

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

**PART IV**  
**CATALOGUES**  
**of Exhibitions<sup>490</sup> and Sales<sup>491</sup> and**  
**Bibliographies**  
**1780**

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<sup>490</sup> Some exhibitions apparently were not accompanied by catalogues and are known only through press-notices of them.

<sup>491</sup> 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.

*The Exhibition of the Royal Academy, M.DCC.LXXX.* The Twelfth (1780) <BB> B. Anon. "Catalogue of Paintings Exhibited at the Rooms of the Royal Academy", *Library of the Fine Arts*, III (1832), 345-358 (1780) <Toronto>.

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

**Anon.**, "The Exhibition. *Sculpture and Drawing*", *Morning Chronicle and London Advertiser*, Thursday **27 May 1784**, p. [3] <British Library>. In the Royal Academy exhibition, Blake in his War, Fire and Famine, outdoes most of the strange flights in our memory -- Sir Richard Blackmore's impressions on an other sense,

Rending our ears asunder

With gun, drum, trumpet,  
blunderbuss and thunder,<sup>492</sup>

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<sup>492</sup> Pope, "First Satire of Second Book of Horace Imitated" (1734), ll. 25-26.

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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).

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**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",<sup>493</sup> 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*"<sup>494</sup> (324). Thomas Butts, who apparently owned "Nelson" and Chaucer,<sup>495</sup> 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**>

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<sup>493</sup> J.L. Rogers, *History of the Old Water Colour Society* (1891), I, 271, noted in *BB* under *Jerusalem* but not under the 1812 catalogue, nor in Butlin (1981), #649, 651, 653, and *BR* (2) (mea culpa).

<sup>494</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB*, 262-263).

<sup>495</sup> 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**

*Catalogue of the Library* [of Francis Mary Richardson Currer] at Eshtan-hall, in the County of York. ("London. By Robert Triphook. 1820") P. 87. <Bodley>

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.<sup>499</sup>

**1831 August 3-11**

*Library, Books of Prints, Music, Casts, Pictures.* | A  
CATALOGUE | OF | THE VALUABLE AND  
EXTENSIVE | LIBRARY | OF | THE LATE GEORGE

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<sup>499</sup> Marc Vaubert 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**

*Nouvelles Recherches bibliographiques, pour Servir de Supplément au Manuel du Libraire et de l'Amateur de Livres* par **Jacq.-Cha. Brunet**. (Paris: Silvestre, **1834**) I, 169 <Bibliothèque Nationale et Universitaires, Lausanne> **B.** *Manuel du Libraire* ..., Quatrième Édition (Bruxelles, **1839**) <**BB No. 552A**> **C.** (**1842**) <**BB #552B**> **D.** Vol. I (Paris, **1860**) <**BB No. 552C**> In French



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'"<sup>500</sup> [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*.<sup>501</sup>

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<sup>500</sup> The quotation is from Thomas Middleton's *The Witch*, V, ii (often appropriately interpolated into 18th Century performances of *King Lear*, IV, 1).

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*.

<sup>501</sup> According to Flaxman's letter of 18 Oct 1805 (*BR* (2) 207).

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

### 1843

*Catalogue of English Books, In All Classes of Literature on Sale by John Bohn* (London, 1843). P. 67. <Harvard>

The Blake lots are :

1120 *Visions of the Daughters of Albion* [E],<sup>502</sup> "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],<sup>503</sup> "coloured by the Author", "2 vols in 1, 8vo, LARGE PAPER, morocco, gilt edges", accompanied by quotations from Cunningham and Lamb, £5.5.0.<sup>504</sup>

### 1845

**A.E. Evans & Son**, *Catalogue of a Collection of Books, Books of Prints, and Works in General Literature On Sale at Very moderate Prices*, Part III [1845]<sup>505</sup> (bound with *Gentleman's Magazine*, NS, XXIV [1845] <Michigan>)

The Blake lots are

717 *Job*, £2.12.6

718 *Jerusalem* [A], 100 plates, quarto, half calf, "neat",

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

<sup>503</sup> *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).

<sup>504</sup> Geoffrey Keynes & Edwin Wolf II, *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 indiscrete 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*.

<sup>505</sup> Another copy of the catalogue is dated [1860] in the Bodley catalogue.

£7.7.0

- 719 *Visions of the Daughters of Albion* [A], 11 pp.,  
"beautifully coloured by Blake himself", £4.4.0
- 720 "a Stereotype design for Pilgrim's Progress, *presented*  
*by Mrs. Blake to Mrs. Tatham*, 1828, *rare*", 10s 6d<sup>506</sup>
- 721 "a Small Etching by him, representing Sampson  
destroying the Lion", 10s 6d<sup>507</sup>
- 722 "Death of the Good Old Man", print from Blair's  
*Grave*, 7s 6d
- 723 "a very Curious Coloured Drawing, illustrating the  
Revelations by this original Artist, *signed and dated*  
1809, 4to. 2l.12s.6d."<sup>508</sup>

### 1848

**Henry G. Bohn's** Catalogue of Books. Vol. I. ... (London,  
**1848**). Pp. 74, 259 <Bodley>

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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<sup>506</sup> This copy of "The Man Sweeping the Interpreter's Parlour" (c. 1822) is not recorded in R.N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983).

<sup>507</sup> No such print is reported in Essick, *Separate Plates*, or **BB**.

<sup>508</sup> 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* (T<sup>2</sup>) and *Urizen* (G).

#### REVIEW

Anon., "Notes of the Month", *Gentleman's Magazine*, NS XXXVII (Feb 1852), 165 <BB #1001>

### 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.

### 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.

### 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

Anon. "Our Weekly Gossip." *Athenaeum*, Part I, No.

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.

*Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William E[van]s] Burton, the Distinguished Comedian, Comprising an Immense Assemblage of Books Relating to the Stage ... To Be Sold at Auction by J. Sabin & Co., New York, On Monday, October 8, 1860, and following days.*

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

*A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices, by Willis and Sotheran, No. 136 Strand, (W.C.) (25 June 1862), p. 5 <Michigan><sup>509</sup>*

116 *America* [S] (1793), "18 engravings"; *Europe* [N]

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<sup>509</sup> Mike Drew of Henry Sotheran Ltd told me on 6 May 20-10 that the Sotheran "archives were blitzed during the war".

(1794), "15 engravings";<sup>510</sup> *First Book of Urizen* [K] (1794), "27 engravings", *Visions of the Daughters of Albion* [S] (1793), "11 engravings"; *Book of Thel* [S] ("1792"), "7 engravings";<sup>511</sup> "in all 78 most remarkable Designs ... 5 vols. 4to. in one, half-calf, £21.10s", "A VOLUME OF EXTREME RARITY, from the LIBRARY of JOHN FLAXMAN, the Sculptor, with his AUTOGRAPH."

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

*A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices*, by **Willis and Sotheran**, No. 136 Strand, (W.C.) (25 December 1862), p. 5. <Michigan>

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)

<sup>510</sup> *Europe* ordinarily consists of 18 prints.

<sup>511</sup> *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. The English Water-Colour Pictures", *Athenaeum*, No. 1803 (17 May 1862), 663, reprinted in pp. 179-181 of §*What Do You Think of the Exhibition? A Collection of the Best Descriptions and Criticisms from the Leading Journals Concerning the International Exhibition*, ed. Robert Kempt (London, 1862) (one sentence about Blake: "Blake's transcendental fancies are freely seen") <**BB** #964>

**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**>
- J. Beavington Atkinson**, "Exhibition of Works of William Blake, Burlington Club", *Portfolio*, VII (1876), 69-71 <**BB #1096**>
- 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**>
- H.H. Statham**, "The Blake Drawings at the Burlington Fine Arts Club", *Macmillan's Magazine*, XXXIV (1876), 55-68 <**BB #2744**>
- 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**

[**Boston**] **Museum of Fine Arts** *Exhibition of Drawings, Water Colors, and Engravings by William Blake* (1880) <**BB**>



**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**

**Alfred T. Story.**, "The Royal Academy Old Masters Exhibition: William Blake and His Disciples", *Art Journal*, [XLV] (1893), 43-44 <**BB #2770**>

**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.**, "The Crewe Collection of Blake's Works", *Times* [London], 31 March 1903, p. 10 (prices and buyers)

**Anon.**, "Earl of Crewe's Blake Collection. A Sensational Total of £9,776 5s." *Daily News* [London], 31 March 1903 <**BBS, 344**>

**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, 103, 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.**, "The Carfax Gallery. A Memorable Blake  
Exhibition", *Daily News* [London], 8 Jan 1904  
<**BB #907**>

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

**Charles Kennett Burrow**, "Poet, Visionary, and Artist.  
William Blake's Work at the Carfax Gallery",  
*T.P.'s Weekly*, 15 Jan 1904 (admiring) <**BB**  
**#1321**>

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

**§B. Kirkman Gray**, "Notes on a Blake Exhibition", *Inquirer*, Feb 1904; reprinted in pp. 201-205 of his *A Modern Humanist: Miscellaneous Papers of B. Kirkman Gray*, ed. Henry Bryan Binns (London, 1910) <**BB #1732**>

**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

**Anon.**, "Drawings by William Blake", *Times* [London], 17 Nov 1906, p. 12

#### 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

**Thomas Wright**, "Appendix: The Engravings of William Blake", *The First Meeting of the Blake Society*, [ed. **Thomas Wright?**] (1912), pp. 56-58  
<**BB #3016**>

§**Anon.**, *Athenæum*, 25 Jan 1913

§**Anon.**, *Morning Post*, 20 March 1913

### 1913

**Archibald G.B. Russell**, *Catalogue of Loan Exhibition of Works by William Blake* [at] **The National Gallery, British Art** (1913) <**BB**>

## REVIEWS

**Anon.**, "William Blake. Exhibition at the Tate Gallery", *Times* [London], 16 Oct 1913, p. 12 <**BB #1065**>

**Anon.**, "The Artist of the Soul", *Nation* [London], XVI (25 Oct 1913), 169-170 <**BBS, 339**>

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**>

**Richard C. Jackson**, "William Blake at the Tate Gallery. Resident in Lambeth from 1793-1800", *South London Press*, 31 Oct 1913 <**BB #1937**>

