackson may have owned books and manuscripts and furniture which had belonged to William Blake, but he probably did not. It is ironic that the only pre-1820 works in Jackson's sale which are almost certainly from Blake have no such claim made for them -- the large prints of the "Canterbury Pilgrims" and Hogarth's *Beggar's Opera*.

Additional information about R.C. Jackson's Blake collection is given in Thomas Wright, *The Life of Walter Pater* (N.Y.: G.P. Putnam's Sons' London: Everett & Co., 1907); Vol. II is largely based on information from R.C. Jackson, information which subsequent Pater scholars have controverted or, more commonly, ignored. For instance, Wright claimed that Jackson is the original of Pater's *Marius the Epicurean* and that Pater "spent far more of his time in the company of Mr. Jackson than in that of any other friend" (pp. 21, 42).

On the other hand, Wright does present some hard evidence in the form of photographs representing Jackson c. 1882 (as "Brother a Becket"), c. 1886 (as "Marius the Epicurean"), c. 1890, and Aug 1906 ("in Mr. Wright's study at

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518 For example, Jackson is a "bizarre halluciné" whose "témoigne est ... profondément suspect à nos yeux" (Germaine d'Hangest, *Walter Pater: L'Homme et l'Œuvre* [Paris: Didier, 1961], 287); Jackson "never seems to have realised the boundary between the world of his dreams and the realities of his situation"; and none of Pater's known friends had apparently heard of Jackson (Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I [Winter 1971], 82, 86). There is no reference to Jackson in the indices to Samuel Wright, *An Informative Index to the Writings of Walter Pater* (West Cornwall, Connecticut: Locust Hill Press, 1987), or in *Letters of Walter Pater*, ed. Lawrence Evans (Oxford: Clarendon Press, 1970).
Olney") (pp. 53, 78, 172, 233) as well as Jackson's richly cluttered rooms in Camberwell (pp. 181, 185, 189, though with no table like the one said to have been owned by Gainsborough and Blake).

Jackson's library may not have been, as Wright claimed, "one of the most valuable private libraries in England", but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900, and Wright's book reproduces from Jackson's library photographs of (1) Virgil, Sebastian Brandt's edition, commentary by Christophoro Landino (Argent: Johannis Gruninger, 1502) (pp. 255, 258, 261), (2) Homer (Venice, 1525) with over 100 woodcuts (pp. 265, 269, 273, 276), (3) Dante, Divine Comedy (Venice, 1529) (p. 248), (4) The Workes of our Antient and learned English Poet Geoffrey Chaucer (London: Bonham Norton, 1598) (pp. 237, 241, 245), and (5) John Guillim, Display of Heraldry, Fourth Edition (London: Richard Bleme, 1660) with "every coat ... properly coloured at the time of publication" (p. 268). Wright also refers to "an early edition of Caxton and a pre-Caxtionian copy of the Golden Legend, with beautiful binding and clasps" and "first editions of Carlyle and Blake" (p. 174).

In particular, the "Blake treasures" which Jackson showed to Pater consisted of

an engraving of the Canterbury Pilgrims, Blake's original oil-colour sketch for Chaucer, several copies of Blake's works in proof state, including

519 Thomas Wright (1907), p. 81.
the plates to the *Book of Job*, Young's *Night Thoughts*, and Blair's *Grave* — all in uncut states, and a copy of the famous 'Marriage of Heaven and Hell,' coloured in water-colours by Blake's own hand.\(^{521}\)

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (No. 293, not attributed to Blake) -- perhaps the others had been disposed of before the sale, as the Dante collection had been. Published "Proofs" of Job (1826) and Blair's *Grave* (1808) are not uncommon, but no other copy of Young's *Night Thoughts* (1797) is known to be "in proof state". "Blake's original oil-colour sketch for Chaucer" which Wright says Jackson owned is not otherwise known.\(^{522}\) Of the eight known coloured copies of the *Marriage*, copies F-I could not have belonged to Jackson, and it is exceedingly unlikely that A, C-E did.

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\(^{521}\) Wright (1907), p. 180. Wright does not mention a number of works associated with Blake in the 1923 catalogue: portraits of Dante and Chaucer (No. 182), a pen-and-ink drawing (No. 245), a "letter from Blake to Flaxman" (No. 293), Blake's chair (No. 465), his painting table (No. 579f), and 37 volumes from "The Library of William Blake" (No. 812) -- perhaps Jackson acquired these after Pater's death in 1894 or after Wright's book was published in 1907.

\(^{522}\) Blake's tempera for the Canterbury Pilgrims has been in the Stirling-Maxwell family since 1853 (Butlin, 475), and the uncoloured pencil sketch has been in the Cunliffe family since 1895 (p. 476). It is exceedingly unlikely that Blake ever made a sketch for Chaucer *in oil*, as opposed, say, to watercolours.
Almost certainly Jackson did not own a proof copy of Young's *Night Thoughts* (1797), "Blake's original oil-colour sketch for Chaucer", or a copy of *The Marriage of Heaven and Hell*, though he could have had the *Marriage* facsimile of Hotten (1868) or of Muir (1884).

1923 December 11

**Sotheby** sale (1923) *<BB, 130>*

Includes *Thel* (O) and *Milton* (D).

**REVIEW &c**


1924 July 1-4, 7-9

**Sotheby** Catalogue of the Well-Known and Valuable Library of the late *Bernard Buchanan MacGeorge*, Esq (1924) *<BB>*

The important Blakes were Lots 108-134.

**REVIEWS &c**

Geoffrey Keynes, “The Macgeorge Blakes”, *Times Literary Supplement*, 26 June 1924, p. 403 (announcement of the Blakes to be sold at Sotheby’s) *<BB #1031>*

Anon., “£4,000 for Books in 10 Minutes”, *Daily Mail* [London], 2 July 1924 (*Songs* [A], *Marriage* [D], *Europe* [A], and other Blakes sold for £4,000) *<BB #943>*

Anon., “Notes on Sales. The MacGeorge Blakes”, *Times Literary Supplement*, 10 July 1924 (it was “one of the most important Blake auctions of the present century”) *<BBS, 347>
1924 November 10

Sotheby catalogue (1924)

REVIEW

Anon., “The Sale Room: A Blake Drawing”, Times [London], 11 Nov 1924, p. 11 (Blake’s “Philoctetes and Neoptolemeus at Lemnos” [Butlin #676] was sold for £510 to F. Edwards)

1924

British Museum Print Room Exhibition of Blake’s Engravings and Colour Prints (1924)

No catalogue is known.

REVIEW


1926 January 14-15

Rare First Editions of Famous Writers of the XVIth to XXth Century, English and American (N.Y.: American Art Association, 1926)

Lots 39-50 are Blakes, including Lot 40, *The Gates of Paradise [For the Sexes (H)].

1926 May

The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake", Bulletin Philadelphia Museum of Art, XXI (May 1926), 162-165, which mentions 15 drawings Newton is known to have owned, plus nine 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 Colours (1812), in which the tempera of the "Canterbury Pilgrims" was Lot 254, though of course the Catalogue was not "issued by Blake".

1926 December 15
Sotheby sale of Alfred G. Gray (1926) <BB, 407, 417>

REVIEWS &c

Anon., "The Sale Room: William Blake’s ‘Songs of Innocence’", Times [London], 20 Nov 1926, p. 15; 16 Dec 1926, p. 9 (the first announces the Sotheby sale; the second records the sale to Spenser of Songs [L] for £1,350 and Innocence [E] for £450)

1926

Pennsylvania Museum exhibition of Works of William Blake (1926)

No catalogue was issued.
REVIEW


1926

Laurence Binyon, The Engraved Designs of William Blake (1926) <BB>

REVIEWS

§L.B. [Laurence Binyon?], Manchester Guardian, 8 Jan 1926
§Anon., Glasgow Herald, 16 Dec 1926
§Anon., Times Literary Supplement, 3 Feb 1927, p. 71

1927 January 11 ff.

§William Blake Centenary Exhibition (Bognor, 1927)

No catalogue is known.

REVIEW &c


1927 May

Victoria & Albert Museum Blake centenary exhibition (May 1927)

There was apparently no catalogue of the exhibition.
REVIEW &c
Anon., "Centenary of William Blake", *Daily Telegraph* [London], 9 May 1927 (twenty drawings, plus *Job* and engravings are on exhibition at the Victoria & Albert Museum)

1927 October 11-15

List of Books, Engravings, Drawings, etc. contained in the Woolwich Library and Museum Collection and List of Loan Collections.

1927 November 21
§Stan V. Henkels Auction Catalogue No. 1289, Philadelphia, 21 November 1927.

REVIEWS &c
Anon., "Original Drawings by Blake", *Boston Evening Transcript*, 9 Nov 1921 (about the prospective Henkel sale of a book with 50 Blake drawings)

Anon., "Philadelphia Book Sale", *Boston Evening Transcript*, 16 Nov 1921 (Detailed description of "one of the most important Blake items ever offered in this country". Henkels offers (on behalf of Mrs Ellen M. Dobinson, the step-daughter of T.K. Richmond) as Lot 15 "William Blake's Original Sketch Book", 7" x 4", with "about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond", "probably the most important
Blake item ever offered for sale in this country". [However, though Mr Henkels is sure that "the most sceptical would hesitate to pass an adverse opinion on them", the half-tone reproductions (the frontispiece and at p. 6) of what he calls "The Temptation of the Lord by Satan", "A Lunatic", "And the Woman was given two wings of a Great Eagle", and "The Crucifixion" (i.e., a female mourner from what its inscription calls an "old print"), bearing "the authograph [sic] of Blake", seem to GEB and to Robert Essick to be clearly not the drawing or authograph of William Blake and probably that of George Richmond]

1927 December 19-1928 January 10
Fogg Museum (Harvard University) exhibition of Young’s Night Thoughts watercolours (selections) <Butlin #330>
No catalogue is known.

1927
Burlington Fine Arts Club Catalogue: Blake Centenary Exhibition (1927) <BB>

REVIEWS
"William Blake and His Circle"
2009

*Archibald G.B. Russell, “The Blake Centenary”,
*Apollo*, V (1927), 258-261 <BB #2596>

1927

   It includes “Blake” and “Blake as Poet, Artist, and Mystic.” [The National Gallery, Millbank, later became the Tate Gallery.]

1928 May

Metropolitan Museum (N.Y.) Exhibition of 16 watercolours for Young’s *Night Thoughts* <Butlin #330>.
   No catalogue is known.

1928 December 1-1929 February 28

City of Birmingham Museum and Art Gallery William Blake: The Complaint or *Night Thoughts* (1928) <BB>

REVIEWs &c.

Anon., "Blake's Water-Colours: Exhibition Opened in Birmingham", *Observer* [London], 2 Dec 1928 (the *Night Thoughts* water-colours are to be seen, about 180 per month, at the Birmingham Art Gallery 1 Dec 1928-28 Feb 1929)

Anon., “Blake Exhibition at Birmingham”, *Times* [London], 5 Dec 1928, p. 17

Anon., “Blake and Birmingham”, *Connoisseur*, LXXXIII (1929), 99 <BB #844>
1928

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

Butlin records no work belonging to Sylvia Beach or offered at Shakespeare & Co.

1928?


36 commercial book illustrations, editions, criticism, reproductions.

1929 July 26

Christie sale by Sydney Morse (1929), Lots 15-21, 37

The Blake’s were Europe pl. 1, Marriage pl. 14, and miscellaneous drawings (1929) <BB, 109, 302, Butlin #54, 401, 449, 531, 549, 690>

REVIEW

1929 March

**National Gallery of Scotland** exhibition of selections of the Young’s *Night Thoughts* watercolours <Butlin#330>.

No catalogue is known.

1929 July

**British Museum Print Room** Exhibition of Blake’s watercolours for Young’s *Night Thoughts* 1929)

Apparently no catalogue was issued for the exhibition.

**REVIEWS &c**

Anon., “Water-Colours by Blake: Exhibition at the British Museum”, *Times* [London], 26 July 1929, p. 12


1929 December 17-21

**Sotheby** sale (1927)

The sale Included the New Zealand set of Job watercolours probably copied by Linnell (Butlin p. 409).

**REVIEW**

Anon., “Blake Drawings Realize £500", *Art News*, XXVI (12 Jan 1929), 24 <BB #865>

1929 December

§**Boston Museum** Blake Exhibition (1929)

No catalogue is known.
William Blake and His Circle
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REVIEWS


1929

**British Museum Print Room** exhibition of Water-Colours by William Blake for Young’s *Night Thoughts* (London, 1929)

No catalogue of the exhibition is known.

**REVIEW, &c**

Anon., “Water-Colours by Blake: Exhibition at the British Museum”, *Times* [London], 26 July 1929, p. 12

1929

**National Gallery of Scotland** exhibition of 100 watercolours by William Blake for *Night Thoughts* (1929)

There appears to have been no catalogue.

**REVIEW**


1931 October 22-December 15

*Loan Exhibition of Works of William Blake* [in the] **Fogg Art Museum** (Harvard University) (1930)  <BB #637>
REVIEWS

*Anon.*, “Mysticism of William Blake Seen at the Fogg Art Museum”, *Art Digest*, V (1 Nov 1930), 25 <BB #993>

*Laura Howland Dudley*, “Blake Exhibition”, *Fogg Art Museum Notes*, II (1931), 285-304 <BB #1519>

1931

*Sale Catalogue of the Private Library of Paul Hyde Bonner As Offered by Duttons, Inc* (N.Y., 1931) <BB, 207, 269, 469>

The sale included Blake’s *Genesis* (Tasso) manuscript, “Laocoon” (B), and *Songs* (o).

REVIEW &c


1932 December 19

*Sotheby* sale of *Anthony Bacon Drury Butts* (great grandson of Blake’s patron Thomas Butts) (1932)

The sale included “Blake’s Chaucer: An Original Engraving” (B) and Blake’s receipt of 29 June 1809 <BB pp. 111, 355>

NOTICES &c


1933 January

§William H. Robinson Catalogue 42 *A Miscellany of Rare Books ... and an Original Drawing by William Blake to Illustrate “Paradise Lost.”* (London, 1933)

The drawing is “Satan, Sin and Death: Satan Comes to the Gates of Hell”, Butlin #520.
1933 April 3
Sotheby sale (1933) *<BB, 408>*

**REVIEW, &c**

Anon., “The Sale Room. Blake’s ‘Songs of Innocence’”, *Times* [London], 4 April 1933, p. 13 (Quaritch paid £410 for *Innocence* [N])

1934 January-March


It includes 15 major Blake paintings, water colours, large colour prints.


1934 June 2-August

National Gallery of Victoria (Melbourne) Blake exhibition (1934)

No catalogue is known.

**REVIEW**

Anon., “Exhibition of Drawings and Engravings”, *Argus* [Melbourne], 2 June 1934, p. 17 (a Blake
exhibition “will be open [for two or three months] to the public from to-day”) \textlt<\BBS, 344>\textgt

1934

Pierpont Morgan Library exhibition of William Blake (N.Y., 1934)

Apparently there was no catalogue.

REVIEWs

\textls[166]\textls[166]\textls[166]\textls[166]Anon., “Blake Art Shown in Morgan Library: 3 Series of Writer [\textls[166]sic\textls[166]] Colors for ‘Book of Job’ Are displayed ...”, \textls[166]New York Times\textls[166], 9 Jan 1934

\textls[166]\textls[166]\textls[166]\textls[166]Elisabeth Luther Cary, “Fresh Light on Blake: Morgan Library Exhibition and Lecture by Mr Bimyon [i.e., Binyon]”, \textls[166]New York Times\textls[166], 14 Jan 1934

1934

Pennsylvania Museum exhibition of Lessing J. Rosenwald’s Blakes (1934)

No catalogue is known.

REVIEWs

\textls[166]\textls[166]\textls[166]\textls[166]Anon., “Interest in Blake’s Art Receives Impetus”, \textls[166]Art Digest\textls[166], VIII (15 May 1934), 17 \textlt<\BB #962>\textgt

*Anon., “William Blake”, \textls[166]Pennsylvania Museum Bulletin\textls[166], XXIX (1934), 75-76 \textlt<\BB #1053>\textgt

1934

Minneapolis Institute Blake exhibition (1934)

No catalogue of the exhibition is known.

REVIEW \&c


(to be exhibited) \textlt<\BB #892>\textgt
1936 October 17-21
Furness Library, University of Pennsylvania, Works from the Collections of Lessing J. Rosenwald and A.E. Newton (1936)

No catalogue is known.

REVIEW

1936 December 9
American Art Association/Anderson Galleries sale (1936) <BBS, 195>

Lot 21 is proofs for Job [now in Yale].

REVIEW, &c
§Anon., “Blake Engravings Bring $5,000 at Sale: Rare Set from ‘Book of Job’...”, New York Times, 10 Dec 1936

1936
Philadelphia Museum of Art exhibition (1936)

No catalogue is known.

REVIEW
1937 January-April


**REVIEWS**


*Jean Adhémar*, “Turner et Blake à la Bibliothèque Nationale”, *L’Illustration*, CXCVI (1937), 137, in French <BB #783>


*Paul Jamot*, “Turner et Blake”, *Études*, CCXXXIV (1938), 592-603, in French <BB #1953>

in French (an introduction to Blake, with translations of poems, on the occasion of the exhibition) <BB #2217>

*A. Watt.*, “Notes from Paris: Three Master Water-Colourists: Blake, Turner, Guys”, *Apollo*, XXV (1937), 154-156 <BB #2934>

1937 March-April


**REVIEW**


1937 March 2

*Sotheby* Catalogue of ... Lt. Col. *W.E. Moss* (1937) <BB>

The Blake’s included “Accusers” (E), *America* (K and the copperplate of pl. a), *Descriptive Catalogue* (M), “Joseph of Arimathea” (D), Letter (30 Jan 1803), “Mirth” (B), *Poetical Sketches* (O), *Innocence* (B), *Songs* (C, b, d), MS of Hayley’s *Triumphs of Temper*, and coloured *Night Thoughts* (B) <BB, 77, 103-104, 106, 139, 267, 277, 321, 351, 405, 413, 426, 579, 642, 670>

**REVIEWS, &c**

*Anon.* “The Sale Room. Works by William Blake”, *Times* [London], 9 Feb 1937, p. 12 (the W.E. Moss sale will be at Sotheby’s in March)
Anon., “Blake Rarities in the Sale Room: £1400 for ‘Songs of Innocence’ [B]”, *Times* [London], 3 March 1937, p. 17 (prices and buyers)

1937

**Boston Museum** Blake exhibition (1937)

No catalogue is known.

REVIEW


1938 July

**Wilson Gallery** exhibition (1938)

No catalogue is known, and Butlin lists no Wilson Gallery exhibition..

REVIEW

Anon., “English Drawings and Water-Colours: Rowlandson, Blake, and Rossetti”, *Times* [London], 23 July 1938, p. 10

1938 November 2-3

*Parke-Bernet Galleries*, *William Blake: The Renowned Collection of ... the late George C. Smith, Jr* (1938) <BB>

REVIEWS


and buyers; more than 100 Blakes sold for $66,807)

1938 December 2
Christie Catalogue of ... William Blake (1938)
Miss Enid Morse sold “The Infant Jesus Saying His Prayers” [Butlin #473].

REVIEW, &c

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

There are important Blakes as lots 120-143, including Jerusalem pl. 50-51, 99 and Europe pl. (13-14), (11, 17), 15 from the "MacGeorge Coll.", Songs pl. 21-22, 38-39 from the "Charles Eliot Norton Coll.", Dante "brilliant proofs on india-laid paper", Job pl. 5, 7, 10, 12, 16-7, 21 plus a "complete set of 21 engravings, early proof states, paper wrappers with original paper label, 1825", 3 Virgil prints (two of them "proof[s] from the Palmer Coll."), and a drawing for the titlepage of Blair's Grave. (I am grateful to Mr. N.W. Lott for reproductions from the catalogue.)
1939 February 10 ff.
[Edwin Wolf 2nd & Elizabeth Mongan], *William Blake 1757-1827: A Descriptive Catalogue of an Exhibition ... Philadelphia Museum of Art* (1939) <BB>

**REVIEWS &c**

Anon., “Genius of William Blake”, *Art Digest*, XIII (1 Jan 1939), 11 (seen at the Philadelphia exhibition) <BB #947>

C.H. Bonte, “Assembling Blake Show: Display Opening At Art Museum”, *Philadelphia Enquirer*, 1 Jan 1939 <BB #1257>


C.H. Bonte, “Blake Exhibit at Museum. Artist and Seer And also Poet”, *Philadelphia Inquirer*, 12 Feb 1939 <BB #1258>

*Dorothy Grafly*, “Blake’s Art Exhibition Amazing. Makes U.S. Mecca for His Work”, *Philadelphia Record*, 12 Feb 1939 <BB #1720>

Anon., “America Pays Homage to Britain’s Only Mystic”, *Art Digest*, XIII (15 Feb 1939), 12 <BB #821>

**William Blake and His Circle**

Part IV: Catalogues and Biographies

**Anon.**, “America Celebrates Blake: All-Native Loans to a Great Philadelphia Show”, *Art News*, XXXVII (18 Feb 1939), 8, 19-20 <BB #820>


**Dorothy Grafly**, “A William Blake Exhibition”, *Christian Science Monitor*, 18 Feb 1939 <BB #1721>

**Anon.**, “William Blake à Philadelphia”, *Beaux-Arts*, 24 March 1939, p. 3, in French <BB #1057>

**Anon.**, “Blake at the Philadelphia Museum”, *Magazine of Art*, XXXII (1939), 46 <BB #848>

*Philip Hofer*, “Blake Exhibition in America”, *Burlington Magazine*, LXXIV (1939), 82-85 <BB #1865>


*Boies Penrose*, “William Blake”, *Art in America and Elsewhere*, XXVII (1939), 97-98 <BB #2378>

**1940 November 12 ff.**

National Gallery of Victoria Print Department (Melbourne) exhibition of Blake’s Dante watercolours (1940)

No catalogue is known.
REVIEWS

*Basil Burdett*, “That Strange Genius called William Blake”, *Herald* [Melbourne], 9 Nov 1940 (a general account of Blake, heralding the exhibition to open next week) <BBS, 429>

*Anon.*, “Seer, Painter and Poet”, *Age* [Melbourne], 12 Nov 1940 (announcement of Blake’s Dante drawings “which are now on view for the first time at the print section” of the National Gallery of Victoria) <BBS, 348>

*John Harcourt*, “Art Exhibitions: Blake Drawings at Gallery”, *Argus* [Melbourne], 12 Nov 1940 (the exhibition of Blake’s Dante drawings “will open to-day in the Print Gallery” of the National Gallery of Victoria; “praise of them could hardly be too lavish”) <BBS, 501>

*Anon.*, ”Exhibition of Blake’s Prints”, *Sun* [Melbourne], 13 Nov 1940 (announcement of the exhibition of Blake’s Dante drawings at the National Gallery of Victoria; “These are works which everyone can enjoy”) <BBS, 344>

1941 March

**Sydney** Blake exhibition (1941)

No catalogue for the exhibition is known.

**REVIEW**

*Frank Medworth*, “Exhibition of Blake’s Art”, *Morning Herald* [Sydney], 19 March 1941 (a letter to the editor extending “congratulations ... on ... the current exhibition of pictures by William Blake – ‘Mad Blake’ – in Sydney’s gallery on the Domain” <BBS, p. 570>
1941 April 16-18, May 14-16, October 29-30
Parke-Bernet Galleries, Rare Books, Original Drawings
Autograph Letters and Manuscripts Collected by the late A.
Edward Newton (1941) <BB>

REVIEWs
Margaret Williamson, “Dealers Get Book Rarities;
Blake Item Goes for $4,400”, Christian Science
Monitor, 18 April 1941 (water-colour for “When
the Morning Stars ...”) <BB #2976>

§Anon., “Drawings by Blake Sold for $4,400:
Water-Color Drawings Top Price at Auction
of Works from A.E. Newton”, New York
Times,
18 April 1941

Anon., “Rare Books Sold in New York. High Prices for
Blake Drawings”, Times [London], 14 May 1941
<BB #1025>

1941 October 21-December 14
M. Knoedler & Company [N.Y.], Cleveland Museum of
Art, Water Colours by William Blake for Bunyan’s The
Pilgrim’s Progress (1941) <BB>

REVIEWs
§Anon., “Blake Drawings To Be ... Displayed To Aid
Agencies: Exhibition at Knoedler’s ...”, New York
Times, 5 Oct 1941
Anon., “Blake Exhibition Scheduled”, Art Digest, XVI
(15 Oct 1941), 7 <BB #871>


Carlyle Burrows, “Blake Drawings on View”, *Christian Science Monitor*, 8 Nov 1941 <BB #1322>


*Ella S. Siple, “Art in America”, *Burlington Magazine*, LXXX (1942), 77-78 <BB #2708>

1941 March

**Sydney** Blake exhibition (1941)

No catalogue for the exhibition is known.

**REVIEW**

Frank Medworth, “Exhibition of Blake’s Art”, *Morning Herald* [Sydney], 19 March 1941 (a letter to the editor extending “congratulations ... on ... the current exhibition of pictures by William Blake – ‘Mad Blake’ – in Sydney’s gallery on the Domain” <BBS, 570>

1942 January 14

**Parke-Bernet Galleries, *The Splendid Library of Mr and Mrs Anton G. Hardy including The Important Painting in**
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Tempera “Faith, Hope, and Charity” By William Blake (1942) <BB>

REVIEW

1945 February 18 ff.
National Gallery of Victoria (Melbourne) exhibition of Blake’s Dante watercolours (1945)
Apparently no catalogue was issued.

REVIEWS
Alan McCulloch, “Blake Drawings on View at Gallery”, Argus [Melbourne], 17 Feb 1947 (announcement of the exhibition which opens tomorrow) <BBS, 568>
*Clive Turnbull, “‘Treasure’ Out for Airing”, Herald [Melbourne], 17 Feb 1945 (a general account of Blake, as a herald of the exhibition which opens tomorrow) <BBS, 665>
Anon., “National Gallery – Print Section”, Age [Melbourne], 19 Feb 1945 (Blake’s Dante drawings “are poor things .... In these illustrations he diminishes what he touches”) <BBS, 347>
George Bell, “Impressive Selection Of Blake Drawings”, Sun [Melbourne], 20 Feb 1945 <BBS, 364>
1945 April 19
Christie sale (1945) <BB, 128>
Mrs M.J. Mathews sold Thel [K].

REVIEW &c
Anon., “The Sale Room: Blake’s ‘The Book of Thel’”, Times [London], 10 April 1945, p. 6 (Thel was sold for £540)

1946 December 3
Parke-Bernet sale of Fred W. Allsop (N.Y., 1946) <BB, p. 106>

REVIEW
§Anon., “Blake Book Yields $6,000! First Issue of ‘America a Prophecy’ Is Sold at Auction”, New York Times, 4 Dec 1946, p. 44 (Lot 21 was America [Q])

1947 June 7-July 20
British Council exhibition of William Blake Paris-Antwerp-Zurich (1947) <BB>

REVIEW, &c
Anon., “Blake Exhibition on the Continent”, Times [London], 8 May 1947, p. 6 (announcement)

1947 October 7-December 6
Exhibition or Water Colors and Drawings by William Blake [in the] Fogg Museum of Art (Harvard University) (Cambridge, Massachusetts, 1947) <BB #656>

REVIEW
1947

Tate Gallery, William Blake, 1757-1827; Galerie René Drouin (Paris); Musée royal des Beaux-Arts (Anvers, Brussels); Ausstellung der Werke von William Blake [1757-1827], Kunsthau Zurich (1947) <BB>

REVIEWS

*G.M. Michael Drucker*, “William Blake”, Arts (Beaux arts), No. 108 (28 March 1947), 1, 5, in French (on the exhibition at the René Drouin Galleryy) <BB #1518>


*Maurice Collis*, “A Display of British Genius”, Time and Tide, XXVII (1947), 932 <BB #1410>

Perspex [Horace Shipp], “Current Shows and Comments. Manners and Modes”, *Apollo*, XLVI (1947), 77-78 <BB #2383>

J. Piper, “English Painting at the Tate”, *Burlington Magazine*, LXXXIX (1947), 285 <BB #2410>

1949 July 22

[Geoffrey Keynes], *Catalogue of Original Works by William Blake the property of the late Graham Robertson, Esq. Which will be sold by Christie, Manson & Woods, Ltd., July 22, 1949* <BB>

**REVIEWS &c**


*Anon.*, “Graham Robertson Blake Pictures To Be Sold”, *Illustrated London News*, 9 July 1949, p. 67 <BB #950>


*H. Granville Fell*, “Dispersal of the Graham Robertson Blakes at Christie’s”, *Connoisseur*, CXXIV (1949), 52-53 <BB #1604>

George Goyder, "The Great Blake Sale -- 22 July 1949", Chapter XXII (pp. 87-88) of his *Signs of Grace with Additional Chapters by Rosemary Goyder* (London: The Cygnet Press, [1993]) (an account of the secret manoeuvres by which The Blake Trust secured twenty pictures at Graham
Robertson's sale at Christie's for English institutions)

1949 September
§Maggs Bros Catalogue 117, *Mercurius Britannicus* (Sept 1949)


1950 April


1951

*The Tempera Paintings of William Blake: A Critical Catalogue* (1951) <BB>

**REVIEWS &c**

Anon., “Blake Exhibition: Tempera Paintings”, *Times* [London], 13 June 1951, p. 6 (announcement)

Anon., “Blake exhibition: Paintings in Tempera”, *Times* [London], 19 June 1951, p. 6

1952 March 24-26
Catalogue of Printed Books Comprising Valuable Printed Books on Art, Including ... Works by and Relating to, William Blake, the Property of Philip Alden Wright, Esq. Which Will Be Sold by Auction by Messrs. Sotheby & Co. ... on Monday, the 14th of March 1952, and two Following Days (London, 1952). <Not in BB or BBS>

1952
Kerrison Preston, The Blake Collection of W. Graham Robertson described by the Collector (1952) The William Blake Trust <BB>

REVIEWS
§Kathleen Raine, New Statesman and Nation, 6 Sept 1952, p. 270 (with another)
§Anon., Times Literary Supplement, 15 Aug 1953, p. 530
§J.M., Connoisseur, CXXII (1953), 119

1953 Winter
Huntington Library and Art Gallery Blake exhibition (1953)
No catalogue is known.

REVIEW
Anon., “William Blake”, Henry E. Huntington Library and Art Gallery Calendar of the Exhibition, November-December 1953, pp. [1-2] (“This winter the Huntington Library is exhibiting ... all of its original watercolour drawings by William Blake, together with many of Blake’s engravings and color plates”) <BBS, 350>
1953


REVIEWS
§John Harthan, Library, 5S, IX (1954), 137-139
§Anon., Times Literary Supplement, 19 March 1954, p. 192
§David G. Williams, Library Quarterly, XXV (1955), 130-131

1954

Fitzwilliam Museum exhibition of Blake’s from the Keynes collection (1954)

Apparently there was no catalogue.

REVIEW

1954


The Blake lots are 1-70, 668-670, including Blake's copy of Barry's Account of a Series of Pictures (1783) and nine works inscribed "Original Drawings by William Blake" [?now in the New York Public Library], "an interesting imposture".
1956


**REVIEW**

§**Anon.**, *Times Literary Supplement*, 28 Feb 1958, p. 116

1957 April

**Grolier Club** Exhibition (1957)

No catalogue is known.

**REVIEWS**

**Anon.**, “Art: William Blake Show: Poet’s Verses and Illustrations for Books on Display at Grolier Club”, *New York Times*, 19 April 1957

**Anon.**, “Blake Centenary in America”, *Times Literary Supplement*, 17 May 1957, p. 312 *<BB #853>*

1957 July 4-November 3

**Victoria & Albert Museum** exhibition of Blake and His Followers (London, 1957)

No catalogue was issued.

**REVIEWS**

*Anon.*, “Blake and His Followers”, *Times* [London], 4 July 1957, p. 5

§**Denys Sutton**, “Blake and His Era: Art and Mysticism”, *New York Times*, 1 Sept 1957 (with another) *<BB>*

§**Anon.**, *Observer*, July 1957 (a notice)

1957 July 15

**Christie**, Collection of the late Col. Gould Weston (1957) *<BB #652>*
REVIEWS


Anon., “Blake Drawings Sold for 4,000 Gns: Record Price for Single Chinese Plate”, *Times* [London], 16 July 1957, p. 12 (two Blake drawings went to Sessler)

Terence Mullaly, “Drawing by Blake Sold for 4,000 gns. ‘American Buyer’, *Daily Telegraph* [London], 17 July 1957 (the “drawing” is the colour-print of “God Judging Adam” sold to Sessler) <BB5, 581>

1957 October 18-December 1


REVIEWS


*Anon.*, “Queen Elizabeth Loans Pictures to Show”, *Washington Post*, 16 Oct 1957 <BB #1023>
*Leslie Judd Portner*, “Queen’s Treasures in Blake Show”, *Washington Post*, 20 Oct 1957  <BB #2433>


*Ulrich Weisstein*, “Blake at the National Gallery”, *Arts*, XXXII (Jan 1958), 42-45  <BB #2942>

1957

**British Museum Bicentenary Exhibition** of *William Blake and His Circle* (London, 1957)  <BB #680>

The only catalogue is a mimeographed list of 199 Blake entries.

**REVIEWS**

Stephen Bone, “Divided Heritage: Blake the Artist at the British Museum”, *Manchester Guardian*, 30 April 1957, p. 5  <BB #1256>

*Anon.*, “A Tintoretto Cleaned; and William Blake”, *Illustrated London News*, 4 May 1957, p. 739  <BB #1036>

Stephen Bone, “Divided Heritage: Blake the artist at the British Museum”, *Manchester Guardian*, 30 April 1957, p. 5  <BB #1256>

*Anon.*, untitled, *Listener*, 9 May 1957

§Denys Sutton, “Blake and His Era: Art and Mysticism”, *New York Times*, 1 Sept 1957 (with the exhibition at the Victoria & Albert Museum)

Perspex [Horace Shipp], “Current Shows and Comments. Blake the Anti-Academic”, *Apollo*, LXV (1957), 199-200  <BB #2382>
Terence Mullaly, "Blake in His Time and Ours", *Daily Telegraph* [London], Spring 1957

1957

**Grolier Club** Exhibition (1957)
No catalogue is known.

**REVIEW**

1957


The 1957 edition includes reproductions of 174 Bible illustrations.

**REVIEW**
§J. Bronowski, *New Statesman*, LIV (14 Dec 1957), 822

1957

Bicentenary exhibition of Blake his followers at the **Victoria & Albert Museum**, 1957.

Apparently no catalogue was issued.
REVIEWS &c

*Anon.*, "Blake and His Followers", *Times* [London], July 1957 (account of the exhibition)


1957

§*To Celebrate the Bicentenary of William Blake, Painter, Poet, Engraver, and Mystic.* ([London:] *Saint Pancras Public Libraries*, [1957])


1957, 1971, 1990


1990 Nicholas Serota, "Preface" (pp. 7-8); Krzysztof Cieskowski, "The Formation of the Collection" (pp. 11-16); Butlin, "The Art of William Blake" (pp. 17-26), plus the list of 172 Blake works plus an appendix of associated works (pp. 42-248), most of which are reproduced.

REVIEWS &c

Anon., "Blake Exhibition at the Tate", *Times* [London], 30 Nov 1957

§Anon., *Times Literary Supplement*, 14 Feb 1958, p. 89

1958 February 10

Christie sale (1958) <BB, 109>
REVIEWS &c


1958 May 19

Sotheby Catalogue of the Celebrated Collection of Books Illuminated & Illustrated by William Blake The Property of the late Mrs. William Emerson, 19 May 1958 <BB>

REVIEWS


1959

National Gallery (Washington, D.C.) Blake exhibition (1959)

No catalogue is known.
REVIEW &c


1959

Pierpont Morgan Library  Blake exhibition (N.Y., 1959)
No catalogue is known.

REVIEW


1959, 1995, 2000


The Martino publication is a photographic reprint in 150 copies.

1960

Frick Art Gallery  exhibition of Blake’s watercolours for Pilgrim’s Progress (1960)
Apparenty there was no catalogue.

REVIEW

1960

The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (p. viii).

1960, 1962
Kerrison Preston, Notes for a Catalogue of the Blake Library at The Georgian House Merstham (1960, 1962) <BB>

REVIEWS

§Anon., Times Literary Supplement, 28 July 1961, p. 472
Anon., Philological Quarterly, XLI (1962), 571
§Geoffrey Keynes, Library, 5S, XVII (1962), 172-173

1961 March 14
Sotheby sale (1961) <BB, 348>

REVIEW &c

1961 October 27
Christie sale (1961)
REVIEW, &c

1962 March 14
Sotheby sale (1962)

REVIEW

1964 April 28-May 24
Frick Art Gallery exhibition of Blake’s watercolours for *Pilgrim’s Progress* (N.Y., 1964)
No catalogue is known.

REVIEW

1964
REVIEWS &c
Nigel Gosling, “A New Look at the Old Rebels”, Observer [London], 9 July 1964 (with others) (in part a review of the Tate exhibition)
Anon., "Blake as Artist-Printer", Times [London], 15 July 1964 (a puff)
Anon., “Blake at the Tate”, Times Literary Supplement, 23 July 1964 <BB #849>
Neville Wallis, “Blake’s Vision”, Spectator, No. 7103 (14 Aug 1964), 212 <BBS, 671>
§John E. Grant, Nation, CC (25 Jan 1965), 91
§Werner Helwig, Rheinische Post, 11 Sept 1965, in German (Dichter, Drucker, Prophet)
§Anthony Blunt, New York Review of Books, 28 Oct 1965 (with 4 others)

§Anon., *Times Literary Supplement*, 2 Dec 1965, p. 1104 (Keynes’s *Study*, with another)

D.V. Erdman, *English Language Notes*, III (1965), 24

§Anon., *St. Galler Tagblatt*, No. 438 (?1965), in German (*Dichter, Drucker, Prophet*)

§Phillip Wolff-Windegg, *Basler Nachrichten* (?1965), in German (*Dichter, Drucker, Prophet*)

§Laurence Whistler, *Connoisseur*, CLXI, 650 (April 1966, American Edition), 267 (Keynes’s *Study*, with another)


§Curt Grützmacher, *Die Kunst und das Schöne Heim*, No. 1 (1966), in German (*Dichter, Drucker, Prophet*)

§Laurence Whistler, *Connoisseur*, CLXI (1966), 503-504

§Margaret Willy, *English*, XVI (1966), 22 (Keynes’s *Study*)

§Theosophist [Madras], LXXXIX, 8 (May 1968), 128-129

1964

G.E. Bentley, Jr, & Martin K. Nurmi, *A Blake Bibliography* (1964) <BB>

See G.E. Bentley, Jr, “A Supplement to G.E. Bentley, Jr., and Martin K. Nurmi, A BLAKE BIBLIOGRAPHY
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(1964), *Blake Newsletter*, II, 4, Part ii (April 1969), 1-29 and

REVIEWS

§ *Book Collecting World*, IV (21 Sept 1964)
§ *Antiquarian Bookman* (30 Nov 1964)
§ L.W. Griffin, *Library Journal*, LXXXIX (1964)


*Börsenblatt für den Deutschen Buchhandel*, XXII (April 1965), 858-859, in German

Anon., *Times Literary Supplement*, 2 Sept 1965, p. 756 (with others)
§ Anon, “Blake More or Less”, *Times*, 2 Sept 1965, p. 756 (with another)


§ *Book Review Digest* (Nov 1965)


K.N. Cameron, *English Language Notes*, III (1965), 21
William Blake and His Circle
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Geoffrey Keynes, *Book Collector*, XIV (1965), 250-253
§D.G. Lochhead, *University of Toronto Quarterly*, XXXIV (1965), 386-387
Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIV (Spring 1966), 455-456
Arnold Goldman, *Notes and Queries*, CCXII (Jan 1967), 35-36
§Deutsch Literaturzeitung, LXXXVI, in German

[Robert R. Wark], *William Blake and His Circle: Two Exhibitions at the Henry E. Huntington Library and Art Gallery* November 1965 through February 1966. <BB>

REVIEW

*William Wilson*, "A Date With William Blake in San Marino", *Los Angeles Times*, 21 Nov 1965, pp. 42-43 (if one lunched with Blake at the Huntington, "he would probably expound a doctrine of free love, pause to wave at an angel who had appeared to him in a bush, then inform us darkly that the President was the anti-Christ")

1967 Summer

Royal Academy summer exhibition (1967).

REVIEW

1967 November-December

Princeton University Library exhibition of the Blakes in the University Library and the collection of Miss Caroline Newton (1967)

There was no catalogue.

**REVIEWS**


*Charles Ryskamp*, “Songs of Innocence and of Experience and Miss Caroline Newton’s Blake Collection”, *Princeton University Library Chronicle*, XXIX (1968), 150-155 (details of the exhibition) <BB #696>

1968 January 9-April 21


**REVIEW**

Anne T. Kostelanetz, *Blake Newsletter*, II, 1 (June 1968)
For corrections, see Frederick Cummings, “Blake at Detroit and Philadelphia” and David V. Erdman, “Jerusalem. 95: 2-20”, Blake Newsletter, II, 3 (Dec 1968), 46-49 <BB #1217-28>

1969 April 29-May 18
[Elizabeth Johnston], “For Friendship’s Sake’: William Blake and William Hayley. City Art Gallery Manchester 29th April to 18th May 1969. <BB>

REVIEW
Gerard Young, "Blake's Felpham paintings on exhibition in Manchester", Post, 17 May 1969
G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, University of Toronto Quarterly, XL (1970), 86-101 (with 8 others)

1969 May 14-June 21
Whitworth Art Gallery, University of Manchester, William Blake Poet - Printer - Prophet: An Exhibition 1969) <BB>

REVIEW
Christopher Neve, “Blake as Printer and Printed”, Country Life, CXLV (5 June 1969)

1969 August
REVIEW


1969 December-1970 February


REVIEWS


§Frederic J. Mosher, Library Quarterly, XL (July 1970), 361

1969-1976


REVIEWS


1970 July


No catalogue is known.

**REVIEWS**


1970 October 3-December 6


Apparently no catalogue was published.

**REVIEW &c**


(announcement of the exhibition)

1970


**REVIEWS**

John Russell, "Blake for all", *Sunday Times* [London], 7 Feb 1971 (on the exhibition of 13 Jan-27 March 1971)

§Gunter Metken, *Frankfurter Rundschau*, 3 April 1971, in German <BBS, 572>


§**Morchard Bishop**, *Book Collector*, XXI, 1 (Spring 1972), 133-134

**Robert R. Wark**, *Blake Studies*, IV, 2 (Spring 1972), 160-162 (with another)

§**John E. Grant**, *Philological Quarterly*, LI (July 1972), 643

§**Jacques Lethève**, *Bulletin des bibliothèques de France*, XVII (1972), 942, in French

1970

**Pierpont Morgan Library** Exhibition (1970)

No catalogue is known.

**REVIEW**


[1970?]

§**William Blake Samuel Palmer and the English Visionaries**: *An Exhibition of the Engravings for William Blake’s Master Work The Book of Job*. (San
Francisco: Thackrey & Robertson [?1970]) 4°, 16 leaves.

1971 March 29
Sotheby sale of Major S.V. Christie-Miller (1971) <BB, 181, 354>
Lots 34-35 were Poetical Sketches (X) and Urizen (C).

REVIEW &c
Robert N. Essick, "'What is the price of Experience do
domen buy it for a song'; Blake at Auction 1971", Blake Newsletter, V, 3 (Winter 1971-72), 183-184
(prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

1971 Spring
Fitzwilliam Museum Blake exhibition

REVIEW
Günter Metken, Frankfurter Rundschau, 3 April 1971

1971 June 15
*Christie sale of Important English Drawings and
Watercolours (1971) <BB>
Lots 141-172 are detached leaves of the Blake-Varley
sketchbook, with 20 reproductions.

REVIEWS &c
Geraldine Keen, “Sketches of Blake’s visions for
auction”, Times [London], 10 May 1971, p. 14
Anon., “Blake notebook is split up for sale”, Guardian,
12 May 1971, p. 9 (the Blake-Varley sketchbook
“has recently been broken up” and the leaves will
be sold at Christie’s, “which is perhaps a pity”)
<BB #893>
*David Bindman*, “Heads from Blake’s head”, *Guardian*, 26 May 1971, p. 16 <BB #1192>


1971 October 26


The Blakes of G.L. Miller (No. 84-114) are dated 1863 ff.

1971 November 9

Christie sale of, inter alia, Gwen Lady Melchett (1971)

It included Butlin #57, 79, 102, 107, 116, 198 (*Tiriel* No. 1, 6), 396, 633 (“Widow Embracing her Husband’s Grave” for Blair), 723.

REVIEWS

Geraldine Norman, Sale Room Correspondent, “Reversal in values of works by Blake”, *Times* [London], 10 Nov 1971, p. 17 <BB #A2299, here replaced> (the nine Blakes sold for Gwen Lady Melchett at Christie’s brought much more than they did when sold in 1958)

1971 December 8-1972 January 30


REVIEWS &c.