**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  
 tsuite [On the Blake Exhibition]", *Shirakaba* [*The*  
*White Birch*], V, 11 (1914), 272; V, 12 (1914),  
 137. B. Reprinted in *Yanagi Muneyoshi Zenshu*  
 (1981), V, 104, 105, in Japanese <BSJ>

### 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

**Mabel Sharples**, "The Art of William Blake", *Theosophy in Scotland*, V (1915), 56-57 (an account of the Blake pictures at the National Gallery of Scotland seen by "some 10 of the Theosophical Convention") <**BBS**, 636>

### 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.**, "Water-Colours by William Blake", *Nottingham Gazette*, 27 Dec 1917 (announcement of the [Linnell] sale next year)

**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

§**Anon.**, "Drawings, Sculpture and Miniatures", *New York Times*, 24 Nov 1918

### 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

[**Soetsu (Muneyoshi) Yanagi**], "Blake Tenrankai [Blake Exhibition]", *Shirakaba* [*The White Birch*], X (1919), 180; reprinted in his *William Blake* (1981), Vol. V, p. 180, in Japanese <**BB #3020, BBS, 687**>

### 1919 December 5-1920 January 10

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

#### REVIEWS &c

**Anon.**, "Dante Gabriel Rossetti and William Blake",  
*New York Times Magazine*, 30 Nov 1919, p. 10  
(plans for the Grolier Club exhibition) <**BB #910**>

**Anon.**, "An Exhibition of the Works of William Blake",  
*Publishers' Weekly*, XCVI (1919), 1611 <**BB**  
**#932**>

**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**>

\***S. Foster Damon**, "Exhibition of Blake's Books",  
*Harvard Alumni Bulletin*, XXII (1920), 359-361  
(the Grolier Club exhibition came to Harvard) <**BB**  
**#1448**>

### 1919

§"Shirakaba bijutsukan" setsuritsu no tame ni: *William  
Blake fukusei hanga tenrankai mokuroku* [*An Annotated  
Catalogue of an Exhibition of Reproductions from the Works  
of William Blake: For the Establishment of Shirakaba Art  
Museum*] (1919) In Japanese

**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**

**Anon.**, "Blake, Browning, and Keats: High Prices at New York Sale", *Times* [London], 17 March 1920, p. 19

**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**

\***Geoffrey Keynes.** *Bibliography of William Blake* (N.Y.: The Grolier Club, 1921) <**BB**> B. (N.Y., 1921 [i.e., 1969]) <**BB**> C. §(N.Y., 1921 [i.e., Storrs-Mansfield [Connecticut]: Martino Publishers, 2001) 517 pp.; ISBN: 1578982766

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<sup>o</sup>

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**

*Catalogue of the Valuable Contents* [of] 185, Camberwell Grove, Denmark Hill, [London] S.E., [sold 23-25 July 1923] at the Residence By Order of the Executor of R.C. Jackson by Messrs. Goddard & Smith (22 King Street, St. James', London, S.W.1, 1923)

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

182 "By Blake. A bust Portrait of Dante (12-in. by 9-in.); a ditto of Chaucer with red cap (16-in. by 13-in.)" [Martin Butlin, *The Paintings and Drawings of William Blake* (1981) lists no such portraits and nothing owned by R.C. Jackson.]

- 245 "a fine pen and ink drawing with inscription and figure cartoon by **William Blake**".
- 293 "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.]
- 465 "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.]
- 579f "WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)"
- 737 "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.]
- 812 "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.<sup>512</sup> Jackson was capable of "believing what he wanted to believe";<sup>513</sup> he called himself Brother à Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect".<sup>514</sup>

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'",<sup>515</sup> Lamb's "dear old friend", whom Lamb described as

a retired half-pay [*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.<sup>516</sup>

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<sup>512</sup> Carl H. Woodring, "Charles Lamb in the Harvard Library", *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.

<sup>513</sup> Anon., "An Eccentric Recluse – Mr Jackson and Walter Pater", *Times* [London], 30 July 1923, p. 8.

<sup>514</sup> Anon., "Richard C. Jackson. Eccentric Camberwell Recluse who Collected Everything. Died as He Lived", *South London Press*, 3 Aug 1923.

<sup>515</sup> G.W. Wrigley, "Jackson of the Red House, Hackney", *Notes and Queries*, CLIII (9 July 1927), 28.

<sup>516</sup> Charles Lamb, "Captain Jackson", *The Last Essays of Elia* (1833).

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".<sup>517</sup> 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.

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<sup>517</sup> R.C. Jackson, "William Blake, An Unlooked for Discovery", *South London Observer*, 22 June 1912.

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<sup>518</sup> 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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<sup>518</sup> 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",<sup>519</sup> but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900,<sup>520</sup> 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-Caxtonian 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

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<sup>519</sup> Thomas Wright (1907), p. 81.

<sup>520</sup> Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I (Winter 1971), 87.

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.<sup>521</sup>

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.<sup>522</sup> 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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<sup>521</sup> 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.

<sup>522</sup> 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

**Anon.**, "The Sale Room: A Fine Copy of Blake's 'Milton'", *Times* [London], 20 Nov 1923, p. 17 (announcement of sale)

### 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>

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"William Blake and His Circle"  
2009

**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**

**Anon.**, "Art Exhibitions. Blake Engravings and Colour Prints", *Times* [London], 30 April 1924 <**BB #838**>

**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**

**Pennsylvania Museum of Art**, *Works of William Blake* exhibited May 1926.

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**

\***Alfred Edward Newton**, "Works of William Blake",  
*Pennsylvania Museum Bulletin*, May 1926, pp.  
 162-165 (description of the exhibition) <**BB**  
**#2284**>

**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**

**Anon.**, "Blake Exhibition at Bognor", *Times* [London],  
 28 Dec 1927, p. 13 (the exhibition opens 11  
 January, directed by G.P. Baker)

**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

*William Blake. Artist. Poet. Seer. (born 1757, died 1827). Centenary Exhibition at the Old Town Hall, Woolwich From Tuesday to Saturday October 11th-15th 1927.*

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**

**Anon.**, "Blake Exhibition at British Museum", *Times* [London], 20 May 1927, p. 19 (apparently about the Burlington Fine Arts Club exhibition)

**Herbert Read**, "William Blake", *Country Life*, 9 July 1927, pp. 66-68 <**BB #2499**>

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

### 1927

§*National Gallery, Millbank: Illustrated Guide, British School*. ([London: National Gallery, Millbank], 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?**

§**James F. Drake**, *A List of Fine Books Illustrated by and Relating to William Blake, English Artist, Poet and Mystic.* (?1928) Typescript.

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**

**Anon.**, "The Sale Room. Nathaniel Horne Portrait. William Blake Drawings", *Times* [London], 27 July 1929 <**BB #1030**>

**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

**Anon.**, "Blake Book Illustrations. British Museum Exhibits. Now on View", *Daily Telegraph* [London], 26 July 1929 (on the exhibition of about 40 of the recently-acquired *Night Thoughts* drawings)

**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.

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**REVIEWS**

\***Anne Webb Karnaghan**, "Blake Manuscripts Shown at Museum", *Boston Evening Transcript*, 11 Dec 1929 <**BB #1986**>

**Anne Webb Karnaghan**, "Blake Exhibition at Boston Museum", *Art News*, XXVIII, 13 (28 Dec 1929), 11 (lists contents) <**BB #1985**>

**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**

**Anon.**, "Water-Colours by William Blake. Exhibition in Edinburgh. Fascinating Collection of Imaginative Work", *Glasgow Herald*, 29 March 1929

**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

§**Edward Alden Jewell**, "Art: Blake's Work to Be on View", *New York Times*, 23 Sept 1931

## 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

**Anon.**, "The Sale Room. Blake Relics", *Times* [London], 1 Dec 1932

## 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.



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**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**

§*Exhibition of British Art c. 1000-1860*. Short Catalogue.  
(London: **Royal Academy of Arts**, Burlington House, 1934)

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

It is accompanied by §\**British Art: An Illustrated Souvenir of the Exhibition of British Art at the Royal Academy of Arts*. (London: William Clowes and Sons for The Executive Committee of the Exhibition, 1934) which reproduces 4 Blakes, and §*Commemorative Catalogue of the Exhibition of British Art, London, Jan.-March 1934* (London: Oxford University Press, 1935).

**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”) <**BBS, 344**>

**1934**

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

Apparently there was no catalogue.

**REVIEWS**

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

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

**1934**

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

No catalogue is known.

**REVIEWS**

\***Anon.**, “Interest in Blake’s Art Receives Impetus”, *Art Digest*, VIII (15 May 1934), 17 <**BB #962**>

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

**1934**

**Minneapolis Institute** Blake exhibition (1934)

No catalogue of the exhibition is known.