Guy Brett, “Blake, Blake, burning bright”, *Times* [London], 8 Dec 1971, p. 18 <BB #A1278>
John Russell, “Blake the craftsman”, *Sunday Times* [London], 12 Dec 1971, p. 27
§Marina Viazey, “Blake”, *Arts Review*, XXIII (18 Dec 1971), 772-773 <BBS, 666>
*Arnold Fawcus*, “William Blake’s watercolour designs illustrating Gray’s poems – and Mr. Paul Mellon”, *Connoisseur*, CLXXIX (Jan 1972), 10-14 (explication of the 7 watercolours reproduced on the occasion of the Tate exhibition) <BB #1594>
*Dennis Sharp*, “Blake into Print”, *riba journal*, LXXI (Feb 1972), 80 (2 paragraphs) <BB #C2692>

Morton D. Paley, *Blake*, VI, 1 (Summer 1972), 33-34

**1971**

*The Blake Collection of Mrs. Landon K. Thorne.* Catalogue by **G.E. Bentley, Jr.** Introduction by **Charles Ryskamp.** The Pierpont Morgan Library. (N.Y.: The Pierpont Morgan Library, 1971) <BB>

**REVIEWS &c**

*G.E. Bentley, Jr., “The Thorne Blake Collection at the Pierpont Morgan Library, New York”, *Apollo*, XCIV (1971), 416 (notice of the exhibition) <BB #1176>*

**David L. Shirey,** "Pierpont Display Shows Blake as a Visual Artist", *New York Times*, 27 Nov 1971 (Blake "did not have the technical wherewithal to realize his vision")

**Anon.,** “Is There a Natural Blake?”, *Times Literary Supplement*, 28 April 1972, p. 470 (with 2 others)

**John E. Grant,** *Philological Quarterly*, LI (July 1972), 642-643

**Robert N. Essick,** *Blake Newsletter*, VI, 1 (Summer 1972), 26-28 (with 2 others)
D.V. Erdman, *English Language Notes*, X (Sept 1972), 32 ("a fine catalogue")

1971


**REVIEWS**


§Anon., *Times* [London], Feb 1968

Robert R. Wark, *Blake Studies*, IV, 2 (Spring 1972), 160-162 (with another)

Michael Tolley, *Blake Newsletter*, VI, 1 (Summer 1972), 28-31 (with another)

1971

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

1972 March 16-April 23


The exhibition is known through a poster and announcement.

**REVIEWS &c**


§Marjorie Bruce-Milne, “‘Lost’ Blake Paintings on View”, *Christian Science Monitor*, 14 Jan 1972


§Fawcus, Arnold, “William Blake’s Watercolour Designs Illustrating Gray’s Poems -- and Mr. Paul Mellon”, *Connoisseur*, CLXXIX, 1719 (Jan 1972)

1972 April 13-July 28


The six Blakes, Lots 74-79, include “Tiriel Supporting Myratana”, three watercolours for Gray, and “Prone on the Lowly Grave” for Blair’s *Grave*.

1972 November 1-1973 January 31

[Larry Gleeson], *The Followers of William Blake: An Exhibition at the Henry E. Huntington Library and Art Gallery* (1972) <BB>

REVIEW &c

1972, 1979


**REVIEWS**

Volume I

§Anon., *Times Literary Supplement*, 16 Feb 1973, p. 189


Deirdre Toomey, *Blake Newsletter*, VII, 1 (Summer 1973), 19

§Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974) 155-164 (with 5 others)

D.V. E[rdman], *Romantic Movement ... Bibliography for 1980* (1981), 74-75

1973 November 20-December 18


The exhibition is known only through a poster.

1975 March 6-July 27

David Bindman, *William Blake 1757-1827*, Hamburger Kunsthalle; Städelisches Kunstinstitut und Städtische Galerie (Frankfurt am Main, 1975) <BB>
N.B. All reviews are in German and published in Germany except when noted otherwise.

§Anon., “Blake-werke im Städel”, Offenbach-Post [Offenbach/Main], 29 Jan 1975 <BBS, 342>
§Anon., “Frankfurter Städel zeigt Blake-Werke”, Main-Echo [Aschaffenburg], 29 Jan 1975 <BBS, 345>
§Anon., “Städel zeit Blake-Werke”, Hanauer Anzeiger [Hanau/Main]. 3 Feb 1975 <BBS, 349>
§Anon., “William Blake in Film”, Hamburger Abendblatt, 8 Feb 1975 <BBS, 352>
§[S.N.D.], “William Blake in Hamburg”, Waiblinger Kreiszeitung, 5 March 1975; §Nürtinger Zeitung, 5 March 1975; §Kornwestheimer Zweitung [Kornwestheim], 5 March 1975; §Kreisnachrichten [Cawl], 5 March 1975; §Heidenheimer Neue Presse, 5 March 1975; §Leonberger Kreiszeitung, 5 March 1975; §Nord-Stuttgarter-
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Rundschau [Stuttgart-Zuffenhausen], 5 March 1975; §Fellbacher Zeitung, 5 March 1975 <BBS, 446-7>


§p[th] [Paul Theodor Hoffmann], “Grosser Auftakt zur Entdeckung eines ‘grossen Unbekannten’”, Hamburger Abendblatt, 6 March 1975 <BBS, 512>


§Georg Syamken, “William Blake 1757-1827”, Berichte und Dokumente (published by the senat der Freien und Hansestadt Hamburg, Staatliche Bressestelle) [Hamburg], No. 438 (6 March 1975) <BBS, 653>


§H[ans] F[lemming], “Unterwegs zwischen Himmel und Hölle”, Die Welt [Hamburg], 7 March 1975 <BBS, 472>

William Blake and His Circle
Part IV: Catalogues and Bibliographies

§Rolf Gaska, “Weltenwurf in Bildern”, Kieler Nachrichten, 8 March 1975 <BBS, 483>
§Paul Theodor Hoffmann, “Die Beschworung von Himmel und Holle”, Hamburger Abendblatt, 8 March 1975 <BBS, 512>
§Andreas Rossmann, “Dichtermaler, kaum bekannt”, Deutsches Allgemeines Sonntagsblatt [Hamburg], 9 March 1975 <BBS, 627>
§Will Jacobs, “Ein Nachfolger Füsslis”, Grafschafters Nachrichten [Nordhorn], 10 March 1975; §Neue Osnabrücker Zeitung, 10 March 1975 <BBS, 524>
§Evelyn Preuss, “In ‘Visionen Zukünftiges vorweggenommen”, Wiesbadener Kurier, 22 March 1975 <BBS, 609>
§Rosemary Winter, “William Blake – der visionäre Revolutionär”, Die Tat [Zurich, Switzerland], 22 March 1975 <BBS, 681>

§Anon., “William Blake” (Tip der Woche), Nationalzeitung [Basel, Switzerland], 27 March 1975 <BBS, 350>

§Anon., “Kunst: Gott Jahwe mit dem Pferdefusse”, Der Spiegel [Hamburg], No. 11 (March 1975) <BBS, 346>


§Herbert H. Wagner, “Träumer und Grübler”, Main-Echo [Aschaffenburg], 29 March 1975 <BBS, 670>


§L.P.J. Braat, “William Blake, een zuivere en zeer verre ster”, De Tijd [The Netherlands], 4 April 1975, in Dutch <BBS, 424>

§pth [Paul Theodor Hoffmann], “Grosses Interesse an William Blake”, Hamburger Abendblatt, 4 April 1975 <BBS, 512>

§ej. “William Blake in Deutschland”, Die Tat [Zurich, Switzerland], 12 April 1975 <BBS, 523>
§Georg Syamken, “Dämonen zwischen Buckdeckeln”, Westermanns Monatshefte, April 1975 <BBS, 652>
§Anon., Die Welt [Hamburg], 5 May 1975 <BBS, 339>
§Anon., “Ausstellungen”, Mannheimer Morgen, 5 May 1975 <BBS, 339>
§Anon., Schwäbische Donau-Zeitung [Ulm], 6 May 1975 <BBS, 338>
§Anon., “Kurze Kulturnotizen”, Pfortzheimer Zeitung, 6 May 1975 <BBS, 346>
§Anon., “Kirchentag mit viel Kultur”, Frankfurter Neue Presse, 9 May 1975 <BBS, 346>
§J. Sch., “Letzte Folge ‘Kunst um 1800’”, Braunschweiger Zeitung, 10 May 1975 <BBS, 633>
§Anon., “Die Erfahrungen eines Geisterseheres”, Frankfurter Neue Presse, 15-16 May 1975 <BBS, 344>
William Blake and His Circle
Part IV: Catalogues and Bibliographies

§Anon., “Blake-Ausstellung jetzt in Frankfurt”, *Offenbach-Post* [Offenbach/Main], 16 May 1975 <BBS, 340>

§roh, “Hoffmansschimmer”, *Frankfurter Allgemeine Zeitung*, 16 May 1975 <BBS, 497>

§Christa von Helmolt, “Die Vermählung von Himmel und Hölle”, *Frankfurter Allgemeine Zeitung*, 16 May 1975 <BBS, 504>

§Dieter Hoffmann, “Blake is Beautiful”, *Frankfurter Neue Presse*, 16 May 1975 <BBS, 512>

§Anon., “Staedel zeigt William Blake”, *Hanauer Anzeiger* [Hanau/Main], 17 May 1975 <BBS, 349>

§Ih, “Eine phantastische Blüte aus dem trockenen England”, *Frankfurter Rundschau*, 17 May 1975 <BBS, 497>


§Anon., “Mit 225 Katalognummern”, *Wetzlarer Neue Zeitung*, 20 May 1975 <BBS, 347>


§Anon., “Phantastische Malerei”, *Fuldaer Zeitung*, 23 May 1975 <BBS, 348>


§Christian Lenz, “William Blake”, Hectograph published by the Städelisches Kunstinstitut (Frankfurt, May 1975) (a five-page abstract of the exhibition catalogue) <BBS, 548>

§Peter Winter, “Blake”, Das Kunstwerk, XXVIII (May 1975), 46-47 <BBS, 681>


§“Bucher Report”, Vol. 6

§Anon., A.Z. Munchen, 8 June 1975 <BBS, 338>

§Gerhard Mayer, “Bilder aus dem Jenseits”, Wiener Wochenpresse [Vienna, Austria], 9 June 1975 <BBS, 565>

§Anon., Cellesche Zeitung, 11 June 1975 <BBS, 338>


§Lilian Schacherlk, “William Blake. Erneuerer der mittelalterlichen Illuminationskunst”, Philobiblon,
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Vierteljahresschrift für Buch-und Graphiksammler, June 1975, pp. 129 ff. <BBS, 633>

§Anon., “Blake Ausstellung sehr gut besucht”, Frankfurter Rundschau, 4 July 1975 <BBS, 340>

§Anon., Frankfurter Allgemeine Zeitung, 5 July 1975 <BBS, 338>

§Anon., Off Duty [European Edition], July 1975 <BBS, 338>


§Rolf Herzog, Neue Zürcher Zeitung [Zurich, Switzerland], 1-2 Aug 1975 <BBS, 506>

§Anon., Die Presse [Vienna, Austria], 9-10 Aug 1975


§Anon., Gazette des Beaux Art, Sept 1975, in French

§Angelika Krogmann, “Die Vermählung von Himmel und Hölle”, Die Christengemeinschaft [Stuttgart], No. 10 (Oct 1975), 324 ff. <BBS, 542>


§Theodor Hans Flemming, Weltkunst, XLV (1975), 426-427 <BBS, 472>

§Christian Lenz, “Blake im Städel. Ergebnisse der Ausserstellung”, Zeitung-Kunst und Museen in Frankfurt am Main, No. 3 (1975) <BBS, 548>
§Peter Sager, *Buch und Bibliothek*, No. 3 (1976), 193-193 <BBS, 630>

Detlef W. Dörrbecker, “Blake Goes German: A Critical Review of Exhibitions in Hamburg and Frankfurt 1975", *Blake*, XI, 1 (Summer 1977), 44-49 (includes an appendix of 108 German reviews and comments on the exhibitions, listed here on his authority) <BBS, 382>

1976 February 24-March 27

Corlette Rossiter Walker, *William Blake in the Art of His Time, University of California at Santa Barbara* (1976) <BBS>

**REVIEWS**


§Beverley Jackson, “Thoughts about Blake”, *Santa Barbara News-Press*, 9 March 1976

§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)


1976 March 2-5

*Catalogue* [of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976].

Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R.N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of *William Blake in the Art of His Time* (24 February-27 March 1976). <BBS>
1976 May-June

§Österreichisches Museum für Kunst (Vienna), Buchkunst von William Blake, an exhibition of Blake Trust facsimiles (1976)

Apparently there was no catalogue.

REVIEWS

§Buchsbaum, Wiener Zeitung, 9 May 1976, in German

§Walter Zeleny, Salzburger Volksblat, 11 May 1976, in German <BBS, 695>

§Anon., Wochenpresse [Vienna], 12 May 1976, in German

§Anon., Die Presse [Vienna], 8 [?14] May 1976, in German

1976

Tate Gallery Blake exhibition (London, 1976)

Apparently there was no catalogue.

REVIEW

William Feaver, “Time for Hallelujahs: William Feaver on the Tate’s William Blake exhibition”, Observer [London], Sunday, 12 March 1976, p. 25 (though “the specialists and the credulous may well be disappointed”, “the best response” is to say “Hallelujah, Hallelujah”) <BBS, 470>

1976


There was apparently no catalogue of the exhibition.
**REVIEW &c**


**1977 March 19-May 29**

[Swirbul Library Gallery, Adelphi University] exhibition of *William Blake* <BBS>

**REVIEWS**


*Ruth Fine*, *Blake*, XI, 2 (Fall 1977), 112-114

**1977, 2000**


In 2000, there are two additions to the 1977 publication:


**REVIEWS**

**Brian Alderson**, *Times* [London], 1 Sept 1977

**Joseph Anthony Wittreich, Jr**, *Wordsworth Circle*, IX (Sept 1978), 290-292 <BBS, 367>

For a response, see **G.E. Bentley, Jr**, “The Disconcerting Riches of *Blake Books*”, *Wordsworth Circle*, X (1979), 126-128

**Anon.**, *British Branch of the Friends of the Osborne and Lillian H. Smith Collections Newsletter*, No. 20 (Oct 1977), 3 ("magisterial")

**Anon.**, *Choice*, XIV (Oct 1977), 1021

**Robert N. Essick**, *Blake*, XI, 3 (Winter 1977-78), 178-199 (lists hundreds of important corrections) <BBS, 383>

**Adrian Eeles**, *Times Literary Supplement*, 27 Jan 1978, p. 100

Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others) (an "absolutely essential reference work")

D.V. E[rdman], *English Language Notes*, XVI (Sept 1978), 27-28

M[artin] D[odsworth], *English*, XXVII (1978), 200-201


Jeffrey Stern, *Book Auction Records Quarterly* (1979), 5 ("a remarkable achievement")


Max F. Schulz, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-171 ("here is God’s plenty for the most insatiable Blakean")


### 1977-78 Winter

§Edwin C. Epps, Jr., “Specializing in William Blake, the 18th century, the PreRaphaelites”, *List 5: William Blake*. (Columbia, South Carolina, Winter 1977-78) 2 pp. of hand-lettered text

Offers commercial book-illustrations.

### 1978 January-February

26
Fogg Art Museum [Harvard University] exhibition of “William Blake (1757-1827)”

No catalogue was issued. It is known only through the Notice.

§Typescript press-release

1978 March 9-May 21

Martin Butlin, William Blake [catalogue of an exhibition at the] Tate Gallery (1978) <BBS>

REVIEWS

Anon., “Blake at the Tate”, Times [London], 31 Aug 1977, p. 10 (announcement of the exhibition)

Anon., “Blake at the Tate”, Mid-Sussex Times, 2 March 1978 <BBS, 340>


*D.M.*, “Blake’s best at the Tate”, Arts Antiques, 4 March 1978, p. 18 <BBS, 556>


*William Feaver*, “Fiery visions”, Observer Magazine [London], 5 March 1978, pp. 18-20, 23 <BBS, 470>

Anon., “Blake exhibition at Tate”, Scotsman, 6 March 1978 (press-release about the exhibition) <BBS, 349, 341>

Anon., “Exhibition”, *Courier* [Dundee], 6 March 1978 (first paragraph of the press-release) <BBS, 341>

Anon., “Art Show”, *Journal* [Newcastle upon Tyne], 6 March 1978 (first paragraph of the press-release) <BBS, 341>

Anon., “Art Show”, *Journal* [Newcastle upon Tyne], 6 March 1978 (quotes the first paragraph of the press-release in the *Scotsman*) <BBS, 339>

Anon., “Blake at Tate”, *Financial Times*, 6 March 1978 <BBS, 340>

Anon., “Blake drawings from Milton on show”, *Western Mail* [Cardiff], 6 March 1978 <BBS, 341>


Anon., “Rare work by Blake on show”, *Eastern Daily Press* [Norwich], 6 March 1978 <BBS, 348>


*Paul Overy, “Blake the seer and Rowlandson the voyeur”, *Times* [London], 14 March 1978, p. 12
(on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy)


*Caroline Tisdall*, “Beyond the senses: Caroline Tisdall considers the major Blake exhibition at the Tate Gallery”, *Guardian Weekly*, 19 March 1978 <BBS, 661>


*Andrew MacKenzie*, “Art on Show by Andrew MacKenzie: Emigrant art works return to London”, *Morning Telegraph* [Sheffield], 20 March 1978 <BBS, 556>

*Pauline Hunt*, “Tyger at the Tate”, *Cambridge Evening News*, 22 March 1978 <BBS, 517>

*Theo*, “Nuclear Tonic”, *News Letter* [Belfast], 22 March 1978 <BBS, 659>

*Denis Thomas*, “Lines by Blake”, *Listener*, 22 March 1978 <BBS, 659>


§Mark Stevens, “Pictures from Paradise”, *Newsweek*, 27 March 1978


Martin Baillie, “Portrait of Blake as a painter”, *Glasgow Herald*, 4 April 1978 <BBS, 357>

Gertrud Mander, “Augenmensch und Mystiker”, *Stuttgarter Zeitung*, 4 April 1978, p. 23, in German

*John McEwen*, “Not Like Some Immortal”, *Spectator*, CCXL (8 April 1978 <BBS, 568>

For a comment, see Désirée Hirst, “Blake the traditionalist”, *Spectator*, CCXL (22 April 1978), 18 <BBS, 510>


John Griffiths, “Blake assessed”, *Tablet*, 15 April 1978 <BBS, 495>

Theodore Crombie, “Round the Galleries: Things in Heaven and Earth”, *Apollo* (April 1978) *BBS, 445*

*Anon.*, “An age through two pairs of eyes: 1. Blake the visionary. 2. Rowlandson the satirist”, *London Hilton Magazine*, April-May 1978 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy) *BBS, 339*


*Anon.*, “Blake at the Tate Gallery”, *Book Collector*, XXVII (1978), 159-160, 163-164, 167-168 (the exhibition is “a triumph” [p. 167]) *BBS, 340*

Ruth E. Fine, “Blake at the Tate”, *Blake*, XII, 1 (Summer 1978), 42-55 *BBS, 384*


§Fenella Crichton, Pantheon, XXXVI (1978), 284

§Theopdore Crombie, Apollo, CVII (1978), 329

§Vivien Lowenstein, Arts Review, XXX (1978), 151-152

§Christopher Neve, Country Life, CLXIII (1978), 902-903

§Ronald Paulson, Georgia Review, XXXII (1978), 435-443 (with 7 others)

Martin Butlin, “Thoughts on the 1978 Tate Gallery Exhibition”, Blake, XIII, 1 (Summer 1979), 16-32 (“Blake must be seen as one of the greatest of the visual artists that Britain has produced” [p. 23])

§Anne K. Mellor, Art Journal, XXXIX (1979), 76-78 (with 3 others)

1978 May-June

Huntington Library and Art Gallery “Prints by Blake” (1978)

No catalogue is known.

REVIEW


1978 October 19-November 10

G. Ingli James. Images of William Blake: Exhibition at the Arts and Social Studies Library, University College, Cardiff (1978), 1 sheet
Typescript catalogue of 48 photographs and facsimiles.

1978 November 1

Christie sale (1978) <BBS, 128>

REVIEW &c

Lily Zimmerman, Publicist, “Blake’s Songs of Innocence and of Experience”, Auction News from Christie’s, X, 5 (Nov 1988), 4 (“Christie’s is proud to offer” Songs [BB]) <BBS, 696>

1979 June 13

Christie sale <BBS, 123>

Songs (D) sold for £70,000.

REVIEW


1979 November


1979

Pierpont Morgan Library Blake exhibition (1979)

No catalogue is known.

REVIEW

a review [1979] of the exhibitions of Blake at the Pierpont Morgan Library and of the “Fuseli Circle in Rome” at Yale) <BBS, 354>

1980 August 8-October 2

A 17-page catalogue in typescript for Blake's 22 Job engravings, 8 works by Fuseli, and others by Alexander Runciman and Richard Westall.

The Blake section is reprinted in the National Art Gallery of New Zealand catalogue of 11 February-25 March [1981?].

1980

The catalogue includes prices.

[1981?] February 11-March 25

Except for the illustrated titlepage, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

1981 September
Secondary materials.

1981

Martin Butlin, The Paintings and Drawings of William Blake (1981) <BBS>

REVIEWS &c
*Martin Butlin, “The Catalogue of Blake’s Designs Completed, and a Last Minute Inclusion”, Blake Newsletter, IX, 2 (Fall 1975), 48-49
§Robert H. Getscher, ARLIS//INA Newsletter, Dec 1981 (with another)
§Anon., Choice, XIX (1981), 60
I.H. C[hayes], Romantic Movement ... Bibliography for 1980 (1981), 78-79
§Brian Alderson, Times Higher Education Supplement, 15 Jan 1982 (with 2 others)
§Peter Parker, New Statesman, 29 Jan 1982, pp. 18-19
§Zachary Leader, Art Book Review, I, 1 (March 1982) (with 3 others)
§Maurits Engelborghs, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982), in German (with 2 others)
*Robert N. Essick, *Blake*, XV, 4 (Spring 1982), 22-65 (an important series of corrections, extensions, and evaluations) <BBS, 393>
§Michael Ferber, *Yale Review*, LXXI, 2 (1982), ix-xiii
§Kenneth Garlick, *Notes and Queries*, NS XXIX (1982), 451-454
§Peter Quennell, *Apollo*, CXV (1982), 295
§David Bindman, *Burlington Magazine*, CXXV (June 1983), 370-371

1982 January 27-March 28
*Götz Czymmek, *Druckgraphik von William Blake aus der Sammlung Neuerberg Ausstellung in der Graphischen*
It includes prints from *Songs of Innocence* (Y).

**REVIEW**


**1982 February 5-March 28**


**REVIEW**


**1982 September 15-1983 February 15**


**REVIEWS, &c**
David Bindman, “Yale/Toronto exhibition”, *Blake*, XIV, 2 (Fall 1980), 108 (proposed for 1982-83) <BBS, 390>

*Edward Lucie-Smith*, “The fiery vision of William Blake is burning bright”, *Smithsonian*, XIII, 6 (Sept 1982), 50-59 <BBS, 555>


and Mail [Toronto], 4 Dec 1982, p. E1 <BBS, 566>

§Gillian MacKay, Maclean’s, 13 Dec 1982, p. 52


Rob Kelly, “Blake at AGO: A terrible beauty”, Excalibur [York University, Toronto], 21 Jan 1983 <BBS, 533>

*John Bentley Mays, “Blake draws 70,000 across AGO threshold”, Globe and Mail [Toronto], 7 Feb 1983 <BBS, 566>

§Donna Gold, Horizon, Jan-Feb 1983, p. 9

*Kenneth Baker, “Northern lights: Seizing the Blakean fire”, Boston Phoenix, 15 March 1983, pp. 6, 13 (reviews the symposium and exhibition and two other Blake books) <BBS, 359>

*Ruth E. Fine, Blake, XVI, 4 (Spring 1983), 226-232 <BBS>

§Anon., Choice, XX (1983), 964
I.H. C[hayes], Romantic Movement ... Bibliography for 1982 (1983), 80-81
§Edward Larrissy, “Horses of Instruction”, Art History, VI (1983), 478-481 (with others)
*Richard V. Lee, M.D., “The Generalist: A Jaundiced View. XXVI. A Message from Mister William Blake”, American Journal of Medicine, LXXV (1983), 902-904 (the Blake exhibition at Toronto should prove “a revelation” particularly for “Contemporary medicine”; “it will be wise for physicians to keep Blake in mind” <BBS, 547>
G. E. Bentley, Jr, “Blake in Glory”, University of Toronto Quarterly, LIV, 3 (Spring 1985), 297-299
Martin Butlin, Blake, XXII (1988-89), 105-110
§David Fuller, British Journal for Eighteenth-Century Studies for 1982, pp. 207-208
§Martin Butlin, Master Drawings, XXI (1983), 62-64

1982
The only original work is Blair's Grave (1808).

1983 March 15-April 17
REVIEW

Raymond Lister, *Blake*, XIX, 2 (Fall 1985), 80-83 (with another)

1983 September 10-October 31
Casa di Dante in Abruzzo Castello Gizzi *Blake e Dante* (1983) <BBS>

REVIEW &c
Almost all are in Italian


Martin Butlin, *Blake*, XVII, 4 (Spring 1984)


§Anon., “Blake e Dante: Mostra Patrocinata della Regione Abruzzo dal 10/9 al 31/10 Castello di Torre de’ Passeri (PEA) Ampli Servizi da Radio (7Giorni7)”, *Pescara*, 7-13 Settembre 1983, p. 6 (press release) <BBS, 341>


§Anon., “Il Dante di Blake a Torre de’ Passeri: La mostra verrà inaugurata il 18”, *La Gazetta*, 9 settembre 1983, p. 6 <BBS, 343>

presenti Gaspari, Rognoni, Spadaccini, Casalini e gli ambasciatori di Australia e Gran Bretagna”, *Il Tempo d’Abruzzo*, 10 Settembre 1983 <BBS, 343>

§*Fortunato Bellonzi*, “L’artista che parlava con gli angeli: Le Illustrazioni Dantesche di Blake per la Prima Volta in Italia”, *Il Tempo*, XL, 247 (10 Settembre 1983), 3-4 <BBS, 365>

§*Antonio Buccili*, “Un mostra su Blake grande illustratore: Da Oggi a Torre de Passeri”, *Abruzzo: Il Messaggero*, 10 Settembre 1983 <BBS, 427>

§*Renato Barilli*, “Un artista incontro a Dante: Straordinaria mostra di Blake a Pescara”, *arte*, 18-19 Settembre 1983 <BBS, 360>

§*Anon.*, “Il ‘Dante’ di Blake a Torre de’ Passeri: Prima Mostra in Italia sui Grande Illustratore Inglese”, *risveglio del molise e del mezzogiorno*, XXIII, 9-10 (settembre-ottobre 1983) (press release) <BBS, 343>


§*Stefano Gilbert*, “Centodue Capolavori per la ‘Divina Commedia’: Esposti i celebri disegno dell’inglese William Blake per il poema dantesco”, *Gente*, XXVII, 40 (14 Ottobre 1983), 3, 172 <BBS, 484>

§D.D.G., “La Mostra ‘Blake e Dante’ a Torre de’ Passeri in ottobre”, *l’Eco del Sud* [Messina], XXVI, 7 (30 Settembre 1983) <BBS, 481>


§Anon., “Castel Gizzi e Tate Gallery un gremellaggio ben riuscito”, *Gazetta*, 21 ottobre 1983 <BBS, 343>


§Dede Auregli, “La Dipinta Commedia: Esposte, per la prima volta in Italia, le tavole che William Blake designò, nel 1824, per illustrare il poema dantesco: e anche per cambiari e il contenuto”, *L’Unita*, 22 Ottobre 1983 <BBS, 356>


§G. Barberi Squarotti, “Ma non si può mettere Dante in soffitta: Dopo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora è riscoperto, Ecco comme e perchè”, *Stampa*, 29 ottobre 1983 <BBS, 645>


§*Anon., “Blake e Dante (Intervista con Fortunato Bellonzi)”, Oggi e Domani, XI, 10 (ottobre 1983) <BBS, 341>

§Francesco Desiderio, “Mostra ‘Blake e Dante’”, Abruzzo Oggi, VI, 31 (ottobre 1983) <BBS, 452>


§Ugo Crescenzi, “Una mostra che favorisce l’Elevazioni Culturale”, Abruzzo [Oct 1983], p. 34 (a note by the Assessor regionale alla Cultura) <BBS, 444>

§Gabriele Di Cesare, “Mostra ‘Blake e Dante’”, Abruzzo, VI, 31 (ottobre 1983) <BBS, 452>

§*Silvio Graziosi, ed., “Blake e Dante a Torre de’ Passeri”, regione abruzzo, Anno XII (ottobre 1985), 39-56; it includes

§*Silvio Graziosi, “In 20,000 al Castello Gizzi” (pp. 39-40)

2 "Conversando con corredo Gizzi” (pp. 40-41)

3 Francisco Desiderio, “Una vita nuova” (p. 41)
4 *Elia Gizzi, “Un avvenimento da ventimila visitatori: Blake e Dante” (pp. 42-51 [sic])
5 *Giuseppe Belino, “I gioioso calle: Blake e Dante” (pp. 47-48 [sic]) <BBS, 493>
6 *Renato Barilli, Fortunato Bellonzi, Liona Bartolon, Martin Butlin, Claudia Corti, Luigi Paola Finizio, Stefano Ghiberti, Corrado Gizzi, Ursula Hoff, Franco Simongini, Ferruccio Ulivi, “Blake e la critica” (pp. 52-56) <BBS, 493>
§*Mariano Apa, “Blake visionario: A Torre dei Passeri nel Castello Gizzi”, L’Umanità, 4 novembre 1983, pp. 3-4 <BBS, 353>
§*Giuseppe Mariani, “Blake nella ‘Casa di Dante’”, Abruzzopress, III, 39 (14 Nov 1983) <BBS, 559>
§*Gi Pi, “Blake e Dante: All’Inferno con l’Ottimismo delle Fede”, Borghese [Milano], LXXXVII, 47 (20 novembre 1983) <BBS, 605>

§Martin Butlin, Blake, XVII, 4 (Spring 1984), 160-161 <BBS, 396>

1983


Blake is dealt with in Bindman, “William Blake and the Revolution” (pp. 170-173, No. 160-164) and in *“Revolution as myth: public art and private dissent” (pp. 66-74) (“Blake saw the French Revolution in an apocalyptic light from the beginning” [p. 67]).

REVIEWS


§David Kelley, Times Literary Supplement, 30 June-6 July 1989, p. 720

§*Anon., Gazette des Beaux-Arts, 6S CIV (1989), 12

§John Gage, Burlington Magazine, CXXXI (1989), 495-497

§Lionel Lamburne, Apollo, CXXX (1989), 50-51

§Barry Venning, Turner Studies, IX, 2 (1989), 53-54

§Marcus Wood, Print Quarterly, VI (1989), 339-341

1983


REVIEWS

§Anon., Choice, XXI (1983), 262-263
§Anon., Gazette des Beaux-Arts, 6 S, CII, 1378 (1983), 19-20
§David Fuller, Durham University Journal, NS LXXV, 1 (1983), 141-143
§Stephen D. Cox, “Recent Work on Blake”, Eighteenth-Century Studies, XVIII (Spring 1985), 391-405 (with 7 others)
§Anon., Choice, XXI, (Oct 1983)
§M. Baridon, Dix-huitième Siècle, XVI (1984), 513
David Scrase, Blake, XX, 2 (Fall 1986), 64-66

1983

*A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries. (Montreal, 1983) <BBS>
§Scharbach, Deborah. *Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries.* (Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990) 20 pp.

**REVIEW**

G.E. Bentley, Jr, *Blake,* XXI, 1 (Summer 1987), 33-34

**1984 September-October 28**

Huntington Library and Art Gallery  Blake exhibition (1984)

Apparently there was no catalogue.

**REVIEW &c**

*Anon,* “Blake Exhibit”, *Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanical Gardens,* September-October 1984, p. 3 (announcement of “An Exhibition of the Drawings and Watercolors by William Blake in the Huntington Collection”, chiefly Milton designs, which “will remain until October 28”)* <BBS, 341>*

**1984 December 17**

Sotheby sale (1984) <BBS, 293>

Sale of coloured *Night Thoughts* (X).

**REVIEW**
Karen Mulhallen, “The Crying of Lot 318; or, Young’s Night Thoughts Colored Once More”, Blake, XIX, 2 (Fall 1985), 71-72 (the Dimsdale copy) <BBS, 398>


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 85

1985


REVIEWS

§Anon., Drawing, VIII, 3 (Sept-Oct 1986)
I[rene] H. C[hayes], Romantic Movement ... Bibliography for 1985 (1986), 85
§Martin Butlin, Burlington Magazine, CXXIX (Feb 1987), 123-124
*G.E. Bentley, Jr, Blake, XXI, 3 (Winter 1987-88), 114-116
§P. Malekin, Review of English Studies, XL (Nov 1989), 573-575 (with another)

1985


The exhibition is known only through the typescript handlist of the exhibition (by David Scrase?), 1985 [Collection of R.N. Essick].
1986 May 3-July 13
National Gallery of Scotland Department of Prints and Drawings exhibition of “William Blake Prints and Drawings” (Edinburgh, 1986)

Apparently there was no catalogue.

REVIEW &c

1986 Spring

59 items.

1986 June 11-July 11

REVIEWS


1986 September

1986
National Gallery of Scotland Department of Prints and Drawings exhibition of “William Blake Prints and Drawings” (1986) Apparently there was no catalogue.

REVIEW &c

1987 January

1987 May, 1988 May 31-June 9
§University of Colchester (Essex) Exhibition of Blake’s *Songs* May 1987, and *The Blake Society at St James’ Church, Piccadilly*, London, 31 May-June 9 1988.
An exhibition of enlarged photographs of Songs (Z). My only evidence for the exhibition is in Stanley Gardner’s Some Notes on Blake’s Songs of Innocence and of Experience ([Colchester], 1988) <BBS, 482>

1987 July 14-August 31
The exhibition is only known through a poster for it.

1987 November-1988 February

REVIEWS &c
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_Huntington Library, Art Collections, and Botanical Gardens_ November-December [1987], 3 <BBS, 351>


1987


30 items.

1988 October 28-1989 April 30


REVIEW, &c


(announcement)

1988 November 1-2

Christie sale (1978) <BBS, 128, 270 fn 90>

Sale of _Songs_ (BB).

REVIEWS &c


*Robert N. Essick*, “A Copy of William Blake’s ‘Songs of Innocence and of Experience’”, _Christie’s_
William Blake and His Circle
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*International Magazine*, VIII, 8 (Oct-Nov 1988), 22-23 (announcement of the sale, with some “speculations” about “Blake’s reasons for producing its unusual characteristics”) <BBS, 464>

Lily Zimmerman, Publicist, “Blake’s Songs of Innocence and of Experience”, *Auction News from Christie’s*, X, 5 (Nov 1988), 4 (“Christie’s is proud to offer” Songs [BB]) <BBS, 696>

1988 November 1-24


No catalogue was issued.

**REVIEW**

D.W. Dörrbecker, *Blake*, XXX (1996-97), 82-87 (with three other exhibitions) (the shimmering plastic veils “irritated and fascinated the eye” [p. 82])

1989 March 21


**REVIEWS &c**

*David Bindman*, “A second Blake-Varley Sketchbook discovered”, *Christie’s International Magazine* (March-April 1989), 2-4 (the first announcement of its rediscovery and prospective sale) <BBS, 373>

Sara Jane Checkland, “Scepticism over Blake sketchbook”, *Times* [London], 22 March 1989, p. 178 (the sale was a “flop” because the Sketchbook
failed to meet its reserve of £450,000; the scepticism concerns the sale and reserve, not the authenticity of the Sketchbook) <BBS, 436>

D.V. E[rdman], Romantic Movement ... Bibliography for 1988 (1989), 113

1989 April 27-August 6

*Wunderblock: Eine Geschicte der modernen Seele, ed. Jean Clair, Cathrin Pichler, & Wolfgang Pircher (Vienna, 1989) for the Wiener Festwochen In German <BBS, 374>


1989 April 10-14

English Illustrated Books of the Late Eighteenth Century: Exhibition of Works from the Library’s Collection [at the] Barr Smith Library, University of Adelaide. This exhibition has been prepared to complement an address given to the Friends of the Special Collections ... by Gerald E. Bentley on the topic “The great illustrated book publishers of the 1790s and William Blake”. (Adelaide: Barr Smith Library of the University of Adelaide, 1989) Exhibition Catalogue No. 14 16 leaves, 30 cm.

Introduction by Susan Woodburn & Elizabeth Lee.

1989 December 15-1990 February 19

Brooklyn Museum exhibition of Job engravings (1989-90)

Apparently there was no catalogue.

REVIEW

Anon., “Blake’s Job Engravings at the Brooklyn Museum”, Blake, XXIII, 4 (Spring 1990), 213 <BBS, 406>
1989

**Martin Butlin & Ted Gott, William Blake in the Collection of the National Gallery of Victoria** (Melbourne, 1989). <BBS>

**REVIEWS &c.**

David Bindman, "Melbourne William Blake", *Burlington Magazine*, CXXXI (1990), 75 (the exhibition and catalogue are "exemplary")


*Robert N. Essick, Blake*, XXV, 2 (Fall 1991), 94-96

David B. Brown, "Blake in Australia", *Print Quarterly*, XII (1995), 87-88 (it gives "a rounded introduction to Blake's mind and methods")

[1990?] July 8-31


56 items.

1990 September 1-October 28

REVIEW

*Diana Hume*, “Great Encounter: Blake and Yanagi”, *Daily Yomiuri* <BBS, 517>

1990 September 25-November 25


*David Bindman*. "'Watashi jishyin no kokoro ga watashi no kyokai de aru', Blake to Paine to French Kakumei ['My own mind is my own church': Blake, Paine and the French Revolution]." Tr. Kozo Shioe. Pp. 40-51. In Japanese (In America, "the debates between Orc and Urizen ... appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers"); the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as Chapter 9 [pp. 112-133] of *Reflections of Revolution: Images of Romanticism*. Ed. Alison Yarrington & Kelvin Everest [London & N.Y.: Routledge, 1993] "Papers from a conference held at the University of Leicester in July 1789".)

REVIEWS


*G.E. Bentley, Jr*, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", *Blake*, XXVI, 4 (Spring 1993), 168-170 (with another) (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170]).
1990 September 1-October 28


REVIEWs

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 12-13 (in “William Blake and His Circle”)

*G.E. Bentley, Jr, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", Blake, XXVI, 4 (Spring 1993), 168-170) with another) (the exhibition and catalogue of the Japan Crafts Museum represent an "idiosyncratic accomplishment ... perhaps ... fitting for the idiosyncratic William Blake" [p. 170])

1990


REVIEWs

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 11


§Brian N.S. Gooch, Notes, XLVIII (1991), 107-108

§Choice, XXXIII (1995), 577+

G.E. Bentley, Jr, Blake, XXX (1996), 25-31 ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [p. 27]; the Appendix here [pp. 28-31] lists addenda and corrigenda)
1990

Apparently the brochure of an exhibition.

1991 May 9-11
Sotheby sale (1991) <BBS, 80, 258>

REVIEWS &c

*Nancy Bialler, “William Blake discoveries”, Sotheby’s Preview (April-May 1991), 16-17 (about “The Chaining of Orc”, “The Man Sweeping”, and the relief-etching with three Virgil designs which “we believe ... was probably designed and executed by Blake” [p. 17]) <BBS, 371-372>


*Peter Fischer, “Die Mysterien des William Blake: Druckgraphik in New Yorker Versteigerungen”, Frankfurter Allgemeines Zeitung, 25 Mai 1991, p. 31 in German (about prices at the sale) <BBS, 471>

1991 July 10-November 3
REVIEWS


**Tim Hilton**, “The hellish realist: He was too rebellious to hold quiet conversation with the angels. Tim Hilton on the paintings of William Blake”, *Guardian* [London], 21 Aug 1991, p. 28 <BBS, 509>


*James Hall*, “Divine Intervention: James Hall on the status of William Blake, long exiled from the National Gallery, but now re-evaluated in an exhibition at the Tate”, *Independent* [London], 27 Aug 1991, p. 12 <BS, 499>


§*Angus Stewart*, *Spectrum*, Oct 1991 (with 2 others)

§*Ginger Danto*, "Blake and his Followers", *Art News*, XCI (Jan 1992), 138

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93),
1991 October

Records of the William Blake Bicentenary Celebrations (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham.([Nottingham: University of Nottingham, October 1991])

A 5-page printed catalogue of "minutes, correspondence, photographs of Blake's paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work".

1991


REVIEWS

§Martin Butlin, Burlington Magazine, CXXXIV (March 1992), 192-193

§D. Ichiyama, Choice, XXIX (April 1992), 1216-1217

§Andrew Wilton, Print Quarterly, IX, 2 (June 1992), 211-213

Jon Mee, Book Collector, XLI, 1 (Spring 1992), 123-124 ("fills a gap")

§Michael Ferber, Word & Image, VIII, 3 (July-Sept 1992), 283-284
**Susan Matthews**, *BARS Bulletin & Review*, No. 3 (Oct 1992), 14-15 ("an essential research tool for those working on Blake")

**S.L.M.**, *Gazette des Beaux-Arts* (Oct 1992), 19, in French ("Catalogue extrêmement précis et rigoureux")

**Andrew Wilton**, "William Blake's Commercial Book Illustrations", *Print Quarterly*, IX (1992), 211-213 (the work is "characteristically punctilious", "a remarkably convincing and confidence-inspiring survey" [p. 213])

*G.E. Bentley, Jr*, *Wordsworth Circle*, XXIII (1992), 233-235 (a "most impressive contribution of original scholarship" [p. 234])

**D.V. Er[rdman]**, *Romantic Movement ... Bibliography for 1991* (1992), 85-86

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 84 (in “William Blake and His Circle”)

§**David Fuller**, “Blake as an Illustrator”, *Durham University Journal*, NS LIV, 1 (Jan 1993), 115-119 (with another)

**G.E. Bentley, Jr** (bis), "Blake the Professional", *Antiquarian Book Monthly*, XX, 4 (April 1993), 31-32 ("magisterial"; the review was commissioned by *Wordsworth Circle* and is reprinted here by permission of its editors)

**D.W. Dörrbecker**, *Blake*, XXVIII, 3 (Winter 1994-95), 103-110 ("this catalogue raisonné deserves the highest possible praise for its reliability" [p. 107];

"William Blake and His Circle"

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an Appendix [pp. 108-110] contains minor corrigenda)


1991


1991


Apparently this is an early version, in typescript, of the work published in 1994 covering 1893-1993; I had entirely forgotten it until I encountered the review below.

REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 83

1992 September 5-October 10


"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition" (Dörrbecker, below).

REVIEWS &c.

§Anon., Die Tageszeitung, 15 Sept 1992, in German (very brief)
D.W. Dörrbecker, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) ("the artist's references to a Blakean model are ... a fairly banal attempt to dignify with iconographical content ... an experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83])

1992 November 4-December 31

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

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

REVIEW
*Holland Cotter*, "Blake, on loan and for sale", *New York Times*, 4 Dec 1992, p. C23 (the exhibition "is not to be missed") <BBS, 443>
1993 May 1-June 26

Paul Stirton, introduction (pp. 3-4).

1993 May 18-August 8

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

REVIEWS, &c

§*Rachel Barnes,* "Fields of vision", Guardian [London], 23 Aug 1993, Supplement p. 6

§Theatreprint, XCIII, 6 [1993]

1993 October 2-November 28

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" (p. 2) and new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" (p. 4).
1993 October 4-November 6

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

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

Thirteen works were sold [by the heirs of Mrs Ramsay Harvey], of which the most important were *Marriage* (L) (estimate £8,000-£12,000) [sold for £28,000 to John Windle for R.N. Essick], *Milton* pl. 38 (estimate £20,000-£30,000 [sold for £55,000 to John Windle for R.N. Essick]), *Jerusalem* (C) ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), *Jerusalem* pl. 25 (estimate £2,000-£3,000 [sold for £2,400 to John Windle for R.N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" (estimate £10,000-£15,000 [sold for £53,000 to the dealer Nicholas Lott]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of Job (1826), and Job ([1874]).
N.B. The Rinder copy of *No Natural Religion* (E) did not appear in the sale apparently because Joseph Viscomi had demonstrated that it is not an original.

**REVIEWS &c**

*Llewellyn, David.* "William Blake's *Jerusalem.*" *Christie's International Magazine*, Nov-Dec 1993, pp. 36-37 (a summary of the poem heralding the sale of the Rinder copy at Christie's)


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


**1993 November**


166 items.

**1993**

*William Blake: The Poetry Bookshop List 86 (West House, Broad Street, Hay-on-Wye via Hereford HR3 5DB [1993])

171 items of 1806-1990 for sale.
1994 July 16-October 16


**REVIEW**

*Michael Horovitz,* "A new display devoted to William Blake has opened at the Tate Gallery. Poet Michael Horovitz explores the obsessions of this 18th-century visionary and discovers that his message, and his artistic methods, still speak to us in the late 20th century", *Daily Telegraph* [London], 30 July 1994, pp.12-13 ("Mr Blake is not sleeping, only dead")

1994 August 1-14


A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autosterograms, priced at £25 to £17,000.