**REVIEW &c**

**Anon.**, “Blake’s Engravings for the Book of Job”, *Minneapolis Institute Bulletin*, XXIII (1934), 29-30 (to be exhibited) <**BB #892**>

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**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**

§**Anon.**, “Prints of Wm. Blake Seen in Philadelphia Exhibition Includes Water-colors and Books, Some Items Not to Be Found in the British Museum ”, *New York Times*, 18 Oct 1936 <**BB #1019**>

**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**

§**Anon.**, “Prints of Wm. Blake Seen in Philadelphia Exhibition Includes Water-colors and Books ...”, *New York Times*, 18 Oct 1936 <**BB**>

**1937 January-April**

**Campbell Dodgson**, *Aquarelles de Turner Oeuvres de Blake; Ausstellung von Englischen Graphiken und Aquarellen: W. Blake und J.M.W. Turner* (Paris, 1937) <**BB**>

**REVIEWS**

- Anon.**, “A la Bibliothèque Nationale. Deux Artistes anglais précurseurs de l’Art moderne”, *Beaux-Arts*, 8 Jan 1937, p. 1, in French <**BB #819**>
- Anon.**, “L’exposition Blake et Turner”, *Beaux-Arts*, 15 Jan 1937, p. 8, in French <**BB #937**>
- \***J[acques] Guenne**, “Blake, Turner à la Bibliothèque Nationale”, *Art Vivant*, No. 209 (Feb-March 1937), 35, in French <**BB #1759**>
- \***Magdeleine A-Dayot**, “William Blake et Turner à la Bibliothèque nationale: premier exhibition organisée par ‘Art et tourisme’”, *Art et les Artistes*, NS XXXII (1937), 125-219, in French <**BB #781**>
- \***Jean Adhémar**, “Turner et Blake à la Bibliothèque Nationale”, *L’Illustration*, CXCVI (1937), 137, in French <**BB #783**>
- Paul Alfassa**, “L’Exposition Blake et Turner”, *Revue de Paris*, XLIV (1937), 665-678, in French <**BB #798**>
- \***G. Bazin**, “Blake et Turner à la Bibliothèque Nationale”, *L’Amour de l’Art*, XVIII (1937), 30-31, in French <**BB #1138**>
- H.-F. Delattre**, “L’Exposition Blake et Turner à la Bibliothèque Nationale”, *Études anglaises*, I (1937), 183-184, in French <**BB #1474**>
- Paul Jamot**, “Turner et Blake”, *Études*, CCXXXIV (1938), 592-603, in French <**BB #1953**>
- Pierre Messiaen**, “William Blake, Poète lyrique”, *Revue Bleu Politique et Littéraire*, LXX (1937), 125-127,

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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**

*Austellung von Englischen Graphiken und Acquarellen: W. Blake und J.M.W. Turner* (Vienna, 1937) <**BB**>

**REVIEW**

- Anon.**, "Blake and Turner Exhibition in Vienna", *Times* [London], 3 March 1937, p. 12

**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

**Anon.**, "William Blake Water Colors at the [Boston] Museum", *Boston Evening Transcript*, 13 April 1937 <**BB** #1076>

### 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

**Phillip Brooks**, "Notes on Rare Books", *New York Times Book Review*, 30 Oct 1938, p. 35 <**BB** #1293>

**Anon.**, "Blake Collection sold for \$66,807", *New York Times*, 3 Nov 1938 <**BB** #857>

**Anon.**, "Works by William Blake: Auction in New York", *Times* [London], 7 Nov 1938, p. 10 (prices

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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**

**Anon.** "The Sale Room. Blake Drawing Sold for £630", *Times* [London], 3 Dec 1938, p. 9 ("The Infant Christ" sold to Colnaghi)

**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**>

**Anon.**, "Blake Exhibition Opens Today in Philadelphia", *Philadelphia Transcript*, 10 Feb 1939 <**BB #870**>

**Anon.**, "Blake Exhibition Opens Today in Philadelphia", *Boston Evening Transcript*, 11 Feb 1939 <**BB #869**>

**Howard Devree**, "Blake exhibition in Philadelphia", *New York Times*, 11 Feb 1939 <**BB #1483**>

**Anon.**, "Blake at Philadelphia", *New York Times*, 12 Feb 1939 <**BB #847**>

**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**>

**\*Richard Powell**, "Phila. Displays 'Exiled' Art of Blake, World's 'First Surrealist' Painter", *Philadelphia Ledger*, 15 Feb 1939 <**BB #2446**>



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- Anon.**, “America Celebrates Blake: All-Native Loans to a Great Philadelphia Show”, *Art News*, XXXVII (18 Feb 1939), 8, 19-20 <**BB #820**>
- \***Walter Friedländer**, “Notes on the Art of William Blake: A Romantic Mystic Completely Exhibited”, *Art News*, XXXVII (18 Feb 1939), 9-10 <**BB #1637**>
- 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**>
- \***John S. Newberry**, “William Blake’s Original Line-Engravings in the Philadelphia Exhibition”, *Print Collector’s Quarterly*, XXVI (1939), 67-81 <**BB #2281**>
- \***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**>

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**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>

**Anon.**, “William Blake Art Will Assist Relief”, *New York Times*, 19 Oct 1941, Section D, p. 1 (on the Knoedler Gallery exhibition for the Refugees of England, Inc.) <**BB #1060**>

**Anon.**, “Paintings Shown of William Blake”, *New York Times*, 21 Oct 1941 <**BB #1007**>

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

**Anon.**, “Blake’s Bunyan: A Rediscovery: The Long-Lost ‘Pilgrim’s Progress’ Illustrations Plead the Cause of England’s Homeless Children”, *Art New*, XL (14 Nov 1941), 26 (about the Knoedler exhibition “for the benefit of the Refugees of England, Inc.”) <**BB #904, corrected in BBS, 342**>

\***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*

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*Tempera "Faith, Hope, and Charity" By William Blake*  
**(1942) <BB>**

**REVIEW**

**Anon.**, "Blake Art Brings \$1,200. Tempera Painting Sold at Auction of the Hardy Collection", *New York Times*, 15 Feb 1942 <**BB #846**>

**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 of Water Colors and Drawings by William Blake*  
[in the] **Fogg Museum of Art** (Harvard University)  
(Cambridge, Massachusetts, 1947) <BB #656>

**REVIEW**

**Anon.**, "Exhibition of Water Colors and Drawings by  
William Blake 1757-1827 October 7-December 6",  
*Bulletin of the Fogg Museum of Art*, X (1947), 210  
<BB #933>

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**1947**

**Tate Gallery, *William Blake, 1757-1827*; Galérie 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 Gallery) <BB #1518>

**Anon.**, "Four English Painters", *Times* [London], 21 Aug 1947, p. 5; see also "Four Great British Artists", p. 7 (trivial notices of the exhibition of Blake, Constable, Hogarth, and Turner) <BB #942>

\***Anon.**, "Great Examples of English Painting: Masterpieces of Four Artists at the Tate", *Illustrated London News*, 23 Aug 1947, p. 219 <BB #954>

**Hedy A. Wyss**, "William Blake Kunsthau, 20. Juni bis 20. Juili 1947", *Werk*, XXXIV, heft 8 (Aug 1947), 90, in German (notice about the Zurich exhibition) <BB #3020>

\***Sir Eric Maclagen**, "Drawings and Paintings of William Blake", *Listener*, 2 Oct 1947, pp. 569-570 <BB #2173>

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

**René Guilly**, “Blake, Lopicque, les Fauves”, *Revue Internationale*, III (1947), 358-362, in French <**BB #1761**>

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

**J. Piper**, “English Panting 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.**, “Sale of Blake Drawings: The Graham Robertson Collection”, *Times* [London], 1 July 1949, p. 2 (announcement)

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

**Anon.**, “Blake Pictures Sold: Important Gift to Public Galleries”, *Times* [London], 23 July 1949, p. 7.

\*[**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



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Robertson's sale at Christie's for English institutions)

**1949 September**

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

Sixteen Blake drawings are recorded in R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999).

**1950 April**

§**The Fine Art Society** Catalogue 1062. *Spring Exhibition of Early English Water-Colours and Drawings*. (April 1950).

It includes "Saint Paul Shaking off a Viper", "Jephthah Met by His Daughter", and, "Laid in loose" an ad for "The Remaining Thirty-Eight Sets of Original Impressions" of Blake's Job engravings (1950).

**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

§**A.C. Sewter**, "Round the London Art Galleries", *Listener*, 19 July 1951

**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>

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**1953**

**Geoffrey Keynes & Edwin Wolf 2nd**, *William Blake's Illuminated Books: A Census* (1953) <BB>

**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**

**Anon.**, "The Blake Exhibition at Cambridge", *Times Literary Supplement*, 19 Feb 1954, p.128 <BB #868>

**1954**

\**William Blake, The Romantic Poets, The Nineteenth Century: The Brick Row Book Shop*, Inc., Catalogue No. 41. (N.Y.: Brick Row Book Shop, 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**

**Geoffrey Keynes**, *Engravings by William Blake: The Separate Plates* (1956) <BB>

**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>

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**REVIEWS**

§**Anon.**, “Drawing Brings \$11,560: U.S. Dealer Buys Blake Work at London Auction”, *New York Times*, 16 July 1957

**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) <**BBS**, 581>

**1957 October 18-December 1**

\*[**Elizabeth Mongan**], *The Art of William Blake. Bicentennial Exhibition October 18th-December 1st, 1957.*

**National Gallery of Art, Smithsonian Institution, Washington** [D.C., 1957] <**BB**>

**REVIEWS**

**Anon.**, “Blake Bicentenary in America”, *Times Literary Supplement*, 17 May 1957, p. 412 <**BB** #853>

§**Anon.**, “Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist inm Queen’s Honor”, *New York Times*, 6 Oct 1957

\***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**>

**Edwin Wolf 2nd**, "Blake Exhibitions in America on the Occasion of the Bicentenary of the Birth of William Blake", *Book Collector*, VI (1957), 378-385 (notes the owners of many works) <**BB #3000**>

\***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**>

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**Terence Mullaly**, "Blake in His Time and Ours", *Daily Telegraph* [London], Spring 1957

**1957**

**Grolier Club** Exhibition (1957)

No catalogue is known.

**REVIEW**

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

**1957**

*William Blake's Illustrations to the Bible: A Catalogue* compiled by **Geoffrey Keynes**. (London: The Blake Trust, 1957) The William Blake Trust <BB> B §(2003) xii, 53 pp.; ISBN: 0758130732

The 1957 edition includes reproductions of 174 Bible illustrations.

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 13 Dec 1957, p. 572

§**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)  
\***Terence Mullaly**, "Blake's Power a Visionary: V. &  
A. Display for Centenary", *Daily Telegraph*,  
[London] July 1957 (a herald for the exhibition)

### 1957

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

**Anon.**, "William Blake: A Memoir."

### 1957, 1971, 1990

\***Martin [R.F.] Butlin.** *William Blake (1757-1827): A Catalogue of the Works of William Blake in the Tate Gallery* with an Introduction by **Anthony Blunt** and A Foreword by **John Rothenstein.** (London, 1957) <**BB**> B. \**William Blake: a complete catalogue of the works in the Tate Gallery.* (1971) <**BB**> C. \**William Blake 1757-1827.* (London: Tate Gallery, 1990) Tate Gallery Collections: Volume Five  
**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>**



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**REVIEWS &c**

**Anon.**, “William Blake Print Sold for 220 Gns”, *Times* [London], 11 Feb 1958, p. 10 (*Europe* pl. 1 [B] sold to Agnew)

**Anon.**, “200 gns. For Rare Blake Print”, *Daily Telegraph* [London], 11 Feb 1958) (“yesterday” Agnew bought “The Ancient of Days” [B] [actually a Muir facsimile, see *BBS*, 109]) <**BBS**, 349>

**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**

§**Anon.**, “Works of Blake Sold: Collection Brings \$124,090 at London Gallery”, *New York Times*, 20 May 1958

\***Anon.**, “William Blake Works Bring £44,310: London Contest of Overseas Buyers”, *Times* [London], 11 Feb 1958, p. 7 (prices and buyers)

**1959**

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

No catalogue is known.