According to an information sheet, The House of William Blake is to be "a centre for the dissenting imagination", with "a core business" "working at the forefront of the computer technology" and developing in three stages: (1) "to secure the apartment where Blake lived;" (2) "to open [sic] the upper three floors;" and (3) "to acquire the whole
building" and create "a theatre or auditorium in the basement, a coffee shop & art gallery on the ground floor, with each of the three upper levels dedicated to one aspect of Blake's life: words, images and the human heart." Its first publication (unrelated to William Blake) is **T.J. Heath, A Tyger's Tale** illustrated by Gerald Fitzgerald (London: The House of William Blake, 17 South Molton Street, London W1Y 1DE [1994]); ISBN: 0952413906, a tiny accordion work, about 1" x 1", with tale about a honey-loving tiger on one side and Japanese text on the other.

See also Simon Tait, below.

**1994 September-1995 January 15**


A stiff sheet folded to make eight 8° leaves, with a "Handlist to the Exhibition" with prints from fourteen Illuminated Books in the Huntington plus some loans (pp. 6-7), with **Robert N. Essick**, untitled introduction (pp. 2-5).

**REVIEWS &c**


*Meg Sullivan*, "Huntington has pictures to go with Blake's words", *Daily News*, [San Gabriel Valley, California] 27 Sept 1994, pp. 1, 15 (a herald for the


*Farrell, John.* "William Blake exhibit very illuminating: 'William Blake's Illuminated Prints' opened Tuesday in the Huntington Library, displaying more than 90 pages in a show of brilliant colors and vivid lines", *Cheers! San Gabriel Valley Newspapers*, 30 Sept 1994, p. 32

*William Wilson*, "William Blake's Vision Shines in His Prints at Huntington", *Los Angeles Times*, 4 Oct 1994, pp. F1, F5 ("Blake's work ... looks as if it could have been made right here in Angeltown within living memory"; Blake is "the spiritual father of L.A.'s Beat Generation")


*Chia-Ling Nahn-Chang*, "Professor [Essick] curates museum exhibit", *Highlander*, XLIII, 6 (1 Nov
1994), B3, 6 (the Huntington Blake exhibition "is a rare collection to be enjoyed by all")

Robin Hamlyn, "William Blake at the Huntington", *Journal of the Blake Society at St James*, I (Spring 1995), 22-26 (Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

1994 October


1994 November

Adam Mills Rare Books *Occasional List* (Cottenham, Cambridge, [Nov 1994])

The catalogue is entirely devoted to "William Blake 1757-1827", No. 1-10 books with Blake's commercial engravings, No. 11-41 with editions and scholarship.

1994


"Introduction" (pp. xv-xxii); there are almost a thousand entries, many of them not in *Blake Books* (1977) or *Blake Books Supplement* (1995).
For an earlier version, see 1991 above.


**REVIEWS**

**Yoko Ima-Izumi**, Blake, XXIX, 3 (Winter 1995-96), 82-88 (mostly a useful "necessary historical explanation" concerning the Japanese Blake scholars discussed in the "valuable introduction" to Blake Studies in Japan [p. 82])


**Karen Mulhallen**, Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada, XXXIV (Fall 1996), 198-200 (high praise)

**C.S. Matheson**, University of Toronto Quarterly, LXVI (Winter 1996-97), 344-346 (with another) ("meticulous" and "invaluable")
1994


All Blake’s plates are reproduced and offered individually.

1995 June


12 minor Blake items, some from the Raymond Lister Collection.

1995 February 6-17


The catalogue is a small brown paper bag listing (with prices) 42 items in knitting, T-shirts, automata, vases, &c., with no apparent relationship to Blake save, occasionally, the titles, e.g., "The Lineaments of Desire". It is accompanied by a collection of 47 self-portraits of genitalia, entitled *The Genitals are Beauty* (London: House of William Blake, February 1995), c. 4" x 4", fastened with a pin; ISBN: 0952413914

REVIEWS

[Tim (Heath) & Meredith (Davies)], "Tyger! Tyger! An Interior for William Blake", *Journal of the Blake Society at St James*, No. 1 (Spring 1995), 40-
41 (an account of the two exhibitions at The House of William Blake, on house-furnishings [Aug 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9")

Keri Davies, Blake, XXIX, 3 (Winter 1995-96), 102-103 (the genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day")

1995 April 3-May 25


See Löchle below.

REVIEW

D.W. Dörrbecker, Blake, XXX, 3 (Winter 1996-97), 82-87 (with 3 others)

1995 July

§Antique & Book Collector (Marlborough, Wiltshire, July 1995)

An exhibition and sales catalogue includes some of Blake's commercial book-illustrations detached from their parent volumes and, as Lots 25-27, Songs (o) pl. 24 ("Nurse's Song" from Innocence), 18 ("The Divine Image"), and 38 ("Nurse's Song" from Experience), at £2,250 each.
1995 July 2-August 6

§Jaume Plensa, "One thought fills immensity", *Städtische Galerie, Göppingen*, Germany, 2 July-6 Aug 1995. In German

REVIEW

D.W. Dörrbecker, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) (Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85])

1995 July 11-October 15


Robin Hamlyn, "Introduction" (p. [2]); "William Blake 1757-1827" (pp. [2-7]), especially about John Hawkins, Thomas Butts, and William Hayley. Some of the 48 entries are not by Blake.

1995 July 14-October 29


1995 December

*The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory*. John Windle List Twenty-Six. (San Francisco: John Windle, [Dec] 1995) 4°, 52 pp., 17 reproductions

"The Blake Collection of Joseph Holland [1910-94] and Vincent Newton" (p. [v]). A very handsome catalogue with
241 entries (No. 1-193 from Holland-Newton, No. 194-236 from Stock, No. 237-241 "Auction Purchases for the Record", priced at $5-$60,000 and "Price on Enquiry".

1995


"Introduction" (pp. 1-9); "Blake Discoveries, Scholarship, and Criticism" (pp. 10-30).

REVIEWS

Bruce Tice, Antiquarian Book Monthly, XXII, 10 (Nov 1995), 76 (it is "necessary reading" "for those wishing a comprehensive overview of the current state of Blake studies .... 'Every word and every letter is studied and fits into its place"")

James King, English Studies in Canada, XXIII (1997), 240-242 (it "does not attain quite the same high standards" in Part VI as Blake Books did [p. 241])

Bernice Bergup, American Reference Books Annual, XXVII (1996), 524 ("Scholars ... can only applaud his thoroughness")

C.S. Matheson, University of Toronto Quarterly, LXVI (Winter 1996-97), 344-346 (with another) ("exemplary")

David Worrall, Blake, XXXII, 2 (Fall 1998), 46-48 ("Blake Books/Records/Supplements" are "such a
Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48])

David Worrall (bis), *Year's Work in English Studies*, LXXVI for 1995 (1998), 396-397 ("encyclopaedic and indispensable")

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) (in *Blake Books* and *Blake Books Supplement*, "the information is there, of all kinds in great detail")

1995

Dörrbecker, D.W. "In ... Cambridge & in Oxford, places of Thought": *Blake in British Theses, 1950-1994*. (Trier an der Mosel, 1995) 8°, 14 pp

"Introduction" (pp. 3-5) plus a list of 78 M.A., M.Litt., M. Phil., Ph.D. (and D.Phil.) dissertations from *Index to [British] Theses*. "Corrigenda to Previous Checklists" (p. 13) covers chiefly those published in *Blake* (Winter 1992-93).

For information on how to obtain copies, see *Blake*, XXIX, 1 (Summer 1995), 35

1995


1996 February 2-April 7; April 17-June 2

840
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Gabriel Sánchez Espinosa, Russell B. Sacks, & Elvira
Villena.] (Madrid: Fundación "la Caixa", 1996) 4o, 262 pp.,
180 reproductions; ISBN:
8476645376 In Spanish B.
William Blake:
visions de mons eterns (1757-1827):
[Exhibition] 17 d'abril-2 de juny de 1996 [at the] Centre
Cultural de la Fundacio "la Caixa", Barcelona. [Tr. Ignasi
Sardá, Russell B. Sachs, Elvira Villena.] (Barcelona:
Fundació "la Caixa", 1996) 4o, 262 pp., 180 reproductions;
ISBN: 8476645384 In Catalan
The two catalogues are identical except that (1) the
Madrid version is in Spanish and the Barcelona version in
Catalan {the Catalan titles are given within curly brackets
below} and (2) Plates 28f-i in the Madrid version are
mislabled and in the wrong order but are correct in the
Barcelona version.
Note: The reviews indicate that 180 works were
exhibited in Madrid and 150 in Barcelona.
Robin Hamlyn is the Comisaro or Curator of the
exhibition.
The book (A) consists of
Luis {Lluis} Monreal (Director General, Fundación "la
Caixa"), "Presentación" {"Presentacio"} (p. 11), "Foreword"
(p. 217): A prime reason for organizing the Blake exhibition
is "the fact that his work is not present in any Spanish museum
or collection".
Robin Hamlyn, "William Blake (1757-1827)" (pp. 1229 in Spanish {and Catalan}; pp. 219-228 in English): A
general account for a Spanish audience.
Francisco Calvo Serraller, "Blake y Goya:
convergencias y divergencias entre dos mundos" {"Blake i


Goya: convergencies i divergencies entre dos mons"} (pp. 31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (pp. 229-235): Concerns "Flaxman's possible influence on Goya" (p. 231), with an aside on Fuseli and a paragraph on Blake.

**Estella de Diego**, "La invención de William Blake" {"La invenció de William Blake"} (pp. 43-52); "The Invention of William Blake" (pp. 237-242): "Blake is pervaded by life", and "it is hard to tell just how much the Surrealists actually read of Blake" (pp. 240, 237).

*[Adela Morán & Montserrat Gómez], "Catalogo" {"Cataleg"} (pp. 53-210, with descriptions only of the 180 colour plates reproduced, which include *Innocence* [X], *Europe* [B], and the Job engravings [1826]); "Catalogue" (pp. 243-259 in English of all 188 items exhibited.

"Bibliografia" (pp. 211-213); "Literature" (pp. 261-262).

**REVIEWS &c**

**Anon.**, "Un Maldito entre Nosotros", *tiempo* [Madrid], 13 Nov 1995, in Spanish

**Anon.**, "Balthus, Ensor, Blake & Barcello", *ABC* [Madrid], 29 Dec 1995, in Spanish

*Ramón Mayrata*, "William Blake el Profeta Furtivo", *El Pais* [Barcelona], 27 Jan 1996, in Spanish


*Alvaro Delgado-Gal*, "William Blake, un visionario", *ABC* [Madrid], 2 Feb 1996, p. 34, in Spanish

*Anon.*, "Blake reivindica la 'libertad del artista': Se exponen por pumera vez en España 180 obras del pintor y poeta", *El Pais* [Barcelona], 2 Feb 1996, in Catalan
*Isabel Hurtado*, "William Blake, en poeta que cambió el arte británico del siglo XVIII: Inventó una nueva forma de expresión plástica que combina el dibujo y el texto: La Fundación La Caixa ofrece una investra de la obra completa [sic] del artista inglés", *Ya* [Madrid], 2 Feb 1996, in Spanish

*Miguel Angel Trenas*, "'La Caixa' muestra en Madrid la obra gráfica del pintor y poeta William Blake", *La Vanguardia* [Barcelona], 2 Feb 1996, in Spanish

*J. A. Alvarez Reyes*, "Las visiones de William Blake: la Fundación La Caixa muestra 180 acuarelas y grabados del dibujante romántico que permanecerán expuestas hasta el próximo 7 de abril", *Diario 16* (Madrid), 2 Feb 1996 (with a paragraph about "Relación Blake y Goya"), in Spanish

*Anon.* (Efe523), "La Caixa presenta hoy en Madrid las 'visiones eternas' de William Blake: Sus escritos y cuadros influyeron notablemente en románticos y simbolistas", *Diario de León*, 2 Feb 1996, in Spanish

*Anon.* (Efe), "La Fundación la Caixa muestra en Madrid mas de 180 obras de William Blake", *El Correo* [Sevilla], 2 Feb 1996, in Spanish

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523 Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.
*Anon. (Efe), "'Visiones eternas', de Blake, en La Caixa de Madrid: La muestra reúne más de 180 dibujos y grabados del artista londinense del siglo XVIII", Alerta (Santandar), 2 Feb 1996, in Spanish

Anon. (Efe), "Las visiones eternas de William Blake se exponen en la Fundación La Caixa", El Ideal Gallego [La Coruña], 2 Feb 1996, in Catalan


*Anon. (Efe), "Las visiones eternas de William Blake, a través de dibujos, acuarelas y grabados: La exposición del pintor británico reune simbólico", La verdad [Murcia], 2 Feb 1996, in Spanish


Anon., "Esposicion de Blake", Diario de Navarra [Pamplona], 2 Feb 1996 (1 paragraph), in Spanish

Anon. (Agencias), "Las visiones eternas de Blake, en Madrid", Atlantico Diário [Vigo], 2 Feb 1996, in Spanish

*Miguel Morán Turina, "Visiones eternas: Por primera vez puede verse en España la obra de William Blake", Diario 16 (Madrid), 3 Feb 1996, p. 9, in Spanish
Anon., "Las visiones de William [sic] en la fundación La Caixa", Cordoba, 8 Feb 1996, in Spanish
*Anon., "Mundos Externos", tiempo [Madrid], 12 Feb 1996 (one short paragraph), in Spanish
Anon., "La Caixa patrocina una exposición y un catálogo de William Blake", Gaceta de los Negocios [Madrid], 14 Feb 1996, in Spanish
Anon., "William Blake", Comunidad Escolar [Madrid], 14 Feb 1996 (one short paragraph), in Spanish
Anon., "Héroes clásicos", El Mundo [Barcelona], 17 Feb 1996; April 1996 (almost identical), in Catalan
*Perez Gállego, "Madrid muestra la obra pictória del poeta William Blake: William Blake nos ofreció unas visiones de mundos eternos que a hora se recogen en una brillante exposición organizada por la Fundación La Caixa en la capital de España", Heraldo de Aragon [Zaragoza], 19 Feb 1996, in Spanish
*Anón., "Los héroes de William Blake", Guía del Ocio [Madrid], 19 Feb 1996 (one paragraph), in Spanish

*Anón., "Visiones de mundos eternos en Fundación La Caixa", Cinco Días, 23 Feb 1996, p. 35 (one paragraph), in Spanish


*Anón., "William Blake, por primavera vez en España", el nuevo lunes [Madrid], 26 Feb 1996, in Spanish


*Juan Giron Roger, "Más allá de la mirada de un visionario: William Blake, en la Fundacion La Caixa", Dinero [Madrid], 26 Feb 1996, pp. 96-97, in Spanish


*Juan Carlos Melagón, "Los paraísos perdidos de Blake: La obra del poeta y pintor visionario", Guía del Ocio [Madrid], 11 March 1996, in Spanish

Anon., "Los paraísos perdidas", *El Mundo* [Barcelona], 23 March 1996, in Catalan


*Alpy*, "Blake, romántico y visionario", *Cordoba*, 28 March 1996, in Spanish

*Anon.*, "Poeta y pintor", *Economics* [Madrid], March 1996 (one paragraph), in Spanish


*Anon.*, "William Blake", *Nuevo Estilo* [Barcelona], March 1996, p. 78 (one paragraph), in Catalan?

*Anon.*, "William Blake, visiones de mundos eternos", *Correo del Arte* [Madrid], March 1996, p. 35, in Spanish


*Guillermo Solana*, "El demiurgo ambidiestro: William Blake, visiones del mundos eternas",
Arquitectura Viva [Madrid], March-April 1996, pp. 61-63, in Spanish
§E. Flórez, "William Blake, visión de mundos eternos", Goya, No. 251 (March-April 1996), 309-310, in Spanish
Anon., "Romanticismo sublime", El Mundo [Barcelona], 1 April 1996, in Catalan
*Anon., "William Blake", Tribuna de Actualidad, 1 April 1996 (one paragraph), in Spanish
*Anon., "William Blake, l'avantguarda actual vista al segle XVIII", Avui [Barcelona], 12 April 1996, in Catalan?
*Anon., "Innovadores de distinto signo", El Periódico [Barcelona], 14 April 1996, in Catalan
*Olga Spiegel, "Sublime William Blake", La Vanguardia [Barcelona], 14 April 1996, 3 pp., in Catalan?
Anon., "Spain, Barcelona", International Herald Tribune, 15 April 1996
*Catalina Serra*, "El arte visionario de Blake, en Barcelona: La Fundación La Caixa exhibe más de 150 obras del creador inglés", *El País* [Barcelona], 17 April 1996, in Catalan

Olga Spiegel, "Una exposición muestra al Blake dibujante y grabador", *La Vanguardia* [Barcelona], 17 April 1996, in Catalan? [a different story than the one above]

*Marie-Claire Uberquoi*, "La Fundació la Caixa reúne acuarelas, dibujas y grabados de William Blake: Ningún museo-español tiene obra de este precursor del romanticismo: Las imágenes más fascinantes del artista corresponden a los monotipos", *El Mundo* [Barcelona], 17 April 1996, in Catalan

*Maria Angela Molina*, "La sicodelia visionaria de William Blake, en la Fundació la Caixa", *ABC* [Barcelona], 17 April 1996, in Catalan

*Anon.*, "La Fundació 'la Caixa' discubra las profecías y visiones de William Blake", *ABC* [Barcelona], 17 April 1996, in Catalan

*Monse Frisch*, "L'obra de l'il·lumant' William Blake arriba per primer cop a Barcelona: La Fundació La Caixa expasa un ampli conjunt de debuixos i gravats de l'innovador artista i poeta britanic", *Avui* [Barcelona], 17 April 1996, in Catalan

Anon., "Muestu sobra las visi ones de William Blake", *El Periódico* [Barcelona], 17 April 1996, in Catalan
Anon. (Efe), "La Fundació 'la Caixa' exposa 150 pintures del poeta William Blake", Punt Diari [Girona], 17 April 1996, in Spanish

Anon., "S'inaugarer avui a Barcelona l'exposició de William Blake", Diari de Girona, 17 April 1996, in Spanish


*Anon., "Des del 19 d'abril al Centre Cultural de Barcelona: 'William Blake, visions de mons eterns'", Panorama ([Barcelona: Fundació "la Caixa"] Abril 1996), 1, 16, in Catalan (announcement of the exhibition)

*Anon, "William Blake en la Caixa de Barcelona", Museos, April-May 1996, 2 pp., in French

*Glòria Bosch, "Un artiste visionaro: William Blake en el Centre Cultural de la Fundació 'la Caixa'", Guía del Ocio, 2 May 1996, in Spanish


*Toni Días, "William Blake, un visionari incomprès", Revista Barcelona, 6 May 1996, p. 15, in French


*M. Montserrat Castillo, "Blake: visiones de mons eternos", Avui [Barcelona], 9 May 1996, in Spanish

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*Anon., "William Blake", *La Vanguardia* [Barcelona], 14 May 1996, in Catalan?

*Alan Fleischer*, "La Agenda de Hoy: Dia para propuestas inovadoras: contemplar edificues areque téctonicos naveganda por Internet, asistir a una muestra de coches de jugueta o ver películas del siempre conliovertido Alan Fleischer", *El Periodico de Catalunia* [Barcelona], 14 May 1996, in Catalan

**Antoni Morell**, "La Fundació 'la Caixa"", *Opinió* [Andorra], 19 May 1996, p.13, in Spanish

*Anon., "William Blake, la Fundació la Caixa", *El Nou* [Osona i Ripolles], 31 May 1996, in Spanish


*Anon., "William Blake: un recursor a la Fundació 'la Caixa"", *Barcelona informació cultural*, May 1996 (one paragraph), in Catalan?


*Flor García*, "William Blake: Aguest enigmàtic artista, poeta i gravador londinene ha estat protagonista el mes de maig d'una important exposició a la Fundació 'la Caixa'", *Revista Illustradeó*, July-Aug 1996, in Catalan


*Shantigarbha.* "Visions of Eternity: Blake in Madrid: Exhibition at Fundacion 'la Caixa', Madrid, February-April 1996", *Urthona*, No. 6 (1996), 83 ("an important event")

### 1996 July 9-October 6


Catalogue and essay by *Robin Hamlyn*.

### 1996 November 14


Blake’s 28 Bunyan watercolours and the drawing of "The First Temptation" (*Paradise Regained*) from The Frick
Collection (all reproduced in colour in various sizes) were offered (ESTIMATE £260,000-£340,000) but apparently attracted not a single bid; after the sale they were sold to an Anonymous collector, i.e., Alan Parker. 

**REVIEW**

*Henry Wemyss,* "Blake Watercolours from The Frick Collection: An exquisite group of watercolours have an intriguing history which is unravalled", *Sotheby's Preview*, Nov 1996, 18-19 (a herald of the sale)

**1996 December 4-5**

... *Periodicals, Manuscripts & Ephemera, etc.* [auction sale by Foncie] Mealy, Dublin, 1996)

The Blakes included Lots 263-264, 297, 302, 303, 331, 385, 564-566, 579-588, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's Virgil (1821) <*BB*>, Vol. I (?all published), ESTIMATE£150-£200 [sold for £3,000].

**1996?**

*William Blake:* [Sale catalogue of] *R.A. Gilbert.* (Bristol: R.A. Gilbert, [?1996])

An 11-page list of 330 Blake items for sale en bloc (without price).

**1997 February 1-April 6**

*"Among Whores and Thieves": William Hogarth and THE BEGGAR'S OPERA* Ed. *David Bindman & Scott Wilcox.*
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(New Haven: Yale Center for British Art; The Lewis Walpole Library, 1997)
*Jessica Todd Smith, "Hogarth, Blake, and The Beggars' Opera." Pp. 80-84.

1997 February 2-May 4
Includes 30 works by Blake.

1997 April 2-July 6

The catalogue (pp. 75-87) is preceded by Patrick McCaughey, "Preface" (pp. vii-viii) and Patrick Noon, "Introduction" [chiefly a history of Mr Mellon's collections] (pp. 1-12) is "adapted" in his "A 'Mad' but Compelling Vision: At the heart of the British Art Center's collection is a trove of delicate works on paper by the English poet and artist William Blake. A show opening this month illustrates the breadth and depth of his durably disturbing appeal", Yale Alumni Magazine, LX, 6 (April 1997), 26-32.

REVIEWS
*Deborah Solomon, Wall Street Journal, 23 April 1997, p. A16 (a "fascinating show" which shows that Blake, "the British Van Gogh", "is about as unbuttoned as they come" and that his "etchings grow hairier and hotter over time")

*Milton Moore, "'The Human Form Divine: William Blake': A Man for all Millennia", The Day
[Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning")


1997 April 13-July 6


The little work consists of:

Anon., "Blake's Contemporaries and Context". Pp. 2-4


1997 November 1-1998 11 January


It includes reproductions of "a complete set of Blake's twenty-one engravings" for *Job*, plus watercolours from the Pierpont Morgan Library, drawings from the Fitzwilliam Museum, and copies ("the New Zealand set") from the Yale Center for British Art.

1998 June 22-September 6


The exhibition consists of 17 Blakes and 26 works by Calvert, Francis Oliver Finch, Fuseli, Linnell, Palmer, Richmond, James Smetham, Stothard, and Varley.

REVIEWS &c


Anon., "Midlands & North West Previews", *Art Review*, July/August 1998 ("A programme of theatrical events, readings, lectures and children's workshops has been organised by the Museum to complement this significant exhibition")

*Anon.*, "William Blake & His Circle", *What's On: Your Leading Leisure Guide*, July 1998, p. 35 ("All but four of the images on show in this exhibition ... are owned by Birmingham Museum & Art Gallery")

### 1998 July 11-October 11


A sheet folded in three with:

**Hidefumi Hashi.** "Blake no Hanga ni miru Jukosa to Shinpisei [Depth and Mystery in Blake's Engravings]."

"Sakuhin Kaisetsu [Works Commentary]."

"William Blake Ryakunenpu [Short Chronicle of William Blake]."

"Shuppin Risuto [List of Exhibits]."

The works exhibited were Young's *Night Thoughts* (1797), Blair's *Grave*, Virgil's *Pastorals* (1977), *Job* (1826), and Dante (1838), all from the Kanagawa Modern Fine Art Museum.

### 1998 Autumn


Chiefly books with Blake's commercial illustrations, reprints of his art and poetry, and books about him.
1999 April 23

Sotheby (N.Y.) sale of the Betsy Cushing Whitney estate 23 April 1999

Sale of Urizen (E), q.v.

REVIEW &c

Sharon L. Lynch (Associated Press Writer), "William Blake Book Brings $2.5M", Yahoo! [electronic] News AP Headlines, 7:23 PM ET, 23 April [1999] ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president")

Holland Cotter, "Rare Blake Book Sells for $2.5 Million at Sotheby's", New York Times, 24 April 1999, p. B14 (Urizen [E] "was bought by a private collector who made the bid by telephone")

Anon. (AP), "William Blake book is sold for $2.5m", Boston Globe, 24 April 1999, 10

Anon., "£1.5m for William Blake book", Daily Telegraph [London], 24 April 1999

Anon., "Blake book sells for £1.5m", Guardian [London], 24 April 1999

Anon. ("Journal Sentinel wire reports"), "Rare book auctioned for $2.5 million", Milwaukee Journal Sentinel, 25 April 1999

Anon., "Whitney Sale of Books and Manuscripts Includes Book By Blake, $2.5 Million", Antiques and The Arts Weekly, 30 April 1999, p. 99. ("There was applause ... as William Blake's First Book of Urizen sold for $2,532,500 ... after a heated bidding battle among eight bidders")
Anon., “Going, Going, Gone ...”, *Blake*, XXXII, 4 (Spring 1999), 150 (on the sale of *Urizen* [E] to an anonymous buyer for $2,500,000)

Dr. Elizabeth B. Bentley, "*Urizen* in New York City", *Blake*, XXXIII, 1 (1999), 27-30

1999 April 28-June 30

§*Tyger of Wrath*. [Exhibition 28 April-30 June 1999 of the Blakes in the National Gallery of Victoria, Melbourne, Australia]

*Tyger of Wrath*: A comprehensive website of 176 works online, which accompanied the exhibition at the National Gallery of Victoria, from 28 April to 30th June 1999.

ANNOUNCEMENT

Anon., *Blake*, XXXII (1999), 150

1999

Stephen’s College (Columbia, Missouri) Exhibition of Blakes from Thomas Dillingham’s collection (1999)

No catalogue is known.

REVIEW &c

Anon, “Blake at Stephen’s College”, *Blake*, XXXIII, 3 (Winter 1999-2000), 95

1999 December 17-2000 April 24

British Museum Department of Prints and Drawings. *The Apocalypse and the Shape of Things to Come*. Ed. Frances Carey. (Toronto and Buffalo: University of Toronto Press, 1999)

REVIEWS &c


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

2000 April 11-June 25; September 15- November 19


Tuula Karjalainen, "Sipuhe" (p. 6), "Företal" (p. 7). "Johdento" (pp. 8-15).

David Bindman & Simon Baker, catalogue of 183 lots from the British Museum Print Room in Finnish (tr. Camilla Ahlström Taavitsainen) (pp. 15-126).
"Blaken Elämä ja Aikakausi" (pp. 126-129).
"Inledning" (pp. 132-134).
Catalogue in Swedish (tr. Toni Snellman) (pp. 137-183).
"Blake och Hans Tid" (outline of his life) (pp. 184-187).

REVIEWS &c

Bo Ossian Lindberg, Blake, XXXV (2002), 132-135 (the exhibition was "a tremendous success", and the catalogue is "excellent")

2000 October 18-November 17
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 ... [2000]

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. Pp. 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 blind-folded bishop, and Hitler.

**REVIEWS**

Moncrieff, "The Doors of perception are open at Scolar", *Art Newspaper*, XI, 107 (Oct 2000), 73-74

*John Russell Taylor*, "Around the galleries", *Times* [London], 8 Nov 2000, p. 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")

**2000 November 9-2001 February 11; March 27-June 24**


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

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

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

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

**Robin Hamlyn & Christine Riding.** "Acknowledgements." P. 8.


**REVIEWS &c**

**Tate Exhibition**

**Stella Gambling**, with additional contributions by

Practical Man” (p. 17), Liz Ellis, “William Blake and the Voice of the Unheard” (p. 18), and Malcolm Livingstone, “Sitting Sly – a teacher’s version of Blake” (pp. 19-21)

Anon., "Blake Exhibition: Advance Notice", Journal of the Blake Society at St James, No. 4 ([Sept] 1999), 84 (at the Tate Gallery, November 2000-February 2001)

Anon., "Exhibition at the Tate", Blake, XXXIV, 1 (Summer 2000), 32

*Tom Lubbock, "Details Competition", Independent on Sunday [London], 13 Aug 2000 ("Glad Day" "is a good example of Blake's blatancy")

*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 [London], 17 Sept 2000, p. 11 (Alex James says that "Blake kind of invented the idea of a Soho nutcase, which is what I've always aspired to")

Anon., "Tate Britain, Millbank", Blake Journal, No. 5 (September 2000), 97


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

*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, pp. 1, 8

Blake 1: the painter: *Words Matthew Collings. "Blake's progress: Like today's YBA's, William Blake felt compelled to shock and provoke. But that's where the similarity ends. On the eve of his Tate Britain blockbuster, we celebrate a great painter and visionary", Observer Magazine [London], 22 Oct 2000, pp. 36-38 (Blake "produced works that obviously are nothing but deep")

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

As continuations (pp. 43-44) there are paragraphs by

A **Ian Sinclair**, novelist ("We force the poet on to a Procrustean bed, squeezing and shaping him to fit our fantasies")

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

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

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

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

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

*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 [London], 28 Oct 2000, pp. 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")

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

**John 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 John Glancey”, *Guardian*, 9 Nov 2000


*Anon.*, "In preview: Blake's progress", *Printmaking Today*, Autumn 2000 ("All hail the great leader!")

*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)

**Helen Sumpter,** "William Blake", *Evening Standard* [London], 2 Nov 2000
*Birch*, "Young British Artists", *Private Eye*, 3 Nov 2000 (a cartoon: "Think how much he could have achieved, with a really good agent!")

*Sarah Hemming*, *Daily Express* [London], 3 Nov 2000, p. 56 (a herald of the Blake exhibition and 4 others)

*Anon.*, "Blake Addict Ticket offer", *Independent* [London] week-end review, 4 Nov 2000 (tickets for four Blake events organized by the Tate)


*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

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

*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* [London], 5 Nov 2000

*John McEwen*, "Opening this week: William Blake", *Sunday Telegraph* [London], 5 Nov 2000, p. 20

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

*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", *Sundayherald* [London], 5 Nov 2000, *pp. 16-20*
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*Anon., "Arts Programme of the Day", Independent [London], 6 Nov 2000, p. 16 (announcement of the BBC Omnibus programme on Blake)

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


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

*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")

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

*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 [London], 8 Nov 2000, p. 20

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

* 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 [London], 8 Nov 2000


* 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 [London], 9 Nov 2000, p. 12


* 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 [London], 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")

Night", the centrepiece of which is "The Ancients", "a drama about his later years", followed by [2] "Blake's Heaven" [comments by celebrities])

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

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


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

*Charles Darwent*, "Order vs chaos: it's the great Blake debate", *Independent on Sunday* [London], 12 Nov 2000, pp. 4-5 ("Icky pieces of faux-archaic-Sienna 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")

*Mark Hudson*, "So could Blake, master of word pictures, really paint as well?", *Mail on Sunday*
[London], 12 Nov 2000, p. 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")

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 [London], 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 *Elizabeth Forrest, "Flying with Angels", Sunday Times [London], 19 Nov 2000 (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay)

*John McEwen, "Total immersion with new age man", Sunday Telegraph [London], 12 Nov 2000, p. 8 ("a stupendous exhibition"

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 [London], 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")

Anon., "A jewel in her crown", Independent on Sunday realitymagazine [London], 12 Nov 2000 (the "latest collection [of jewelry by Philippa Kunisch] was designed especially for the William Blake retrospective")
*Sarah Kent*, "Blake's progress: Saluting the visionary art of William Blake", *Time Out Magazine* [London], **15 Nov 2000**

*Daniel Coysh*, "Successfully taking on an old cliche: Daniel Coysh takes a trip to a new exhibition of the work of William Blake and is impressed with the results", *Morning Star* [London], **15 Nov 2000**

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

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

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


*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, pp. 1, 7 (the Adam-&-Eve in the garden story illustrates Blake's "non-conformism")

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

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

*Sarah Kent, "Cerith Wyn Evans", Time Out Magazine [London], 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")

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

*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 [London], 30 Nov 2000, p. 27 ("I feel like I'm walking with Blake, that he's here with me")

*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 [London], 30
Nov 2000 (like Robert Mapplethorpe she "was really into Blake")
*Dr Thomas Stuttaford, "Medical Briefing: Was Blake mad or just bizarre", Times [London], 30 Nov 2000, p. 10 (today probably "Blake would be treated with ... an atypical anti-psychotic drug")
*Anon., "Poet and prophet", Artist, Nov 2000
*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")
*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, pp. 41-43
*Stephen Patience, "Exhibition Diary: William Blake: Tate Britain", World of Interiors, XX (Nov 2000), 155
§*J.-L. Gaillemion, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (Nov 2000), 96-103, in French


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

Anon., “Blake Exhibition at Tate Britain”, *Blake*, XXXIV (Fall 2000), 62-63 (“Almost verbatim” quotations from the Tate’s “press releases”)

*Jon Mee, "Revisions of the Prophet", *Times Literary Supplement*, 1 Dec 2000 (with another) (it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay")

*Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land"", *Observer* [London], 3 Dec 2000

John Aizlewood, "Performance: Patty Smith St. James's Church, London", *Guardian* [London], 4 Dec 2000 ("Blake aficionado Patti Smith simply takes 90 minutes to show why she adores him"; "lovely")

Nick Hasted, "Songs of innocence and experience: Pop: Patti Smith, St James's Church, Piccadilly, London", *Independent* [London], 5 Dec 2000 ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud")

*Michael Phillips, "Don's Diary", *Times Higher Education Supplement*, 8 Dec 2000 (on what he did for Blake from Saturday to Saturday)

William Blake and His Circle
Part IV: Catalogues and Bibliographies

*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, pp. 32-33 ("That Blake's work so well embodies what Plotinus describes is borne out by the ... [exhibition] at the Tate Britain")

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

*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, pp. 40-41 (in interview with Christine Riding)

*Anon., "Powerful imagination on Millbank", Artist, Dec 2000

Tim Marlow, "A noble dissent", tate, No. 23 (Winter 2000), 3 (an editorial asserting that Blake's works seem "both opaque and wonderfully clear")


*Matthew Collings, "Blake and Today's Art– Not Related: Blake was apocalyptic, 'Apocalypse'
isn't", *Modern Painters*, **Winter 2000**, pp. 60-62 ("let's not say he has a burning relevance for today's modern art. He would have a burning bonfire for it" [p. 62])


*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**, pp 48-49 ("He was such a one-off")

Anon., "Blake's Big Year", *Globe and Mail* [Toronto], **29 Jan 2001**, p. R1 (a puff for the Tate exhibition)

*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* [London]. **1 Feb 2001** (on the evolution of the plans for the celebration)

Nick Hasted, "A show that breathed fire into Blake: First Night: The Tygers of Wrath: Purcell Rooms London", *Independent* [London], **3 Feb 2001**, p. 12 (on performances as "the finale" of the Tate exhibition)

*Warren Hoge*, "Blake's Tygers (And Much More) Burning Bright at the Tate", *New York Times*, 1

Anon., Blake vs. Glaxos Smith Kline (11 Feb 2001) (a leaflet [seen on-line] given out at a demonstration on the last day of the Blake exhibition at the Tate protesting the neglect by the pharmaceutical company, the sponsor of the exhibition, of Africans with AIDS)


§Anon., “[William Blake Revived: Tate Britain]”, [Art World], No. 1961 (March 2001), 36-39 In Korean

*David Bindman, "London and New York: William Blake", Burlington Magazine, CXLIII. 1176 (March 2001), 172-174 (on the literary focus of the exhibition; "Tate Britain can claim to have done Blake proud" [p. 174])


§Kenneth Baker, San Francisco Chronicle, 9 April 2001

John Commander, "Blake at the Millennium", Book Collector, L (Spring 2001), 77-83 (the catalogue is
"impressive" and "done with panache", but "Ackroyd seems on auto-pilot" [pp. 82, 83])

*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 another) (the catalogue "makes a handsome introduction to this astonishing artist")

David Fuller, "William Blake", *Apollo*, CLV (Aug 2001), 56-57


Michael Grenfell, *Blake Journal*, No. 6 (2001), 79-80 ("All in all, then, a veritable millennial celebration of Blake's art")


*Laura Cumming, "Visionary or anti-enlightenment scourge? The 'Cockney nutcase' was both – and much more besides", [Journal not identified, n.d.]

*Hodgson, Elinor. "All that we see is vision", http://worldbookdealers.com/home/nw/nw0000000213.asp (about the Tate Blake exhibition)

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**Metropolitan Museum exhibition**

2001 March 27-June 24

"touching and beautiful if you have a taste for Blake's art")

*Leo Carey*, "Books Current: 'The Author & Printer W Blake'", *New Yorker*, 9 April 2001, p. 18 (with 2 others) (the Butler essay suggests that "Blake deliberately cultivated eccentricity")

§M. Stevens, "Homemade heaven", *New York*, XXXIV (9 April 2001), 109

§Hilton Kramer, “A Mystery and Genius: Blake is a Conundrum”, *New York Observer*, 15 April 2001 (viewers should “acquaint themselves with Blake’s poetry before seeing this show”)

*Jerry Salz*, "Wild Thing", *Village Voice*, XLVI, 15 (17 April 2001), 40, 43

*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")

*Herb Greer*, "Frozen Fire: The Visionary World of William Blake", *World and I*, April 2001, pp. 90-97 (Blake's work is "an astounding achievement" [p. 96])


bit cave-like, and confusing ... though certain images of uncanny vividness and unabashed loveliness continue to glow in the mind")

*Jed Perl, "Jed Perl on Art: Off the easel", New Republic, CCXXIV (4 June 2001), 33-43 ("There is something essentially unsettled about Blake's achievement" [p. 36])

§R. Hughes, "Chatting with the devil, dining with the prophets", Time, XLVII (18 June 2001), 79-80 [not in the Canadian edition]


Ratnagarbha, "Nietzsche's diary: A biased and eclectic view of what's new in the world of art and culture", Urthona: art 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")

Anon., “Met Exhibition through June”, Blake, XXXIV (Spring [July] 2001), 159 (part of the Tate exhibition will be shown at the Metropolitan Museum in the spring)

*Vincent Carretta, "Exhibition Review", Eighteenth-Century Studies, XXXIV (2001), 440-445 (with another) (it is "a very major exhibition" [p. 440])

§Carter Ratcliff, Art in America, LXXXIX (2001), 116-123

§Barthélemy Jobert, Revue de l'art, CXXXII (2001), 87, in French (with another)

*G.E. Bentley, Jr; “The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March 24 June
2001, and their Catalogues”, *Blake*, XXXVI (Nov 2002), 64-66 (it was “a major exhibition”, “mounted with enormous éclat and puffery”, and the catalogue is “useful and responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66])

§ *Morton D. Paley*, *Studies in Romanticism*, XLI, 2 (Summer 2002), 349-351


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


2000

**G.E. Bentley, Jr.** *Blake Books* (2000)

See 1977 above.
2000


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

2000


The Blake entries are the coloured *Canterbury Pilgrims* (No. 14, Fitzwilliam), *Songs* (AA and P), with reproductions on the cover and No. 113-118.

2001 April


"Introduction" (v-vi), book owned by Blake (No. 1, Quincy, with a reproduction of the title page), *separate plates (No. 2-24), *Writings and Illustrations by Blake (No. 25-150), "Books about Blake" (No. 151-385), "Exhibitions and Sales Catalogues" (No. 386-404), *"Samuel Palmer" (No. 405-410).

2001 September 15-October 31

William Blake and His Circle
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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.

2001 October 8


Lot 6 is *Songs of Innocence* (J) (ESTIMATE $1,000,000-$1,5000,000) [sold for $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 *BB* 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 Price-List for advice about *Innocence* [J].)

However, this "new evidence" of stab holes merely demonstrates that the *Innocence* prints (pl. 2-27, 53-54) in *Songs* (E) were once stabbed together with *Innocence* (J) (pl. 2-12, 16-18, 22-27, 54).524 Clearly this stabbing was intended

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524 On the same evidence, one might wonder whether *Songs* (I), printed in
merely to keep these Innocence prints together; no one would 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).

**REVIEW &c**

Anon. (Reuters), "Outrageous fortune needed for Shakespeare Folio", Chicago Tribune, 11 Sept 2001, Section 1, p. 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.]).

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There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.

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brown, with three stab-holes 3.4 and 3.4 cm apart, may not have been stabbed with Innocence (J) and the Innocence prints in Songs (E); Songs (I) was apparently given by Blake to Thomas Phillips who painted his portrait in 1807.
2001 December 18

*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]).

**REVIEW &c**

*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, p. 12

2000 December 1-2001 March 25

§*Burning Bright: The Visionary Art of William Blake, 1757-1827.* (Wellington, New Zealand, 2001)

From the collections of the Turnbull Library and the National Library of New Zealand.

2002 January 26-March 31

Jill Hartz (Director), "Foreword" (p. 3)

Stephen Margulies (Curator), "Prints by William Blake: 'Portions of the Eternal World'" (pp. 4-13)

Anon., "Checklist" of 12 black-and-white etched or engraved works (pp. 14-15) from "the Collection of a Private Foundation" (Young's Night Thoughts [1797], Job [1826], Dante [1838], and For the Sexes pl. 1-6, 11-13, 15 [i.e., pl. 3-8, 13-15, 17]) and from the Albert H. Small Special Collections Library, University of Virginia.

REVIEWS &c


2002 March-May


A leaf 35.4 x 21.5 cm folded in three.

A flyer contrasting Blake’s “remarkably unmarketable dreamworlds of his prophetic illuminated books” with the “‘commercial’ works ... after his own designs” exhibited here, including Blair’s Grave, Hayley’s Ballads (1805), Young’s Night Thoughts (1797), Illustrations of the Book of Job, and Blake’s separate portrait of Lavater.
REVIEW

Wendy Leopold, “Presenting the Commercial Mr. Blake”, *Northwestern University Observer online*, XVIII, 5 (24 Oct 2002) (says the exhibition was October-21 December 2002)

2002 May 22-June 22


McKeever’s twenty-one carborundum etchings are said to be based on (but they do not visually echo) Blake’s *Jerusalem* except that some of them are on typeset pages of Blake’s text.

2003 January 19-May 25


A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

REVIEWS &c

*Robert N. Essick*, “Showcasing Blake’s Vision and Verse: Major exhibit captures essence of renowned artist/poet”, *Calendar* [of] *The Huntington Library,*
Art Collections, and Botanical Gardens, January-February 2003, pp. 2-3


*Leah Ollman, “He set imagination free: William Blake’s complex metaphysics inspired ridicule in his lifetime. But for artists today, he simply inspires”, Los Angeles Times, 19 Jan 2003, p. E56. There are separate sections with comments about Blake by the artists DeLoss McGraw (Blake’s “best work is embarrassing”, therefore good), Tom Knechtel (“Blake is how I think”), Nancy Jackson (“He ... went into the darkness, the unknown ... and he sent back messages that we can all learn from”), and Sharon Ellis (“It’s this clarity of vision ... that continues to startle”)

Anon., “William Blake at The Huntington”, Sierra Madre Weekly, 30 Jan 2003 (Entirely paraphrased from the captions)

*Martin S. Gonzalez, “Experience ‘Vision and Verse’”, Pasadena Star-News, 13 Feb 2003, pp. 31-32 (198 works were on display, including 33 from the Essick Collection)


2003 March 15-2004 January 25

David Bindman, “William Blake” (p. 338); the Blakes are No. 144-154, and No. 171-174 are Flaxman drawings for Dante, The Odyssey, and Aeschylus.

2003 March 31-May 2
§William Blake at Syracuse University: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E.S. Bird Library: Louise and Bernard Palitz Gallery, Syracuse University Lubin House, 11 East 61st Street, New York, New York, March 31-May 2, 2003 (Syracuse: Syracuse University Art Collection, 2003)

2003 May

Sale catalogue reproducing in colour the Job reprint of 1874, all on one page.
2003 June


33 minor Blake items

2003 August 9-November 1


2003 November 27-December 27


*Anon.,* “The Glad Days in the Reception of Blake in Japan.” Pp. 5-6, 56. (“Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents.”)

Kozo Shioe, “On the ‘[Taro] Nagasaki Collection’.” Pp. 7-9, 57-59. (His 52 Blakes went mostly to Kyoto City University of Arts.)