### REVIEW &c

§**Anon.**, “Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist ...”, *New York Times*, 6 Oct 1959

### 1959

**Pierpont Morgan Library** Blake exhibition (N.Y., 1959)

No catalogue is known.

### REVIEW

§**Stuart Preston**, “Changing Symbolism: From William Blake to Modern Use of Near-Abstract Imagery”, *New York Times*, 8 Feb 1959, p. X13

### 1959, 1995, 2000

**Robert F. Metzdorf**. *The Tinker Library: A Bibliographical Catalogue of the Books and Manuscripts collected by Chauncey Brewster Tinker*. (New Haven: Yale University Press, 1959) <BB> B. (1995) C. (Storrs-Mansfield, Ct: Maurizio Martino Publisher [c. 1998])

The Martino publication is a photographic reprint in 150 copies.

### 1960

**Frick Art Gallery** exhibition of Blake’s watercolours for *Pilgrim’s Progress* (1960)

Apparently there was no catalogue.

### REVIEW

**Robert M. Coates**, “The Art Galleries: William Blake at the Frick”, *New Yorker*, 9 Jan 1960, pp. 69-72  
<BB #1405>

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**1960**

**Francis W. Steer.** "William Blake." Pp. 6-14 of *The Crookshank Collection in the West Sussex Record Office: A Catalogue*. Ed. Francis W. Steer. (Chichester: West Sussex County Council, 1960) See also pp. xii-xvi and passim.

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**

**Anon.**, "£650 for Second Folio Shakespeare: Blake Poetical Work Fetches £1,300", *Times* [London], 15 March 1961, p. 7 (*Poetical Sketches* [E] sold to Hollings)

**1961 October 27**

**Christie sale** (1961)

**REVIEW, &c**

**Anon.**, “The Sale Room: 3,200 Gns for Blake Miniature: Christie’s £67,638 for Old Masters”, *Times* [London], 28 Oct 1961, p. 10 (Blake’s “miniature” is “The Horse” [Butlin #366] bought by Colnaghi)

**1962 March 14**

**Sotheby sale (1962)**

**REVIEW**

**Anon.**, “Blake Water-colour Sold for £3,500”, *Times* [London], 15 March 1962, p. 14 (Sotheby sold “The Raising of Lazarus” [Butlin #487] for £3,500 and “The Humility of the Saviour” [Butlin #474] for £2,600 to the Fine Arts Society)

**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**

**Stuart Preston**, “Art: William Blake’s Clear Visions: Frick Shows Drawings for Bunyan Allegory: Illustrator Saw World in a Cloak of Dreams”, *New York Times*, 28 April 1964 <**BB #2459**>

**1964**

**William Blake Trust**, *An Exhibition of the Illuminated Books of William Blake Poet - Printer - Prophet* (1964) <**BB**>

**Geoffrey Keynes**, *A Study of the Illuminated Books of William Blake, Poet - Printer - Prophet* (1964) <**BB**> *William Blake: Dichter, Drucker, Prophet* (1964)

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**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 in facsimile", *Guardian*, 15 July 1964, p. 8 <**BB #876**>
- §**Anon.**, "Tate Gallery Tribute to Blake's Genius", *Daily Telegraph* [London], 15 July 1964 <**BBS, 349**>
- Anon.**, "Blake at the Tate", *Times Literary Supplement*, 23 July 1964 <**BB #849**>
- §**T.G. Rosenthal**, "Round the Art Galleries: The Group", *Listener*, 23 July 1964
- Neville Wallis**, "Blake's Vision", *Spectator*, No. 7103 (14 Aug 1964), 212 <**BBS, 671**>
- Anon.**, "Exhibition of Works by Blake in Capital [Washington]", *New York Times*, 25 Oct 1964 <**BB #934**>
- Anon.**, "William Blake: Poet, Printer, Prophet", *Connoisseur*, CLVI (1964), 199 <**BB #1070**>
- §**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)

- §**Hans A. Halbey**, *Frankfurter Allgemeine Zeitung*, 30 Oct 1965, in German (*Dichter, Drucker, Prophet*)
- §**Anon.**, *Times Literary Supplement*, 2 Dec 1965, p. 1104 (Keynes's *Study*, with another)
- D.V. E[rdman]**, *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)
- §**John Adlard**, *Werk: Schweizer Monatschrift für Kunst, Architektur, Künstlerisches Gewerbe*, LIII (Oct 1966), sup. 255, in German (*Dichter, Drucker, Prophet*)
- §**Kenneth Garlick**, *Modern Language Review*, LXI (1966), 503-504 (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 **Stuart Curran & Joseph Anthony Wittreich, Jr.**, "Some additions to *A Blake Bibliography*", *Blake Newsletter*, III, 1 (15 June 1968), 4-6.

**REVIEWS**

§*Book Collecting World*, IV (21 Sept 1964)

§*Antiquarian Bookman* (30 Nov 1964)

§**L.W. Griffin**, *Library Journal*, LXXXIX (1964)

**William White**, *American Book Collector*, XV (Jan 1965), 6, with additions in *Bulletin of Bibliography*, XXIV (1965), 155-156

**Cheney, Frances Neal**, "Current Reference Books", *Wilson Library Bulletin*, XXXIX (Feb 1965), 491-494

*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)

**Anthony Blunt**, *New York Review of Books*, 28 Oct 1965, 22-23 (with 4 others)

**David V. Erdman**, *Journal of English and Germanic Philology* (Oct 1965), 744-747

§*Book Review Digest* (Nov 1965)

**Janine Renaudineau**, *Bulletin des Bibliothèques de France*, I (1965), in French

**K.N. C[ameron]**, *English Language Notes*, III (1965), 21

- Geoffrey Keynes**, *Book Collector*, XIV (1965), 250-253  
§**D.G. Lochhead**, *University of Toronto Quarterly*,  
XXXIV (1965), 386-387  
**John E. Grant**, *Modern Philology*, LXIII, 4 (May  
1966), 361-364  
**Donald Weeks**, *Journal of Aesthetics and Art Criticism*,  
XXIV (Spring 1966), 455-456  
**Arnold Goldman**, *Notes and Queries*, CCXII (Jan  
1967), 35-36  
**Peter Ure**, *Review of English Studies*, XVIII (1967), 83-  
86  
§*Deutsch Literaturzeitung*, LXXXVI, in German

**1965 November-1966 February.**

[**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**

- §**Anon.**, "Illustration of 'William Blake: double image' (aluminium) by John W. Mills exhibited at the Royal Academy summer exhibition 1967", *Times*



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*Educational Supplement*, 28 April 1967  
<**BBS**, 345>

**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**

§**Anon.**, "Blake Books Here", *Town Topics* [Princeton], 9 Nov 1967, reprinted in **M.D. Paley**, "Blake at Princeton", *Blake Newsletter*, I (1967), 6-7 <**BB #854 and BB #1217-5**>

\***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**

\***Frederick Cummings**, "William Blake 1757-1827", pp. 157-166 of Frederick Cummings, Allen Staley, Robert Rosenblum, *Romantic Art in Britain: Paintings and Drawings 1760-1860* [at] **The Detroit Institute of Arts** 9 January-18 February 1968 [and] **Philadelphia Museum of Art** 14 March-21 April 1968 (Philadelphia, 1968) <**BB**>

**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**>

**REVIEWS**

**Gerard Young**, "Blake's Felpham paintings on exhibition in Manchester", *Post*, 17 May 1969

**Morton D. Paley**, *Blake Newsletter*, III, [3] (15 Dec 1969) (with another)

**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**

**Tate Gallery** exhibition of pages from Clayton-Stamm's [smaller] Blake-Varley Sketchbook (London, 1969)

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**REVIEW**

- \***Anon.**, "From William Blake's sketchbook", *Times* [London], 7 Aug 1969, p. 5 <**BB #944**>

**1969 December-1970 February**

- \***Charles Ryskamp**, *William Blake Engraver: A Descriptive Catalogue of an Exhibition [in] Princeton University Library* (Princeton, 1969) <**BB**>

**REVIEWS**

- George H. Atkinson**, "William Blake, Engraver, At Princeton", *this week Magazine of the Times Advertiser* [Trenton], 4 Jan 1970, p. 5 ("really superb") <**BB #1095**>
- \***Howard C. Rice, Jr.**, "Lesser Known Examples of Blake's Engraving Skill", *Princeton Alumni Weekly*, LXXIX (29 Sept 1970), 38-44, and in *University: A Princeton Quarterly*, No. 76 (Fall 1970), 12, 26-32 <**BB #2515**>
- §**Frederic J. Mosher**, *Library Quarterly*, XL (July 1970), 361

**1969-1976**

- William Blake: Catalogue of the Preston Blake Library* (1969) **B.** ... *Supplement* (1972) <**BB**> **C.** ... *Cumulative Supplement* (1976) <**BBS**>

**REVIEWS**

- §**Kenneth Garlick**, *Apollo*, XLII (1970), 398
- §**David Bindman**, *Burlington Magazine*, CXVI, 857 (Aug 1974) (with another)

**1970 July**

**Pierpont Morgan Library**, [*William Blake:*] *21 Watercolors, Illustrations for the Story of Job* (1970)

No catalogue is known.

**REVIEWS**

§**J.R. Mellow**, *New York Times*, 19 July 1970, Section II, p. 19, col. 1

**Stuart Preston**, "Changing Symbolism: From William Blake to Modern Use Of Near-Abstract Imagery", *New York Times*, n.d. (About the Job watercolours on exhibition at the Morgan Library)

**1970 October 3-December 6**

**Cincinnati Art Museum** exhibition of Books and Prints by William Blake (1970)

Apparently no catalogue was published.

**REVIEW &c**

§\**Cincinnati Art Museum 1970-71 Program* (1970)  
(announcement of the exhibition)

**1970**

**David Bindman**, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum* (1970) <BB>

**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>

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§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539  
(with 12 others)

\***John Beer**, "Blake at the Fitzwilliam", *Cambridge Review*, XCII (1971), 110-113 <**BB** #1142>

**Duncan Macmillan**, *Blake Newsletter*, V, 3 (Winter 1971-72), 202-206

§**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**

**James R. Mellow**, "William Blake: Put Upon Painter of the Patient Job", *New York Times*, 19 July 1970  
<**BB**>

**[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 men 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**, *Franjfurter 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**>

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\***David Bindman**, "Heads from Blake's head",  
*Guardian*, 26 May 1971, p. 16 <**BB #1192**>

**Robert N. Essick**, "'What is the price of Experience do men 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 October 26**

*Books: Art History, Literature, Topography including a collection relating to William Blake and Maps and Manuscripts The Property of F.E. Carpenter, Esq., G.L. Miller, Esq., and Others To be Sold by Auction On Tuesday, October 26th, 1971 [by] Phillips, Son & Neale [1971].*

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)

**Robert N. Essick**, “‘What is the price of Experience do men buy it for a song’; Blake at Auction 1971”, *Blake Newsletter*, V, 3 (Winter 1971-72), 183-184 (prices and buyers for sales of 19 March, 15 June, 19 October, and 9 November 1971)

**1971 December 8-1972 January 30**

**Geoffrey Keynes**, *William Blake’s Water-Colour Designs for the Poems of Thomas Gray [at the] Tate Gallery* (1971) The William Blake Trust <**BB**>

**REVIEWS &c.**

\***Colin Cross**, “Blake Revealed”, *Observer* [London], XII (21 Nov 1971), 19-23, 25-26 <**BBS, 445**>

**Anon.**, “Blake’s illustrations to Gray’s Poems”, *Times* [London], 24 Nov 1971, p. 13

**Guy Brett**, “Blake, Blake, burning bright”, *Times* [London], 8 Dec 1971, p. 18 <**BB #A1278**>

**Anon.**, “Commentary”, *Times Literary Supplement*, 10 Dec 1971, p. 1550

**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



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See **G.E. Bentley, Jr.**, "The Accuracy of the Blake Trust Gray Catalogue", *Blake Newsletter*, VI, 4 (Spring 1973), 95 **Geoffrey Keynes**, "The Blake Trust Gray Catalogue and the Blake trust Facsimiles", *Blake Newsletter*, VII, 3 (Winter 1973-74), 64-66, and **G.E. Bentley, Jr.**, "The Accuracy of the Blake [Trust] Reproductions", *Blake Newsletter*, VIII, 3 (Winter 1974-75), 88-89

**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. E[rdman]**, *English Language Notes*, X (Sept 1972), 32 ("a fine catalogue")

### 1971

**Martin Butlin**, *William Blake (1757-1827): A Complete Catalogue of the Works of William Blake in the Tate Gallery* (1971) <BB>

### REVIEWS

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 Dec 1971, pp. 1537-1539 (with 12 others)

§**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

**Yale University Art Gallery, New Haven**, *Blake Illumines Gray*. 16 March-23 April 1972.

The exhibition is known through a poster and announcement.

### REVIEWS &c

§**Anon.**, "Water-Colors by Blake to Be Shown at Yale", *New York Times*, 14 March 1972

§**Marjorie Bruce-Milne**, "'Lost' Blake Paintings on View", *Christian Science Monitor*, 14 Jan 1972

§**Anon.** "Blake and Gray." *Bookseller*, 15 Jan 1972.

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§**Anon.**, “Water-Colors by Blake To Be Shown at Yale”,  
*New York Times*, 14 March 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**

§*English Drawings and Watercolors 1550-1850 in the  
Collection of Mr. and Mrs. Paul Mellon*. Catalogue by John  
Baskett and Dudley Snelgrove, Foreword by Charles  
Ryskamp, Introduction by Graham Reynolds. [Exhibition at  
the] **Pierpont Morgan Library**, New York, 13 April-28 July  
1972.

The six Blakes, Lots 74-79, include “Tiriell 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**

§**Robert Wark**, “The Followers of William Blake”,  
*Huntington Calendar*, Nov-Dec 1972

**1972, 1979**

**Roger R. Easson & Robert N. Essick**, *William Blake: Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, Volume I (1972) <**BB #709**>, Vol. II (1979) <**BBS**>

See R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 181-182, for "Appendix: New Information about Blake's Engravings".

**REVIEWS**

**Volume I**

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

§**Douglas Cooper**, *Books & Bookmen*, XVIII (Aug 1973), 40-42

**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**

**Fitzwilliam Museum**, §*William Blake Exhibition*. 20 November-18 December 1973 (Cambridge, 1973)

The exhibition is known only through a poster.

**1975 March 6-July 27**

**David Bindman**, *William Blake 1757-1827*, **Hamburger Kunsthalle; Städelsches Kunstitut und Städtische Galerie** (Frankfurt am Main, 1975) <**BB**>

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**REVIEWS &c**

**N.B.** All reviews are in German and published in Germany except when noted otherwise

- §**Peter Engel**, "Hauptthema Kunst um 1800", *Augsburger Allgemeine*, 21 Jan 1975 <**BBS, 462**>
- §**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.**, "Frankfurter Städel-Museum zeigt Blake-Werke", *Giessner Anzeiger*, 30 Jan 1975 <**BBS, 345**>
- §**Anon.**, "Frankfurter Städel zeigt Blake-Werke", *Frankfurter Rundschau*, 30 Jan 1975 <**BBS, 345**>
- §**Anon.**, "Städel zeit Blake-Werke", *Frankfurter Abendpost-nachtausgabe*, 3 Feb 1975 <**BBS, 349**>
- §**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**>
- §**Anon.**, "Blake exhibition for Germany", *Times* [London], 4 March 1975, p. 12
- §**[S.N.D.]**, "William Blake in Hamburg", *Waiblinger Kreiszeitung*, 5 March 1975; §*Nürtinger Zeitung*, 5 March 1975; §*Kornwestheimer Zeitung* [Kornwestheim], 5 March 1975; §*Kreisnachrichten* [Cawl], 5 March 1975; §*Heidenheimer Neue Presse*, 5 March 1975; §*Leonberger Kreiszeitung*, 5 March 1975; §*Nord-Stuttgarter-*

- Rundschau* [Stuttgart-Zuffenhausen], 5 March 1975; §*Fellbacher Zeitung*, 5 March 1975 <**BBS, 446-7**>
- §**T[heodor] H[ans] F[lemming]**, “Das Lebenswerk eines Visionärs”, *Die Welt* [Hamburg], 6 March 1975 <**BBS, 472**>
- §**pth [Paul Theodor Hoffmann]**, “Grosser Auftakt zur Entdeckung eines ‘grossen Unbekannten’”, *Hamburger Abendblatt*, 6 March 1975 <**BBS, 512**>
- §**Terence Mullaly**, “Big Blake show in Hamburg”, *Daily Telegraph* [London], 6 March 1975 <**BBS, 581**>
- §**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**>
- §**Anon.**, “Blake-Ausstellung in Hamburg”, *Frankfurter Abendpost Nachtausgabe*, 7 March 1975 <**BBS, 340**>
- §**H[ans] F[lemming]**, “Untwergs zwischen Himmel und Hölle”, *Die Welt* [Hamburg], 7 March 1975 <**BBS, 472**>
- §**Karla Eckert**, “Erfindungskraft auf Kleinstformat”, *Iserlohner Kreisanzeiger*, 7 March 1975; §**Karla Eckert**, “Zwischen Schrecken und Lieblichkeit”, *Neue Westfälische* [Bielefeld], 7 March 1975; §”Hamburg gibt William Blake schon die zweite Chance”, *Heilbonner Stimme* [Heilbronner/Neckar], 7 March 1975; §”Erfindungskraft auf kleinsten Format”, *Lübecker Nachrichten*, 7 March 1975; §*Flensburger Tageblatt*, 7 March 1975;

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§*Badische Neueste Nachrichten*, 7 March 1975; §*Giessener Allgemeine*, 8 March 1975; "Imagination ist meine Welt", §*Esslinger-Zeitung*, 7-8 March 1975; *Cannstatter Zeitung* [Stuttgart-Bad Cannstatt], 7-8 March 1975; §*Oldenrugische Volkzeitung*[Vecta], 7-8 March 1975 (abridged version); §"Maler, Philosoph, Prophet. William Blake neu entdeckt", *Rhein-Zeitung* [Koblenz], 8 March 1975; §"Hamburg Blake-Erfindungskraft auf kleinsten Format", *Stader Tagenblatt*, 8 March 1975; §"Vorliebe fürs kleine Format", *Südkurier* [Konstanz], 10 March 1975; §"Blake ging aufs Ganze", *Schwäbische Donau-Zeitung* [Ulm], 8 March 1975; §*NWZ Göppinger Kreisnachrichten*, 8 March 1975; §*Kreiszeitung* [Böblingen], 10 March 1975; §*Teckbote* [Kirchheim/Teck], 10 March 1975; §*Backnanger Kreiszeitung*, 10 March 1975; §*Reutlinger Nachrichten*, 10 March 1975; §*Schwäbisches Tageblatt* [Tübingen], 10 March 1975; §*Alb-Bote* [Münsingen], 10 March 1975; §*Zoltern-Alb Kurier* [Balingen], 10 March 1975; §"Der Maler William Blake in der Hamburger Kunsthalle. Werke von bestürzender Erfindungskraft", *Salgitter-Zeitung*, 11 March 1975 (Dörrbecker [see below] comments: "Though the titles differ, all the articles by Mrs. Eckert ... have virtually the same text, which was published by the German press agency 'dpa'") <**BBS, 459**>