The catalogue entries, first in English and then in Japanese, are by Kozo Shioe & Yumiko Goto. Each section begins with a short essay.

Part I consists of “Japan’s Encounter with Blake”, subdivided into “1 Master Writers of the Meiji Period and
Blake” (pp. 11-14, 65), “2 The Introduction of Blake’s Art by Soetsu Yanagi and the Shirakaba Group” (pp. 15-20, 66-68), “3 Blake Exhibitions Organized by Shirakaba” (pp. 21-25, 69-70), and “4 The Development of Blake Reception and the 100th Anniversary of the Death of Blake” (pp. 26-37, 71-77).

Part II, “Japanese Blakeans”, consists of “1 Ryusei Kishida and the Artists of the Shirakaba Group” (pp. 38-45, 78-81), “2 Kagaku Murakami and Kokuga Sosaku Kyokai” (pp. 46-50, 81-82), and “3 Blake Collector: Taro Nagasaki” (pp. 51-53, 83-84).

See also The International Blake Conference (2003) in Part VI.

**REVIEW**

Yoko Ima-Izumi, *Blake*, XXXVIII (2004-2005), 109-115 (“The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115])

2003

**Jarndyce** Catalogue CLV: *The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare, & Other Authors A-C.* (London, [autumn 2003]) 8°, 818 lots

The Blakes are No. 1-24.

2003


403 Blake entries at $3.95 to $68,750 and “Price on application”, including include his tempera of “The Virgin
Hushing the Young John the Baptist” (1799), Job, Blair’s Grave (1808, 1813, 1870) (6 copies), and Stedman’s Surinam (1796) with contemporary colouring.

2004 February 24


It included 47 Blake lots, with 18 letterpress books with Blake prints.

2004 May 5


*David Bindman*, untitled, about the colour-print (pp. 8-19). *Estimate* $1,000,000-$1,500,000. [It was sold for a record price of $3,928,000 (including buyer’s commission) to a collector in Europe not previously associated with Blake.][525]

2004 June 22-September 19


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A flyer for the exhibition of “selections from the Saint Louis Art Museum’s rare proof edition of the Book of Job”.

2004 July 1-August 1
§[Christopher Bucklow and William Blake.] “I Will Save Your Life.” ([London: Riflemaker, 2004]) One folded sheet 58 x 77 cm
  “Published on the occasion of an exhibition held at Riflemaker, London, July 1-Aug. 14 2004.”

Christopher Bucklow is a contemporary photographer (b. 1957); Riflemaker is the name of the Gallery at 79 Beak Street, Regent Street, London W1F 9SU; the name derives from the building’s former use as a gunshop. The exhibition is not related to the copy of “Albion Rose”: (E) found in Ezekiel Baker, Thirty-Three Years Practise and Observations on Rifle Guns (1813).

2004 July 6-October 31

An admirable work with splendid reproductions. The work consists of
  Allan Guest, “Sponsor’s Preface” (p. vi)
  Robert Woof, “Foreword” (pp. vii-viii)
Howard J.M. Hanley, “Thou hadst a voice whose sound was like the sea”: Seeing Milton’s Voice” (pp. 1-53, including “William Blake”, pp. 23-24)

Robert Woof, “The Romantics and Milton” (pp. 55-76)

“Catalogue” of 83 entries (pp. 77-221) including (47) Marriage ([H]), (48) Milton ([A]), (49) Paradise Lost drawings from the Thomas (Huntington) set, (50-53) Paradise Lost drawings from the Butts set, and (54) a previously unrecorded undated letter from Blake to John Linnell

Anon., “Appendix: The Reverend Joseph Thomas” (p. 227)

REVIEWS &c

Adrian Mullen, “Paradise Lost: the poem and its illustrators”, Westmorland Gazette, 2 July 2004, p. 3

Anon., “Rare Drawings on Show”, Keswick Reminder, 2 July 2004

Kate Rees, “Rare visions of heaven and hell”, Cumberland News, 2 July 2004

Anon., “Paradise lost”, Carlisle News & Star, 3 July 2004

Dalya Alberge, “Returned: Blake’s pictures of Paradise Lost”, Times [London], 5 July 2004


Anon., “Blake Watercolours Return to UK for Exhibition”, Scotsman, 5 July 2004

John Ezard, “Paradise regained: Blake’s visions on show”, Guardian [London], 6 July 2004, p. 6 (“Arguably, the legacy of Blake’s ideas is now as great as the influence of Wordsworth’s nature poems”)
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*Anon., “Blake watercolours back in Britain for the first time in nearly a century”, Irish News (Belfast), 6 July 2004


Anon., “Blake works at exhibition”, Birmingham Express & Star, 6 July 2004

*Anon., “Paradise found at Grasmere”, North West Evening Mail (Barrow-in-Furness edition), 8 July 2004

Anon., “Reading in paradise”, East Cumbrian Gazette, 8 July 2004

*Anon., “Top author inspires pupils”, Westmoreland Gazette, 9 July 2004 (about Tom Pullings opening the exhibition)

*Anon., Untitled, Church Times, 9 July 2004 (merely a reproduction with caption)

Kate Rees, “Plenty of dark material at Paradise Lost exhibition”, Cumberland News, 16 July 2004 (on the opening of the exhibition by Phillip Pullman, author of His Dark Materials)
*Tom Paulin*, “This way to paradise: Milton’s great poem – an English republican allegory – has inspired generations of writers and illustrators. Now their work has been gathered together at Wordsworth’s cottage. Tom Paulin drops in for a visit”, *Guardian Review [London]*, 17 July 2004, pp. 14-15 (“Twelve illustrations by Blake ... from the Huntington ... dominate the exhibition”)

*Anon.*, “Paradise regained”, *Week*, 20 July 2004


*Anon.*, “If you’re only going to see one thing this week ... Art: Milton: Paradise Lost, the Poem and Its Illustrators”, *Guardian [London]*, 23 Aug 2004, p. 15


*Anon.*, “Paradise Regained”, *Heritage* (Milton Keynes), Sept 2004

2004


REVIEW


2005 March 6-May 9
Arango, Banco de la Republica, 2005) 28 cm, 76 pp.; ISBN: 9586641562 In Spanish

2005 May

2005 August-September 4

The “catalogue” includes


Jon Newman. “William’s Footprint.” Pp. 12-17. (“We look in vain within Blake’s work for a ... sense of Lambeth” similar to that of Felpham [p. 12].)


Manuela Ribadeneira. “Without Contraries is no progression.” Pp. 24-25. (“Like almost all great poets, he [Blake] was an enemy of dualism”; “This text is taken from ‘Innocence and Experience’ written by Keith Sagar in 2002 as it appears on www.keithsagar.co.uk”.)

**Phil Coy.** Untitled specifications for Auto-cue Monitor and Manual. Pp. 28-29. (According to the first essay above, “Phil Coy’s *Auto-Cue (Jerusalem)* works to include the audience as participants in the recitations of Blake’s lyrics. The words scrolling through the auto-cue are presented backwards”.)


**David Burrows.** “The Sick Rose.” Pp. 32-33. (A commentary.)

**Annie Whiles.** Untitled. Pp. 34-35. (“I came across *Glad Day 1794*.”)

**Andy Harper.** Untitled. Pp. 36-37.

**Sarah Woodfine.** Untitled. Pp. 38-39. (Visual thoughts on Blake’s garden, presumably in Lambeth.)

**Tracy Chevalier.** “Blake’s Garden.” Pp. 40-42. Reprinted in an extended form on pp. 12-15 of *Women Reading William Blake*, ed. Helen M. Bruder (2007). (She is “writing a novel about Blake” called *Blake’s Neighbours* which begins with the Blakes naked in their garden, even though “Blake scholars have effectively demolished the Adam and Eve story as apocryphal” [p. 40].)

The exhibits are by David Burrows, Brian Catling (one of the three “new collections of writings”; *The Pittancer*, on which he is working “is centred around [sic] Blake”, Tracy

**REVIEW**

Andrew Lambirth, “Celebrating William Blake: Andrew Lambirth visits an exhibition in the first museum of garden history”, *Spectator*, 6 Aug 2005, p. 39 (the exhibits by 21st Century artists are “feeble” and “vulgar”, the pamphlet is of “staggering banality and awfulness”, and the catalogue “is the best thing about the project”)

**2005 November**


An admirable catalogue, including Blake’s receipt of 5 July 1805 (No. 1), the copy of Quincy’s *English Dispensatory* (1733) with “William Blake his Book” on the title page (No. 68), multiple sets of *Job* (No. 11-13), Blair’s *Grave* (No. 20-23), and Young’s *Night Thoughts* (1797) (No. 65-67), plus “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard” (No. 405-412), “Blake’s Followers, Including Samuel Palmer, Edward Calvert, and George Richmond” (No. 413-23), and “The Wrong William Blake” (No. 424).

**2006 February 2-April 19**

Linien Graham, introduction (2 p.).
An exhibition of Blake Trust facsimiles. There is no catalogue of the exhibition.

2006 February 15-May 1

The catalogue consists of


pp. 177-205), Christopher Frayling & Martin Myrone, “The Nightmare in Modern Culture” (No. 152-157, pp. 207-212).

The catalogue is rewardingly learned and very generously and handsomely illustrated; it focuses upon Fuseli and the Gothic, but there are 33 Blake reproductions, particularly in the section on Revelation.

**REVIEWS**

**Audrey Niffenegger**, “Creatures of the Night: As Tate Britain’s major spring exhibition Gothic Nightmares opens this month, Audrew Niffenegger succumbs to the dark seductions of Blake and Fuseli”, *Guardian*, 4 Feb 2006 on-line

§**Brian Sewell**, *Evening Standard*, 17 Feb 2006


§**Tara Pepper**, “The Lure of the Gothic: a New Tate Britain exhibit demonstrates why grotesque images are still so effective in portraying our hidden demons”, *Newsweek*, 20 Feb 2006


*Stéphane Guégan*, “Gothic Nightmares: Sombres rêveries à la Tate Britain”, *Beaux Arts Magazine*, No. 260 (Feb 2006), 124, in French

**Brian Dillon**, “Gothic Nightmares: Tomb Raiders”, *Modern Painters* (Feb 2006), 60-65

**Alan Riding**, “To sleep, perchance to have a Gothic nightmare”, *International Herald Tribune*, 3 March 2006, p. 24

**Kelley Grovier**, “‘She is mine and I am hers!’ Henry Fuseli, voyeurism, and the dark side of the canvas”, *Times Literary Supplement*, 10 March 2006, pp. 16-17
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**Martin Myrone**, “A Taste for Horror: How did the Age of Reason give birth to the Gothic, with its emphasis on the irrational and supernatural? Martin Myrone, curator of a major new exhibition at Tate Britain, argues that the British taste for Gothic art was the product of uncertainty, change and revolution”, *FourteenTimes: The World of Strange Phenomena*, March 2006, pp. 32-40

§**M. Farine**, “Supernaturel”, *L’Oeil*, No. 578 (March 2006), 81, in French

§**F. Whiteford**, “Gothic Nightmares: Tate Britain”, *World of Interiors*, XXVI, 3 (March 2006), 195


2006 May 2


A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.


The 20 lots consist of
Titlepage (ESTIMATE $180,000-260,000 [sold for $650,000 to Anon.])

“The Meeting of a Family in Heaven” (ESTIMATE $280,000-$360,000 [sold for $500,000 to Sievking])

“Death of the Strong Wicked Man” (ESTIMATE $1,000,000-$1,500,000 [sold for $1,400,000 to Anon (for the Louvre)])

“The Grave Personified”, a massive seated, moth-winged female with outspread arms and hands holding poppies (ESTIMATE $1,000,000-$1,500,000 [sold for $800,000 to Price])

“While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE $700,000-$1,000,000 [sold for $520,000, bought in])

“The Reunion of the Soul & the Body” (ESTIMATE $900,000-$1,200,000 [sold for $900,000 to Anon.])

“The Soul Hovering over the Body” (ESTIMATE $700,000-$1,000,000 [sold for $520,000, bought in])

“The Descent of Man into the Vale of Death” (ESTIMATE $700,000-$1,000,000 [sold for $480,000, bought in])

“The Day of Judgment” (ESTIMATE $1,500,000-$2,000,000 [sold for $1,100,000, bought in])

“Death’s Door” (ESTIMATE $1,000,000-$1,500,000 [sold for $750,000, bought in])

“The Soul Exploring the Recesses of the Grave” (ESTIMATE $700,000-$1,000,000 [sold for $550,000 to Rothmans])

“The Gambols of Ghosts” (ESTIMATE $700,000-$1,000,000 [sold for $520,000, bought in])

“The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE $700,000-$1,000,000 [sold for $500,000, bought in])
“The Death of the Good Old Man” (ESTIMATE $550,000-$700,000 [sold for $700,000, bought in])

“A Father and Two Children Beside an Open Grave” (ESTIMATE $350,000-$550,000 [sold for $280,000 to Anon.])

“Heaven’s Portals Wide Expand to Let Him In”, Christ floats with attendants towards an angel-crested archway (ESTIMATE $350,000-$550,000 [sold for $280,000 to Essick])

“Our Time is Fixed”, eight women with the thread of fate plus six babes and a crescent moon (ESTIMATE $350,000-$550,000 [sold for $280,000 to Anon.])

“Christ Descending into the Grave” (ESTIMATE $350,000-$550,000 [sold for $280,000 to Parker])

“Friendship”, two men with laced hands walk towards a river and a radiant city (ESTIMATE $180,000-$260,000 [sold for $270,000 to Parker])

The red morocco portfolio in which the drawings were found, reproduced also as the covers (ESTIMATE [sold for $4,200 to Windle])

No. 1-3, 6-11, 13-14, 18 were engraved in the 1808 edition.

**REVIEWS &c**

A fold-out sheet (3 leaves) announcing the sale.

“Sotheby’s Press Release” (2006) calls it the “Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby’s in New York: Most Important Offering of Works by the Artist Ever to Appear at Auction [sic] Estimated to Bring
$12/17.5 Million on May 2, 2006: Watercolors Will Be Exhibited in London [9-15 March], Paris [20-24 March], Chicago [27-28 March], Los Angeles [11-12 April] and New York [31 March-5 April, 28 April-May 1]”; the vendor is described as “a European based private collector”.

*Nancy Bialler, William Blake Designs for Blair’s GRAVE: Nineteen Watercolors. ([N.Y.: Sotheby’s, 2006])

*Anon., “Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby’s in New York: Most Important Offering of Works by the Artist Ever to Appear at Auction Estimated to Bring $12/17.5 million on May 2, 2006”, New-Antiques on-line

*Colin Cleadell, "Blake's lost work found 165 years on", Telegraph [London], 31 Jan 2002

*Colin Blackstock, “William Blake illustrations are found after 165 years”, Guardian Review [London], 31 Jan 2002, on-line

*Martin Butlin, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", Blake, XXXV, 3 (Winter 2002), 68-73 (these 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863)

Karin Goodwin, “Blake’s ‘lost’ art earns Glasgow sellers £3m ... but it will stay hidden”, Sunday Herald, 2 Feb 2003 and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)

*Anon., “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, BBC
News, 19 Feb 2003 and http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2 (about the sale of the Blair watercolours to an overseas buyer)

*William Bennett,* “Blake’s paintings found in bookshop fetch £5m”, *Daily Telegraph* [London], 19 Feb 2003, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)

John Shaw, “Unknown Blakes sell for £5 m.”, *Times* [London], 19 Feb 2003, p. 5 (the drawings for Blair’s *Grave* were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)

*Martin Bailey*, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it”, *Art Newspaper.Com*

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(an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s Grave)


*Will Bennett*, Art Sales Correspondent, “Collector buys lost Blake paintings for £5m (Filed: 19/02/2003)”, *BBC News*, 13 March 2003 and [http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC>...]

§Anon., “Collector Buys Lost Blake Paintings for £5 Million”, *Sunday Telegraph* [London], 27 April 2003

British Department of Culture, Media, & Sports 20 March 2005 ([www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm](http://www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm))

Anon., “Beyond the grave: ban saves lost Blake paintings”, *Herald* [Glasgow], 30 March 2005, on-line


Anon., “Britain stops export of Blake Paintings”, *Kansas City Star*, 30 March 2005, on-line

Anon. [Associated Press], “Britain Stops Export of Blake Paintings”, *Newsday*, 30 March 2005, on-line
*Nigel Reynolds, “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, Telegraph [London], 31 March 2005 (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)
Anon., “Entertainment; Blake watercolours barred from leaving country”, Keralanext.co [India], 31 March 2005, on-line
Anon., “Export of lost Blake watercolours held up”, Toronto Star, 31 March 2005, p. A31 (“A British buyer now has until May 30 to ante $16.5 million (U.S.) to keep the works [drawings for Blair’s Grave] in Britain”)
First to Inspire Christian Magazine (www.lst2 inspire.co.uk/blairsgrave.php), 31 March 2005

Anon., ‘Bid to keep paintings in Britain”, Icscotland.co.uk [?March 2005], on-line

Hastings, Sheena. “William Blake and the Book Dealer.” Yorkshire Post, 1 April 2005, on-line (about Dr Paul Williams (age 76) of Ilkley who found Blake’s watercolours [which he then thought were coloured engravings] in a Glasgow bookshop)

*Anon., “Export stop to save Blake watercolours”, Rare Book Review on-line <www.rarebookreview.com> (2005) (Caledonia Books (Glasgow) sold Blake’s 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a law-suit with Caledonia Books “who said they had not recognized the true significance of the items they had sold”, and sold them for “more than £5 million” to “an anonymous collector living in America”; “their price has now spiralled to £8.8. million”, and “Tate Britain is said to be reviewing its position on the paintings”)

Anon., “Government bans export of William Blake Engravings”, InTheNews.co.UK, 1 April 2005, on-line (The “Engravings” are Blake’s watercolours for Blair’s Grave)

Anon. [Associated Press], “Britain forbids export of Blake watercolors”, Relish [Winston-Salem, North Carolina], 3 April 2005, on-line

§M. Bailey, “Will Tate save a set of William Blake’s watercolours?”, *Art Newspaper*, XIV, 158 (May 2005), 30

Anon., “Export Stop to Save Blake Watercolours”, *Rare Books Review*, XXXII (May 2005), 6

George, “Sotheby’s as Corporate raider?”, *FutureModern*, 15 Feb 2006 on-line (about the *New York Times* article [by Vogel])


*Carol Vogel*, “Art Experts Protest Sale Of Rare Set of Blakes”, *New York Times*, 16 Feb 2006, pp. B1, B7. B. “Blake watercolors land at Sotheby’s after a desperate struggle”, *International Herald Tribune*, 17 Feb 2006, on line (a history of the designs, announcement of their sale at Sotheby’s [N.Y.] on 2 May 2006, and, fairly incidentally, assertion that two “Art Experts [Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [i.e., would be] ‘absolutely philistine’”)

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Andrew Dickson, “Dismay as Blake auction splits collection”, *Guardian* [London], 17 Feb 2006 (Tim Heath of the Blake Society says that to break up the set of *Grave* watercolours “is an affront to everyone who loves Blake”)

Anon., “William Blake and ‘The Grave’”, *New York Times*, 20 Feb 2006, p. A18. B. §Anon., “William Blake and ‘The Grave’”, *International Herald Tribune*, 21 Feb 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)


*Martin Bailey*, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, 16 March 2006, online (“The decision to break up the album [was] made by London dealer Libby Howie on behalf of a small group of investors”; the “application for a UK export licence ... was made by a family trust registered in the British Virgin Islands”)

*Harry Eyres*, “Dark days for Blake’s spiritual illuminations”, *Financial Times*, 15-16 April 2006, p. 26 (“These Blakes should have a room to themselves somewhere”)

*Martin Bailey*, “Spinning Blair’s Grave: How the British government feared an announcement on the deferral of an export licence for Blake...
watercolours could tarnish the prime minister”, *Art Newspaper*, No. 168 (*April 2006*), 3 (the office of Prime Minister Tony Blair feared that a reference to “Blair’s Grave” on the eve of the announcement of an election might be misconstrued, and the headline “Arts Minister defers export of ‘Blair’s Grave’” was altered to “... export of 19 rediscovered watercolours”)


*Souren Melikian*, “Louvre leads bidding for lost Blake work”, *International Herald Tribune*, 3 May 2006 (“a private group of benefactors, including Société des Amis du Louvre and a collector, Antoine Prat” paid $1,680,000 [*sic*] at Sotheby’s [for “The Death of the Strong Wicked Man”])

*Carol Vogel*, “Rare Watercolor Collection Auctioned Piece by Piece”, *New York Times*, 3 May 2006 (Nicholas Serota of the Tate: “It is heart-breaking that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up”)

*Colin Cleadell*, “Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market”, *Telegraph* [London], 9 May 2006 (the Blake sale at Sotheby’s on 1 May had “very mixed results”)

*Susan Moore*, “Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least $40m. each in New York, where a dispersal of Blake watercolours leaves a sour taste”, *Apollo*, CLXIII (May 2006), 96-98 (“The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate”)

*Faye Hirsch*, “Blake sale falls flat”, *Art in America*, XCIV, 6 (June-July 2006), 43

*Martin Bailey & Georgina Adam*, “‘The break-up could and should have been avoided’: A unique William Blake album has been dispersed forever, probably on behalf of an investor from the Gulf”, *Art Newspaper*, 1 June 2006, on-line (the company that offered the collection of Blair watercolours, which is “registered in the British Virgin Islands”, probably made no profit)

E.B. Bentley, “Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave”, *Blake*, XL, 2 (Fall 2006), 66-71 (an account of the break-up of the set of illustrations for The Grave, with prices and buyers; eleven watercolours were sold for $7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which $4,810,000 was offered and rejected at the 2006 sale” [p. 71])

2006 July 20-September 15

*William Blake: Visionary and Illustrator*. [Catalogue of an exhibition at] *Rare Books & Special Collections, Thomas*
Cooper Library, University of South Carolina, July 20-September 15, 2006. 4°, 22 leaves; no ISBN

Patrick Scott, “Preface.” P. 1

The modest teaching exhibition includes chiefly Blake Trust facsimiles and 26 works with Blake’s commercial book illustrations, some of them acquired not long after the founding in 1805 of South Carolina College, the precursor of the University.

REVIEWS


*Pat Berman, “Romancing the plate: Blake engravings bring artist’s heavenly visions down to Earth”, State [Columbia, South Carolina], 25 Aug 2006

2006 September 15-October 28

“All Genius Varies”: A display celebrating William Blake (1757-1827) at the Bodleian Library 15 September-28 October 2006.

A 4-leaf flyer describing 9 important Blake works in Bodley, in conjunction with the “Blake and Conflict” conference at University College, Oxford. 22-23 September 2006.