- §**Rolf Gaska**, “Weltenwurf in Bildern”, *Kieler Nachrichten*, 8 March 1975 <**BBS, 483**>
- §**Paul Theodor Hoffmann**, “Die Beschwörung 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”, *Grafschafter Nachrichten* [Nordhorn], 10 March 1975; §*Neue Osnabrücker Zeitung*, 10 March 1975 <**BBS, 524**>
- §**Hans-Eberhard Lex**, “Der Seltsame Maler aus Soho”, *Frankfurter Neue Presse*, 11 March 1975 <**BBS, 550**>
- §**Detlef Wolf**, “Visionen eines exzentrischen Charakters”, *Mannheimer Morgen*, 11 March 1975; *Heidelberger Tageblatt*, 11 March 1975 <**BBS, 683**>
- §**Doris Schmidt**, “William Blake–Satan und Adam”, *Süddeutsche Zeitung* [Munich], 15/16 March 1975 <**BBS, 634**>
- §**Petra Kipphoff**, “Das Kosmische und das Komische. Zu einer Ausstellung in der Hamburger Kunsthalle”, *Die Zeit* [Hamburg], 21 March 1975 <**BBS, 536**>
- §**George M. Gallweit**, “Nahezu unbekannt: William Blake”, *Schleswig-Holsteinische Landeszeitung*, 22 March 1975 <**BBS, 482**>
- §**Evelyn Preuss**, “In ‘Visionen Zukünftiges vorweggenommen”, *Wiesbadener Kurier*, 22 March 1975 <**BBS, 609**>



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- §**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**>
- §**Eduard Beaucamp**, “Blake oder der Austeig aus der Geschichte”, *Frankfurter Allgemeine Zeitung*, 22 March 1975; §pp. 44-49 of *Das Dilemma der Avantgarde: Aufsätze zur bildenden Kunst* (Frankfurt am Main, 1976) <**BBS, 362**>
- §**Herbert H. Wagner**, “Träumer und Grübler”, *Main-Echo* [Aschaffenburg], 29 March 1975 <**BBS, 670**>
- §**Ursula Langpohl**, tr., “William Blake–Dichter, Drucker, Prophet”, Hectograph published by the Hamburger Kunsthalle <**BBS, 544**>
- §**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**>
- §**Wieland Schmied**, “William Blake in groben Konturen”, *Tagespiegel* [Berlin], 6 April 1975 <**BBS, 634**>

- §ej, "William Blake in Deutschland", *Die Tat* [Zurich, Switzerland], 12 April 1975 <**BBS, 523**>
- §Anon., "Nicht verlängert", *Hamburger Abendblatt*, 25 April 1975 <**BBS, 347**>
- §Georg Syamken, "Dämonen zwischen Buckdeckeln", *Westermanns Monatshefte*, April 1975 <**BBS, 652**>
- §Anon., "Blake-Ausstellung im Städel", *Saarbrücker Zeitung*, 3 May 1975 <**BBS, 340**>
- §Anon., *Die Welt* [Hamburg], 5 May 1975 <**BBS, 339**>
- §Anon., "Ausstellungen", *Mannheimer Morgen*, 5 May 1975 <**BBS, 339**>
- §Anon., "Blake-Ausstellung Kommt ins Städel", *Frankfurter Rundschau*, 5 May 1975 <**BBS, 340**>
- §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., "William Blake im Städel", *Frankfurter Allgemeine Zeitung*, 14 May 1975 <**BBS, 351**>
- §S.Z., "Unschuld und Erfahrung", *Frankfurter Abendpost-Nachtausgabe*, 15 May 1975 <**BBS, 695**>
- §Anon., "Die Erfahrungen eines Geistersehers", *Frankfurter Neue Press*, 15-16 May 1975 <**BBS, 344**>

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- §**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**>
- §**lh**, “Eine phantastische Blüte aus dem trockenen England”, *Frankfurter Rundschau*, 17 May 1975 <**BBS, 497**>
- §**Günther Vogt**, “Ein Urahn der Malenden Rebellen”, *Frankfurter Allgemeine Nachtausgabe*, 17 May 1975 <**BBS, 670**>
- §**Herbert H. Wagner**, “Ein Visionär und Gedankenkünstler”, *Giessener Anzeiger*, 17 May 1795 <**BBS, 670**>
- §**Anon.**, “Mit 225 Katalognummern”, *Wetzlarer Neue Zeitung*, 20 May 1975 <**BBS, 347**>
- §**Alberto Arbesino**, “Le Grande Mostre in Germania: Blake e Schiele”, *Corriere della Sera*, 22 magio 1975, in Italian <**BBS, 354**>
- §**Anon.**, “Phantastische Malerei”, *Fuldaer Zeitung*, 23 May 1975 <**BBS, 348**>

- §**Doris M. Trauth**, “Phantastische Blüte aus dem trockenen England”, *Die Rheinpfalz*, 24 May 1975 <**BBS, 663**>
- §**A.G.**, “Wirklichkeit aus der Eingebung”, *Allgemeine Zeitung* [Mainz], 25 May 1975 <**BBS, 481**>
- §**Christian Lenz**, “William Blake”, Hectograph published by the Städelsches 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**>
- §**Martin Warnke**, “Inszenierte Widersprüche”, *Frankfurter Rundschau*, 2 June 1975; §”Inszenierte Widersprüche: William Blake”, pp. 45-71 of *Künstler, Kunsthistoriker, Museen: Beiträge zu einer kritischen Kunstgeschichte*, ed. Heinrich Klotz (Lucern & Frankfurt am Main, 1979) §”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**>>
- §**Andreas Rossmann**, “Auf dem Suren eines Utopisten”, *Mannheimer Morgen*, 20 June 1975 <**BBS, 627**>
- §**Anon.**, “Um die Einheit von Vernunft und Religion in der Kunst”, *Presseinformation des Press- und Informationsamts* [Frankfurt, Sonderner], 2 zum 16. Evangelischen Kirchentag [June 1975] <**BBS, 349**>
- §**Lilian Schacherlk**, “William Blake. Erneuerer der mittelalterlichen Illuminationskunst”, *Philobiblon*,

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- 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**>
- §**Ute B. Fröhlich**, “William Blake – zwischen Mythes  
und Realität” *Lady International*, July 1975, p. 12  
<**BBS, 476**>
- §**Rolf Herzog**, *Neue Zürcher Zeitung* [Zurich,  
Switzerland], 1-2 Aug 1975 <**BBS, 506**>
- §**Anon.**, *Die Presse* [Vienna, Austria], 9-10 Aug 1975
- §**Diether Rudloff**, “William Blake – ein Maler als  
Seher”, *Die Kommenden*, Summer 1975, published  
in 2 parts <**BBS, 629**>
- §**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**>
- §**Heidi Bürklin**, “Kunsthalle [Hamburg]. Ausstellung:  
William Blake”, *Pantheon*, XXXIII (1975), 262  
<**BBS, 429**>
- §**T[heodor] H[ans] F[lemming]**, *Weltkunst*, XLV  
(1975), 426-427 <**BBS, 472**>
- §**Christian Lenz**, “Blake im Stadel. Ergebnisse der  
Ausstellung”, *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

Richard Ames, "Blake exhibit creative, restrained and scholarly", *Santa Barbara News*, 28 Feb 1976 <**BBS**, 336>

§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)

Robert R. Wark, "Facets of William Blake: Demand Several Shows", *Los Angeles Times*, 21 March 1976, p. 88 <**BBS**, 672>

#### 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**>

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**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 Volksblatt*, 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**

**Victoria & Albert Museum** Blake exhibition (London, 1976)

There was apparently no catalogue of the exhibition.

### REVIEW &c

\***Arnold Fawcus**, "Blake's Job", *Illustrated London News*, CCLXIV (Dec 1976), 63, 65-67 (about the exhibition at the Victoria & Albert and the "astonishingly accurate", "almost perfect" three-volume facsimile of *Job* to be published by [his] Trianon Press "next year") <**BBS**, 469>

**1977 March 19-May 29**

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

### REVIEWS

**Anon.**, "Art. William Blake Show. Books of William Blake Displayed at Adelphi", *New York Times*, 26 April 1977

**David L. Shirey**, "Art: Ideas Revealed Through Swirls", *New York Times*, 15 May 1977

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

**1977, 2000**

**G.E. Bentley, Jr.** *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned, and Scholarly and Critical Works about him.* (Oxford: At the Clarendon Press, 1977) <**BB**> **B.** ... *New Preface and Post Script by G.E. Bentley, Jr. 2000. Facsimile of the Original 1977 Edition Published by Oxford University Press* (Mansfield Centre, Ct 065320: Published by Arrangement with Oxford University Press by Martino Publishing, 2000) 8<sup>o</sup>, xxxvii, 1117 pp.; ISBN: 157898243X



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See G.E. Bentley, Jr., "A Supplement to BLAKE BOOKS", *Blake*, XI, 3 (Winter 1977-1978), 136-177.

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

See *Blake Books Supplement* (1995).

### 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

**Andrew Lincoln**, *Review of English Studies*, XXXIX (Aug 1978), 347-349 ("indispensable")

- 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
- Morton D. Paley**, *Papers of the Bibliographical Society of America*, LXXII (1978), 396-400 ("an especially valuable reference tool")
- Jeffrey Stern**, *Book Auction Records Quarterly* (1979), 5 ("a remarkable achievement")
- Stuart Curran**, *Modern Language Review*, LXXV (April 1980), 367-370
- Max F. Schulz**, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-171 ("here is God's plenty for the most insatiable Blakean")
- John E. Grant**, "Review Article: Who Shall Bind the Infinite and Arrange It in Libraries? *William Blake's Writings and Blake Books*", *Philological Quarterly*, LXI (Summer 1982), 377-304 (with another)
- Michael Gassenmeier**, *Anglia*, CII (1984), 248-259 (with another)

### 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

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**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**>

**Anon.**, "Blake", *Hampstead & Highgate Express*, 3 March 1978 <**BBS, 340**>

\***D.M.**, "Blake's best at the Tate", *Arts Antiques*, 4 March 1978, p. 18 <**BBS, 556**>

\***David Bindman**, "Blake's Visions of Eternity", *Sunday Times Magazine* [London], 5 March 1978, pp. 1, 40-47, 49 <**BBS, 373**>

\***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”, *Press and Journal* [Aberdeen], 6 March 1978 (first paragraph of the press-release) <**BBS, 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.**, “Event of the Day”, *What’s On In London*, 9 March 1978 <**BBS, 344**>
- Anon.**, “Rare work by Blake on show”, *Eastern Daily Press* [Norwich], 6 March 1978 <**BBS, 348**>
- \***Peter Senn.**, “Artist”, *Daily Mirror* [London], 9 March 1978 <**BBS, 636**>
- Anon.**, “Art”, *Guardian*, 11 March 1978 <**BBS, 339**>
- \***Terence Mullaly**, “William Blake burning bright”, *Daily Telegraph* [London], 11 March 1978 <**BBS, 581**>
- \***Edward Mullins**, “The Visions of William Blake”, *Telegraph Sunday Magazine* [London], No. 75 (26 March 1978), 36-42 <**BBS, 581**>
- Michael Shepherd**, “Visions of Blake”, *Sunday Telegraph* [London], 12 March 1978 <**BBS, 637**>
- \***Paul Overy**, “Blake the seer and Rowlandson the voyeur”, *Times* [London], 14 March 1978, p. 12

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(on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy)

- \***David Piper**, “The Spirit of William Blake”, *Financial Times*, 14 March 1978 <**BBS, 606**>
- Anon.**, “Blake Loans from the States”, *American*, 17 March 1978 <**BBS, 341**>
- \***Michael Shepherd**, “Still burning bright”, *What’s On In London*, 17 March 1978 <**BBS, 637**>
- \***Caroline Tisdall**, “Beyond the senses: Caroline Tisdall considers the major Blake exhibition at the Tate Gallery”, *Guardian Weekly*, 19 March 1978 <**BBS, 661**>
- Grahame D. Phillips**, “Unrevealing view of Blake”, *Guardian Weekly*, 16 April 1978 <**BBS, 603**>
- \***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**>
- Tom Phillips**, “The heraldry of heaven and hell”, *Times Literary Supplement*, 24 March 1978, p. 349 (an idiosyncratic account) <**BBS, 604**>

- John Spurling**, "Corners of Paradise: William Blake Tate Gallery", *New Statesman*, XCV (24 March 1978), 408-409 <**BBS, 645**>
- \***Michael Young**, "Reason and Imagination: Michael Young views William Blake at the Tate Gallery", *Times Educational Supplement*, 24 March 1978 <**BBS, 694**>
- §**Mark Stevens**, "Pictures from Paradise", *Newsweek*, 27 March 1978
- \***Edward Lucie-Smith**, "Blake at the Tate", *Illustrated London News*, March 1978 <**BBS, 554**>
- 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**>
- \***Robert Hughes**, "The Gentle Seer of Felpham: London's Blake Retrospective", *Time*, CXI (10 April 1978), 48 50 <**BBS, 516**>
- \***Frank Davis**, "Who's afraid of William Blake? Frank Davis sees the Tate Gallery's major exhibition", *Arts & Antiques*, 15 April 1978, pp. 10-11 <**BBS, 449**>
- John Griffiths**, "Blake assessed", *Tablet*, 15 April 1978 <**BBS, 495**>
- \***Arthur Moyse**, "Fie to You, Sir", *Freedom*, 29 April 1978, pp. 12-13 (caviar for the masses) <**BBS, 580**>

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- 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**>
- Edda Schmitt**, “Kosmische Geister in Wasserfarben: Unheimliche Begegnung vor 200 Jahren – Tate Gallery zeigt William Blake”, *Frankfurter Neue Press*, 6 May 1978, in German
- Karl-Heinz Bohrer**, “Geometrie des schrecklichen Ausdrucks: William Blakes gezeichnete Visionen – Eine Ausstellung der Londoner Tate Gallery”, *Frankfurter Allgemeine Zeitung*, 16 May 1978, p. 24, in German
- \***William Vaughan**, “The Arts in Europe. Great Britain. William Blake”, *Connoisseur*, CXCVIII (May 1978) <**BBS, 668**>
- 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**>
- Gwen Stone**, “William Blake: A Retrospective Exhibition at the Tate”, *Visual Dialog*, IV, 1 (Fall 1978)

- David Bindman** (bis), “William Blake – an exhibition and a Book”, *Burlington Magazine*, CXX (1978), 418-421 (with another) <**BBS, 374**>
- §**Fenella Crichton**, *Pantheon*, XXXVI (1978), 284
- §**Theodore 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]) <**BBS, 388**>
- §**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

**Robert R. Wark.**, “Prints by Blake”, *Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanic Gardens* May-June 1978, pp. 2-3 <**BBS, 672**>

### 1978 October 19-November 10

**G. Inqli James.** *Images of William Blake: Exhibition at the Arts and Social Studies Library, University College, Cardiff* (1978), 1 sheet



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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**

**Anon.**, "Blake Book Fetches A Record \$140,000", *New York Times*, 14 June 1979 <BBS, 340>

**1979 November**

§**Woodspurge Books** [Edwin C. Epps, Jr.] Special List 79-2: *William Blake – A Supplement to Catalogue One*. (November 1979) 3 pages

**1979**

**Pierpont Morgan Library** Blake exhibition (1979)

No catalogue is known.

**REVIEW**

§**John Ashbery**, "Blake and the Fuseli Circle", pp. 71-73 of *Reported Sightings: Art Chronicles, 1957-1987*, ed. David Bergman (N.Y., 1989) (reprint of

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**

[**Andrew Bogle.**] *William Blake: ILLUSTRATIONS OF THE BOOK OF JOB; Henry Fuseli, THE THREE WITCHES OF MACBETH and Associated Works.* [Exhibition at the] **Auckland City Art Gallery August 8-October 2 1980.** ([Auckland: Auckland City Art Gallery, 1980])

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**

§*From Blake to Miró: Fine Prints by 19th & 20th Century European and British Masters.* (London: **William Weston Gallery**, [1980]) Weston Catalogue No. 3 44 pp.

The catalogue includes prices.

**[1981?] February 11-March 25**

\***Andrew Bogle.** *William Blake: ILLUSTRATIONS OF THE BOOK OF JOB.* [Exhibition at the] **National Art Gallery, 11 February-25 March [?1981].** ([Wellington, New Zealand: National Art Gallery, (?1981)])

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**

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§**Estate Book Sales** [catalogue of] *William Blake*. (Sept 1981) 5 pp.

Secondary materials.

**1981**

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

See **Butlin**, "Paintings and Drawings of William Blake (1981): Some Minor Additions", *Blake*, XVII, 4 ((Spring 1984), 159.

**REVIEWS &c**

\***Martin Butlin**, "The Catalogue of Blake's Designs Completed, and a Last Minute Inclusion", *Blake Newsletter*, IX, 2 (Fall 1975), 48-49

§**Michael Mason**, *Times Literary Supplement*, 11 Sept 1981, p. 1044

§**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

§**Eric Shanes**, *Turner Studies*, I (1981), 45-47

§**Harold Bloom**, *New York Times Book Review*, 3 Jan 1982, p. 4

§**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)
- §**Jean H. Hagstrum**, *Modern Philology*, LXXIX, 4 (May 1982), 445-451
- §**Morris Eaves**, *Studies in Romanticism*, XXV, 1 (Spring 1982), 147-154
- \***Robert N. Essick**, *Blake*, XV, 4 (Spring 1982), 22-65 (an important series of corrections, extensions, and evaluations) <**BBS, 393**>
- §**Jerrold Ziff**, *Art Bulletin*, LXIV, 4 (Dec 1982), 673-675
- §**David Brown**, *Art International*, XXV (1982), 111-112
- §**Michael Ferber**, *Yale Review*, LXXI, 2 (1982), ix-xiii
- §**Kenneth Garlick**, *Notes and Queries*, NS XXIX (1982), 451-454
- §**John Hayes**, *Journal of the Royal Society of Arts*, CXXX (1982), 594-595
- §**Peter Quennell**, *Apollo*, CXV (1982), 295
- §**Irene Tayler**, *Art Journal*, XLII (1982), 66-69
- §**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (with 2 others)
- §**David Bindman**, *Burlington Magazine*, CXXV (June 1983), 370-371
- §**Jonathan Wordsworth**, *Review of English Studies*, XXXV (1984), 92-95
- §**Morris Eaves**, *Studies in Romanticism*, XXV (1986), 147-154

**1982 January 27-March 28**

- \***Götz Czymmek**, *Druckgraphik von William Blake aus der Sammlung Neuerberg Ausstellung in der Graphischen*

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*Sammlung des Wallraf-Richartz-Museum vom 27. Januar bis. 28. März 1982* (Cologne, 1982) In German. <**BBS p. 298**>

It includes prints from *Songs of Innocence* (Y).

**REVIEW**

**Anon.**, “Ausstellungen Im Studiensaal der Graphischen Sammlung 27. Januar bis 28. März 1982 Druckgraphik von William Blake aus der Sammlung Neuerburg”, *Museum der Stadt Köln* Januar bis June 1982 [Dec 1981] (the Blakes are *Innocence* [Y] and *Job*), in German <**BBS, 339-340**>

**1982 February 5-March 28**

*William Blake to David Hockney: a private collection of British Prints* [exhibited at the] *Ashmolean Museum* (1982) <**BBS**>

**REVIEW**

§**Celina Fox**, *Times Literary Supplement*, 26 Feb 1982, p. 215

**1982 September 15-1983 February 15**

**David Bindman**, *William Blake His Art and Times* [Catalogue of an Exhibition at the] **The Yale Center for British Art** and the **Art Gallery of Ontario** (1982) <**BBS**> (London: Thames & Hudson, 1988)

**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**>
- K[aren] M[ulhallen]**, “Blake: His Art and Times”, *Canadian Forum*, LXII, 723 (Sept 1982), 42 <**BBS, 580**>
- \***John Russell**, “Compelling Images Are Blake’s Hallmark”, *New York Times*, 3 Oct 1982, p. H27 <**BBS, 629**>
- §**Kenneth Baker**, *Boston Phoenix*, 28 Oct 1982 <**BBS, 359**>
- \***I.N.**, “Pursuing the Fiery Vision of William Blake – Artist, Poet, Radical Romantic – in a Radiant New Show”, *Vogue*, Oct 1982, p. 82 <**BBS, 582**>
- §**Anon.**, *Allgemeine Zeitung*, 24 Nov 1982, p. 25
- §**Anon.**, “William Blake: His Art and Times”, *Yale Center for British Art: Calendar of Events, Preview of Exhibitions*, Sept-Dec 1982
- \***David Hume**, “Poet, prophet, artist, mystic: AGO exhibition offers rare glimpse into the mind of William Blake”, *Toronto Star*, 4 Dec 1982, p. F5 <**BBS, 516**>
- \***John Bentley Mays**, “The Vision of Blake: brilliant, disturbing: William Blake – social revolutionary, working man, poet, painter, eccentric, Christian visionary, ‘a man perfect in his way, and beautifully unfit for walking in the way of any other man’ – meets the public today in a glorious exhibition of his tempera watercolors and engravings at the Art Gallery of Ontario”, *Globe*