2006 September 16-2007 January 1

2006 October 30-December 15


The reproductions include the unique Marriage (M) (entire),526 the Riddle MS (recto and verso), Visionary Head of ?Henry VIII, Linnell oil sketch of Mrs George Stephen, Stothard watercolour of “Infancy” (for “The Seven Ages of Man”), and Henry Tresham’s oil of Anthony and Cleopatra (for the Boydell Shakespeare). There are separate sections on William Blake, George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham, mostly in the context of Blake.

REVIEWS

*C.S. Matheson, Blake, XLI (2007-8), 131-133 (“The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration”)

526 Marriage (M) (the first 2 pp. reproduced), Songs pl. 39, and an electrotype of the Songs were exhibited in Extra muros / intra muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto: The Thomas Fisher Rare Book Library, University of Toronto, September 25-December 22, 2006 (Toronto: University of Toronto Library, 2006).
Anon. [Nicholas Barker], “Exhibitions”, Book Collector, LVII (2008), 105-112 (on pp. 107-108 is a factual summary of the catalogue)

[November] 2006


John Windle, “Introduction” (p. [3]).

There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

5 Engraved title page from “the very rare folio proof edition of [Blair’s] The Grave, issued in 1808 ... colored, clearly by a contemporary hand, and the coloring has a very strong connection to Blake’s and Mrs. Blake’s palette”

7 “Chaucers Canterbury Pilgrims”, 5th state, on india paper mounted on heavy wove paper, $22,500

76 Songs pl. 23 (“Spring”), colour-printed, trimmed to the design only with irregular outlines, P.O.E. (Price on Enquiry) [from The American Blake Foundation Library]

77 Songs (o) pl. 24 (“Nurses Song” from Innocence), in grey ink on paper with “partial Whatman watermark”, trimmed close to the print, P.O.E. [sold to Victoria University in the University of Toronto]
78 *Songs* (o) pl. 38 (“Nurses Song” from *Experience*), printed in red on wove paper without watermark, P.O.E. [sold to Victoria University in the University of Toronto]

79 *Songs* (o) pl. 53 (“The School Boy”), printed in orange on unwatermarked wove paper, P.O.E. [sold to Victoria University in the University of Toronto]

85- *There is No Natural Religion* (G¹), pl. a4, a6, b3,

87 “rudimentary color printing” in olive-brown on unwatermarked wove paper, P.O.E. [from The American Blake Foundation Library] [sold to R.N. Essick]

90 “Morning Amusement” and “Evening Amusement” (Watteau-Blake), “printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired”, $7,500 [sold to Victoria University in the University of Toronto].

**2007 January 11-March 21**


It “features unique items lent or donated by writers and artists who have been inspired in some way by Blake’s life and work, including Tracy Chevalier, Philip Pullman and Patti Smith”.

**REVIEWS**

§*Michael Glover*, “Angels and demons”, *Independent* [London], 12 Jan 2007, pp. 2-4

Anon., “Notes on a famous Tyger”, *Times* [London], 12 Jan 2007

§Anon., “Following the Trail of the ‘Tyger’ Poet”, *Los Angeles Times*, 12 Jan 2007

§*Rare Book Review*, Feb-March 2007
2007 February

§Charles Cox Catalogue 54 (February 2007)

Lot 199 is “Bernard Quaritch’s Wholesale Stock. Annual Results”, a folio ledger of business records with “the statistics on William Blake’s Book of Ahania (1895) [William Griggs facsimile (n.d.)], Songs of Innocence [AND OF EXPERIENCE, ed. E.J. Ellis] (Quaritch, 1893) and the three-volume Works of 1893 edited by Yeats and Ellis (small and large paper”).

2007 March 31-June 10


The volume was “Published on the occasion of the exhibition ... [in] Gallant House Gallery, Chichester 31 March-10 June 2007.”

The exhibition revolves around William Hayley. The sections relevant to Blake are


REVIEWS

§Anon., Independent [London], 31 March 2007

*Andrew Motion, “Songs of Experience: From William Blake to the Romantics of the 1940s, artists took
refuge in capturing the idyll of the countryside. Andrew Motion finds little peace but much beauty in their work”, *Guardian* [London], 7 April 2007

*Richard Moss, Culture/History, No. 24 (17 April 2007), on-line

§*Charles Derwent, Independent on Sunday* [London], 25 April 2007, p. 1572

Robin McKie, “The other life of Walter Hussey: We have one man to thank for much of the thrilling British painting show at Chichester’s beautiful Pallant House”, *Observer*, 29 April 2007

§*Andrew Lambirth, Spectator*, June 2007, p. 45

§*Alex Butterworth, “Enduring Visions: William Blake continues to exert a profound influence over modern artists and writers”, RA Magazine, No. 94 (Spring 2007)


2007 April 7-2008 April 6


It consists of 77 (sic) illustrations plus


REVIEW

2007 April 30-October 21
§Blake, and Slavery and the Radical Mind. Tate Britain exhibition 30 April-21 October 2007

REVIEWS
*Sara Allen, “Blake, Slavery and the Radical Mind at Tate Britain”, 24 Hour Museum News, 5 Aug 2007, on-line

*Hew Lewis-Jones, “Mind in Chains Two Exhibitions devoted to Blake and slavery reveal an artist of baffling ambiguities as well as savage power, writes Hew Lewis-Jones”, Apollo, Nov 2007, on-line (on the exhibitions at the Tate and Hayward Gallery)

2007 July 11-December


2007 August 7-November 18


**David Bindman.** “‘Nature worse than Chaos’: Blake’s Dante”. Pp. 31-38 of “Artists Discover Dante.”

A very impressive catalogue and exhibition, including Blake reproductions as Fig. 4, 10-17, 21, 28, 30, 32, Catalogue No. 17, 23, 30, 36, 38-39, 43-44, 46-47, 49, 51-52, 55, 58, 61-64, 67-68, and Fuseli and Flaxman.

**REVIEWS &c**

*[David Bindman & Stephen Hebron.]* *Dante Rediscovered: From Blake to Rodin.* (Grasmere & London: The Wordsworth Trust, 2007) Oblong 4º, 24 unnumbered pages plus covers; no ISBN. (“This booklet accompanies the exhibition *Dante Rediscovered*”)

§Sue Hubbard. “Divine inspiration”, *Times* [London], 1 Sept 2007

A.N. Wilson, “Dante inspired a wealth of genius”, *Telegraph* [London], 19 Nov 2007, on-line
2007 October 6-2008 January 13


The Blake Lots, 231-248 from the Yale Center for British Art, include Songs of Innocence [F] pl. 2-3, 13, 15, 25, Urizen [C], pl. 11, 17, 23, Jerusalem (E), pl. 26, 46, 61, 100, Dante water colours, and “The Sea of Time and Space”.

2007 November 1-2
Prints, 1-2 November 2007 (Sotheby, N.Y., 2007)

The descendants of Heinrich Neuerburg of Cologne offered Songs of Innocence (Y¹):
*16  “Introduction” (pl. 4); ESTIMATE $3,000-$5,000 [sold for $28,000 to John Windle for R.N. Essick]
*17  “The Shepherd” (pl. 5); ESTIMATE $35,000-$45,000 [sold for $109,000 to John Windle for R.N. Essick]
*18  “The Little Black Boy” (pl. 9-10); ESTIMATE $45,000-$65,000 [sold for $193,000 to John Windle for R.N. Essick]
*19  “The Chimney Sweeper” (pl. 12); ESTIMATE $3,000-$5,000 [sold for $73,000 to Allan Parker]
*20  “The Divine Image” (pl. 18); ESTIMATE $5,000-$10,000 [sold for $121,000 to John Windle for R.N. Essick]
"A Cradle Song" (pl. 16-17); ESTIMATE $10,000-$15,000 [sold for $115,000 to Allan Parker\textsuperscript{527}]

all reproduced in colour.

[N.B. According to \textit{BBS}, 120, Dr Walter Neuerburg placed \textit{Innocence} (Y), consisting of pl. 4-18, “on permanent deposit in 1978 in the \textsc{Wallraf-Richartz-Museum, Cologne}”; the ownership and location of the seven leaves (Y\textsuperscript{2}) with pl. 6-8, 11, 13-15 are not alluded to in the Sotheby catalogue.]

\textbf{2007 November 3-2008 June 1}

\textit{William Blake: “I still go on / Till the Heavens & Earth are Gone.”} Exhibition at \textbf{Tate Britain} 3 November 2007 to 1 June 2008.

The exhibition focuses upon 8 newly discovered colour-prints from \textit{Thel, The Marriage of Heaven and Hell} (including pl.16), and \textit{Urizen} (including pl. 23), together with 13 new lines accompanying the prints.

\textbf{REVIEWS &c}

\textbf{Vanessa Thorpe}, “Fresh finds unveil Blake’s mystic world: Tate Britain showcases eight lost watercolours with handwritten texts by visionary poet,” \textit{Guardian} [London], 11 Nov 2007, seen online (about the Tate exhibition of the newly-discovered prints (not watercolours) for Small Book of Designs (B), each with “startling” verse)

\textbf{Anon.}, “Long-lost Blake watercolours shown for 1st time”, \textit{CBC News}, 12 Nov 2007, seen on-line

\textsuperscript{527} Prices and buyers derive from R.N. Essick, “Blake in the Marketplace, 2007”, \textit{Blake}, XLI (2008). The underbidder for the Essick lots was Parker and for the Parker lots Essick.
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

2007 November 20
According to a publicity release, it was an exhibition of “translations of William Blake’s Lambeth work ... as mosaics] made by [37] artists and volunteers for installation in Centaur street”. Apparently there was no catalogue.

2007 November-2008 February
*William Blake at 250: an exhibition from November 2007 to February 2008 [in the] University of Iowa Libraries. 8º; a 2-leaf description of the exhibition
“Exhibit Planning: Mary Lynn Johnson, John Grant, Eric Gidal, Judith Pascoe, Greg Prickman”. The exhibits are facsimiles plus “Commercial Engravings and Book Illustrations”.

2008 January 26-April 28

2008 November 14-2009 February 1
It includes works by Flaxman, Calvert, Palmer, Fuseli, Stothard, Ford Madox Brown, Walter Crane, Frederic Shields, John Everett Millais, Dante Gabriel Rossetti, Simeon
Solomon, G.F. Watts, and “British artists working in the 20th and 21st century”. “Blake, more than any other figure in British culture, is constantly recast and reformed in high and popular culture.”

REVIEWS

Manchester


Seoul

*Penelope Thompson, Art’n About in Korea, 6 Dec 2008, on-line

§Anon., British Council (2009) on-line

2008 March 11


Works by Blake (#27 Blake, “Two studies of a baby’s head ... Estimate: £10,000-15,000”), Flaxman, Linnell, Palmer, and Varley.

2008 March 19-April 19


A handsomely produced description of an “exhibition [which] culminates a senior seminar titled ‘The Blake Gallery’ ... curated by the students and me” (Grant Scott). The
exhibition features facsimiles from private collections and Muhlenberg’s *“Canterbury Pilgrims”* (3\textsuperscript{rd} State) and a *coloured copy (G) of Night Thoughts (1797).

**REVIEW**
*James Rovira*, *Blake*, XLII, 3 (Winter 2008-2009), 110-111

**2008 June [3 ff]**
Lots 2-54 are members from dismembered books.
For an essay keyed to the catalogue, see Chris Saunders, “Eye of the Tyger ...”, *Rare Book Review*, August-September 2008.

**2008**

**DESCRIPTION:** The archive is 9 vols., folio, 4°, & 8°, c. 1,000 pp.
of Burns’; ‘Remains of Nithsdale and Galloway Song.’ With
the unpublished correspondence on these works and other
papers relative to his professional and literary career.
Collected and edited by his son”, 4°, 200 pp., preface dated 23
December 1864, \( ^{528} \) includes a list of R.H. Cromek’s
engravings, fair copy

**Volume Two:** Album of autograph letters collected by T.H.
Cromek for the biography of his father, 4°, 85 leaves

**Volume Three:** T.H. Cromek, manuscript notebook relating to
Gilchrist’s life of Blake “etc.”, dated December 1863, 4°, c.
115 pp. <extracts on rectos, T.H. Cromek’s comments on
versos >

**Volume Four:** Album of letters and manuscripts largely
relating to Thomas Bewick, 4°, 52 pp.

**Volume Five:** John Pye, [22] autograph letters [3 Sept 1862-1

**Volume Six:** T.H. Cromek, MS “Recollections of
conversations with Mr John Pye, London, 1864-4 [sic in
catalogue], with other matters relating to men of his time” ,

**Volume Seven:** Thomas Hartley Cromek, manuscript
Introductory Lessons in Hebrew Grammar, 6 Nov 1861, 4°, 62
pp.

**Volume Eight:** T.H. Cromek, an essay on the origins of
Stothard’s Canterbury Pilgrims, foolscap, c. 150 pp., first
section (pp. 1-75) dated 16 Oct 1851

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\( ^{528} \) In a letter of 9 August 1979 Dennis Read told me that the original copy of the
Memorials dated 25 July 1865 was in the possession of Mr Wilfred Warrington,
Cesterton’s, Yattendon, Near Newbury, W. Berks, RGH16 OXD (in 1979). A
photocopy of this version is quoted in *Blake Records Supplement* (1988), 58 and *BR*
(2) 224, 262.

\( ^{529} \) Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in *Blake Records
Volume Nine: T.H. Cromek, manuscript record of his paintings with dates and purchasers, 31 Dec 1834-Dec 1872

HISTORY: (1) Compiled by T.H. Cromek (1809-73, the son of R.H. Cromek), from whom it passed to (2) “Mrs. [Mary C.] Warrington, at Worsborough Hall, near Barnsley, the granddaughter [1804-1907] of R.H. Cromek”;\(^{530}\) and thence by 1979 to her grandson (3) Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrowgate, Yorkshire;\(^{531}\) (4) Sold at Sotheby’s (London), 17 July 2008, Lot 9, for £20,000; (4) Offered in the catalogue of John Hart & Chris Johnson (2008), no price printed; sold in Winter 2009 to Princeton University Library.

2008 October 7--2009 January 4
§Angels and Imagination. New Art Gallery, Walsall (Walsall, 2008) on-line

REVIEW


2008 December 12-2009 March 29

\(^{530}\) Robert Burns, Works, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).

\(^{531}\) Dennis Read provided me with a Cromek genealogy according to which T.H. Cromek’s daughter Mary (1840-1907) married John Warrington (1820-1908), and their son Austin Warrington (1879-1953) married Isabella Wimpenny (1874-1970) and begot Paul Warrington (b. 1909). Austin’s brother Thomas Warrington (1881-1937) married Ursula Paul (1877-1964) and begat 8 children including Wilfred Warrington (b. 1910). Paul and Wilfred Warrington therefore are cousins.
§*William Blake: The River of Life at Tate Liverpool (Liverpool, 2008)

2008

The New York Public Library Blakes are catalogued and each plate is reproduced on-line, including America (L), Europe (F in the Berg Collection), and Milton (C).

2008

The Collection List of the Blakes in the library of Victoria University in University of Toronto was added in 2008 to the William Blake Archive.

2008


Extraordinarily, indeed uniquely, comprehensive, from original watercolours and books to postcards and posters, meticulously catalogued.

2009 April 2-28 June

The text is chiefly a collection of very brief essays:

**Bertrand Delanoë.** “Préface.” P. 11.


**David Alexander.** “William Blake, graveur d’interprétation.” Pp. 79-81, 210-211. (In June 1788 William Blake, engraver of St James’s Parish, took as an apprentice Thomas Owen for a fee of fifty guineas.)


**Elizabeth C. Denlinger.** “Catherine Blake, une esquisse.” Pp. 86-87, 211.

**Robert Simon.** “Les Chants d’innocence et Les Chant d’expérience.” Pp. 91, 96, 99, 211. (In the “première édition (1789)” of Songs of Innocence, the second plate of “The Ecchoing Green” shows the boy’s cricket bat as “incurvée selon l’usage”, but in the 1820s the bat is straight according to the new standard of the time.\(^{532}\))

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\(^{532}\) No copy of either version is cited or reproduced. My own survey of
*Jon Stallworthy. “Les chant syncopés du poète, une étude linguistique.” Pp. 101-103, 211. (The “nouveau rhythm ‘syncopé’ de Blake” consists of “la suppression d’une syllable que l’on attendrait normalement dans un vers anapestique (par example ‘When the tongues of the children are heard on the hill’).”


reproductions of Songs copies B (1789), E (1789), W (1825), and c (posthumous) shows the cricket bat with exactly the same curvature. The dates derive from Joseph Viscomi, Blake and the Idea of the Book (1993), 376-381.
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake


Daniel Marchesseau. “La pérennité de Blake chez trois artistes du XXᵉ siècle.” Pp. 205-207. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acryllic; Louis de Brocguy, oil on canvas, apparently unrelated to Blake.)


*Catherine de Bourgoing* et *David Fuller* (n° 138 à 142 [Dante watercolours]). “Notices des œuvres” (i.e., catalogue of the 163 works in the exhibition534). Pp. 223-250.

Often the reproductions seem unrelated to the essays they accompany.

**REVIEWS &c**


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534 The catalogue strangely omits numbers 1, 17, 24, 89, 97, 118-119, 153-155, 160-162, 164, 172-173 but adds 27 bis, 94 bis and ter.
William Blake and His Circle
Part VI: Biography and Criticism

(cyberpresse.ca), in French
*Craig McGinty, “William Blake at the Petit Palais”, This French Life, 7 April 2009, on-line, in French
(the notice gives no indication that he has seen the exhibition)
Anon. (press release), “Le génie visionnaire de romanticisme anglais”, Evene: Toute la Culture, 10-12 April 2009, on-line, in French
Anon., “William Blake, Le Génie Visionnaire”, paris étudiant, April 2009, on-line, in French
§*Céline Chicha-Castex, “William Blake: Graveur et Poète Visionnaire”, Art & Métiers du Livre, No. 271 (March-April 2009), 44-57 (with 21 color reproductions), in French
*Grant F. Scott. Blake, XLIII, 2 (Fall 2009), 61-64 (“succeeds admirably”, “a magnificent introduction to Blake’s versatility and range”)
§Anon.?, “William Blake génie visionnaire”, Connaissance des Arts, No. 670 (2009), 16-23, in French
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

2009), 72-75, in French

Quinzaine littéraire, No. 990 (2009), 17, in French

2009 April 20-October 4


A Descriptive Catalogue of Pictures (1809). Pp. 41-86. (Omits Blake’s Index.)


“Indexes to A Descriptive Catalogue.” Pp. 103-127. (A modern index, not Blake’s, including headings such as Accident, Cartoons, Pencil.)

REVIEWS &c


Charlotte Higgins, “Blake retrospective: Tate stages 1809 show”, Guardian [London], 18 Dec 2008 (the Tate will show at least 9 of the 11 surviving works from the 1809 exhibition and republish the Descriptive Catalogue)Anon., Globe and
Mail [Toronto], 21 Dec 2008 (announcement of the partial recreation of Blake’s 1809 exhibition)

Anon., Globe and Mail [Toronto], 21 Dec 2008 (announcement of the partial recreation of Blake’s 1809 exhibition)


§Peter Ackroyd, “Genius Spurned: Blake’s Doomed Exhibition is Back”, Times [London], 4 April 2009

Louise Jury, “Blake’s Progress 200 years on; [Canterbury] Pilgrims join re-creation of 1809 show”, Evening Standard [London], 16 April 2009

Mona Bobe, “’Pelerini din Canterbury’, într-an remake al singurei expoziţii solo din viaţa lui William Blake”, Ultima Ora, 16 April 2009, on-line, in Romanian

Anon., “Blake painting fights old battle”, BBC News, 17 April 2009, on-line (“a painting [of Chaucer’s Canterbury Pilgrims] by William Blake is to be displayed alongside the 19th century work [by Stothard] which stole its thunder”; it is “a last minute loan”)


Alexa Baracaia, “Slated William Blake show revisited by Tate Britain”, thelondonpaper, 20 April 2009, on-line

Anon., “Blake exhibition at Tate Britain”, View
London.co.uk ([?20 April 2009])

**Mike Collett-White** (Reuters), “Tate recreates Blake show”, *Globe and Mail* [Toronto], 21 April 2009, p. R5

*Brian Sewell*, “William Blake’s 1809 Exhibition”, *Evening Standard* [London], 24 April 2009 (Blake’s Descriptive Catalogue shows “blundering ignorance” and “silly polemics”; “This is an exhibition of interest only to those for whom Blake is a sacred cow”)


§**Tom Lubbuck**, William Blake: The art of a ‘lunatic’?

In 1809, an exhibition by William Blake was derided by critics and buyers alike: At the Tate’s revival of that show, Tom Lubbuck explains just how wrong they were”, *Independent* [London], 27 April 2009

**Andrew Kirkby**, “Blake – Madman or genius?”

*PlanetEye Traveler*, 29 April 2009

*Anon.*, “Blake Exhibition at Tate Britain”, viewLondon.co.UK on-line([?April 2009])

**Laura Cumming** (Observer), “Exhibition”, *Guardian Weekly* [London], 1 May 2009, p. 36


§**Martin Butlin**, “Blake in London”, *Burlington Magazine*, CLI, 1276 (July 2009), 487-488
2009 September 11-2010 January 3

An exhibition from the Morgan’s holdings, divided into I Engravings [separate, 8], II Friends and Followers (8), III Book of Job watercolours and watercolour portrait of Blake in a blue coat after Phillips, IV Continental Prophecies, V L’Allegro and Il Penseroso watercolours, and VI Job engravings, Urizen, Visions, and watercolours, accompanied by a recording of Charles Ryskamp’s lecture “Collecting William Blake” (about his own collection, now in the Morgan). There was no catalogue, but the 92 pictures are reproduced on the Morgan web-site.

REVIEWS &c


Pierpont Morgan Library Media Preview, on-line, 10 Sept 2009 (includes Charles Ryskamp’s gifts)

*Barbara Hoffman*, “He’s hellbent on purgatory”, *New York Post*, 11 Sept 2009 (“there’s a helluva lot of hell at the Morgan”)

**2009 [November]**

*William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46.* (San Francisco: John Windle Antiquarian Bookseller, 2009) plus a CD of the whole in lieu of index and a keepsake reproduction of Leonard Baskin’s watercolour bust of Blake after the life mask 4°, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and on-line); no ISBN

A very handsome and rewarding publication; “this may be the largest bookseller’s catalogue of books by and about Blake and his circle ever to have been issued” (p. ix). The 1706 Lots are priced at from $5.00 to $89,500 (for Hayley, *Designs [1802]* (Bentley-Essick copy) plus Sold and P.O.A. (Price on Application). (A distressing (to me) number are marked “Not in Bentley”.)