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

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

\* **Anthony Bannon**, "Blake's Genius Burns Bright: once-in-a-lifetime exhibition in Toronto", *Buffalo News*, 19 Dec 1982 <**BBS, 360**>

\* **Katharine A. Lochnan**, "The Art of William Blake Comes to Toronto", *The Gallery: a Publication of the Art Gallery of Ontario*, IV, 10 (Dec 1982), 1 (background of the exhibition) <**BBS, 553**>

**Morton D. Paley**, "Toronto and Yale: William Blake: His Art and Times", *Burlington Magazine*, CXXIV (1982), 789-791 ("a Storehouse of Intellectual Riches") <**BBS, 598**>

**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>
- W. L. Pressly**, “The Art of William Blake”, *Art Journal*, XLIII (1983), 77-80 <**BBS**, 609>
- \***Carter Ratcliff**, “William Blake”, *Print Collector's Newsletter*, XIII (1983), 209-211 <**BBS**, 618>
- 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

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

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

## 1983 March 15-April 17

**Joseph Viscomi**, *Prints by William Blake and His Followers* [at the] **Herbert E Johnson Museum of Art, Cornell University** (1983) <**BBS**>



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**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**>

**REVIEWS &c**

**Almost all are in Italian**

§\***Helen Duffy**, “Un visionaire: William Blake”, tr.  
Carbon, *Vie des Arts*, XXVII, 110 (Mars-Mai  
1983), 62-63, in French <**BBS, 457**>

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

§**Francesco Desiderio**, “La mostra dei dipinti di Blake  
un success per la Casa di Dante”, *Il Tempo*  
*d’Abruzzo*, 5 Settembre 1983 <**BBS, 452**>

§**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.**, “La Mostra ‘Blake e Dante’ nella Casa di Dante  
in Abruzzo”, *Rotary International* [Pescara],  
Luglio-Agosto-Settembre 1983, p. 16 <**BBS, 347**>

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

§**Anon.**, “Il ‘Dante’ di Blake in mostra a pescare:  
Stasera l’Inaugurazione al de Cecco: Saranno

- 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**>
- §**Leone Piccioni**, “Quando Ungaretti si misurò con quel ‘visionario’: Sessanta Composizioni, in un Lungo Lavoro di Traduzione dal 1930 al 1965”, *Il Tempo*, XL, 247 (10 Settembre 1983) <**BBS, 605**>
- §**Franco Simongini**, “Vedera nelle cose il riflesso delle idee transcendentict: Rabbia e Candore nell’Esistenza di un Rivoluzionario che amava Michaelangelo”, *Il Tempo*, XI, 247 (10 Settembre 1983), 3 <**BBS, 639**>
- §**Francesco Desiderio**, “Il Bene e il Male nelle tele di William Blake: Folla di Visitatori alla Mostra della Illustrazioni Dantesche al Castello de’ Passeri”, *Il Tempo*, 12 Settembre 1983 <**BBS, 451**>

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- §\***Stefano Gilbert**, “Centodie 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**>
- §**Gabriele Di Cesare**, “La ‘casa di Dante’ e una mostra di Blake: Benemerite iniziative dei prof. Corrado Gizzi”, *Abruzzo: Amata Terra Nostra*, Settembre 1983 <**BBS, 452**>
- §\***Liana Bartolon**, “William ‘Blake, il grande visionario che ha interpretate Dante”, *Gazia*, No. 2223 (2 Oct 1983), 23 <**BBS, 360, 423 (spelled “Bertolon”)**>
- §**Renato Sigismondi**, “Riflessioni filosofiche sul pensiero di William Blake”, *Abruzziopress*, 3 Oct 1983 <**BBS, 639**>
- §**Leo Strozzi**, “Quel Blake rivoluzionario: Una Mostra Dantesca al Castello Gizzi”, *Pescara*, 28 Settembre-4 Ottobre 1983 <**BBS, 648**>
- §\***Flamino Gualdoni**, “William Blake: Il Dante del ‘maledetto’”, *Il Giorno* [Milano], XXVIII, 41 (14 ottobre 1983) <**BBS, 496**>
- §\***Anon.**, “Un angelo all’Inferno Grandi mostre | ‘Blake e Dante’”, *Il Messaggero*, 15 ottobre 1983, pp. 4-5 <**BBS, 339**>

- §\***Anon.**, “La ‘Divine Commedia’ nell’illustrazioni di William Blake: Una Mostra di Acquerelli al Castello Gizzi di Torre dei Passeri”, *L’Osservatore Romano*, 20 ottobre 1983, p. 2 <**BBS, 343**>
- §**Anon.**, “Castel Gizzi e Tate Gallery un gemellaggio ben riuscito”, *Gazetta*, 21 ottobre 1983 <**BBS, 343**>
- §**Antonella Annedà**, “Blake nell’inferno dantesco”, *il manifesto parole*, 22 ottobre 1983 <**BBS, 338**>
- §\***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 cambiarsi e il contenuto”, *L’Unità*, 22 Ottobre 1983 <**BBS, 356**>
- §**Francesco Desiderio**, “Miglia di visitatori al Castello Gizzi per ammirare le opere di William Blake: Verso la Chiusura l’Eccezionale Rassegna alla Casa di Dante”, *Cronaca di Pessaro*, 27 ottobre 1983 <**BBS, 452**>
- §\***Anon.**, “William Blake poeta dell’immaginario interprete della pittura fantastica: Una delle più complesse e rappresentative personalità della pittura inglese”, *Gazetta*, 28 ottobre 1983 <**BBS, 352**>
- §\***G. Barberi Squarotti**, “Ma non si può mettere Dante in soffitta: Doppo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora é riscoperto, Ecco come e perchè”, *Stampa*, 29 ottobre 1983 <**BBS, 645**>
- §**D.D.G.**, “A Torre de’ Passeri il ‘Dante’ di Blake”, *Marsica Domani*, VII, 11 (31 Oct 1983) <**BBS, 481**>

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- §**Anon.**, “Attivita della casa i ‘Dante: A Torre de Passeri”, *l’araldo abruzzese* [?Oct 1983) <**BBS, 339**>
- §\***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**>
- §**Anna Ventura**, “Un poeta – una poesia: Corrado Gizzi: Rappresentante di un’epoca storica e letteraria, scrittore di elevato impegno culturale”, *Marsica Domani*, VII, 11 (31 Ottobre 1983) <**BBS, 668**>
- §**Ugo Crescenzi**, “Una mostra che favorisce l’Elevazioni Culturale”, *Abruzzo* [Oct 1983], p. 34 (a note by the Assessore 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 ventimilia 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>
- §\***Tommaso Pisanti**, “Tutti i titani del cosmo: Torre de’ Passeri/Esposti alla Casa di Dante i disegni acquarellati preparati da William Blake per la incisioni della Divina Commedia”, *Il Matino*, 5 Nov 1983, p. 5 <**BBS**, 607>
- §**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>
- §\***Luciano Luisi**, “William Blake il visionario: Una mostra di incisioni per la ‘Divina Commedia’ ripropone la singolare figura dell’artista inglese”, *Il Gazzettino di Venezia*, 25 novembre 1983 <**BBS**, 555>
- §\***Luciano Luisi**, “William Blake: Una lectura dantis visionaria e imaginative”, *il Carabiniere*, XXXVI, 11 (Nov 1983) <**BBS**, 555>

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- §\***Anon.**, “William Blake nella casa di Dante col castelli Gizzi”, *Pescara economica*, IV (1983), 291 <**BBS**, 352>
- §**Martin Butlin**, *Blake*, XVII, 4 (Spring 1984), 160-161 <**BBS**, 396>

**1983**

**David Bindman**, *The Shadow of the Guillotine: Britain and the French Revolution*. With Contributions by Aileen Dawson and Mark Jones. (London: **British Museum**, 1989) <**BBS**, 374>

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**

- §**Linda Colley**, *London Review of Books*, 22 June 1989, pp. 12-13
- §**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**

\***Robert N. Essick**. *The Separate Plates of William Blake: A Catalogue* (1983). <**BBS**>

See **Robert N. Essick**, "A Supplement to *The Separate Plates of William Blake: A Catalogue*", *Blake*, XVII, 4 (Spring 1984), 139-144, and Essick's "New Information about Blake's Engravings" for *The Separate Plates*, see his "Blake in the Marketplace", *Blake* (1993, 1995-1996, 1998-2000, 2002-2003, 2006-2008).

### 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

**I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1983* (1984), 80-81

§**Anthony Payne**, *Book World [Washington Post]*, III, 3 (1984)

§**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

§**Joseph Viscomi**, *Wordsworth Circle*, XIX, 4 (Autumn 1988), 212-218 **B.** Also accessible in his "Collected Essays on Blake and His Times", q.v.

### 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**>



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§**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>

\***Joseph Viscomi**, *Blake at Cornell: An Annotated Checklist of Works by and About William Blake in the Cornell University Libraries and the Herbert F. Johnson Museum* (1984)

#### REVIEW

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

#### 1985

**Robert N. Essick**, *The Works of William Blake in the Huntington Collections: A Complete Catalogue* (1985) <**BBS**>

#### 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

§**Fitzwilliam Museum**, *The Sir Geoffrey Keynes Collection* [of works by Blake and his circle, 1985] (Cambridge, England, 1985)

The exhibition is known only through the typescript handlist of the exhibition (by David Scrase?), 1985 [Collection of R.N. Essick].

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**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**

**Anon.**, "William Blake: Prints and Drawings", *National Gallery of Scotland News*, May-June 1986, 1 unnumbered page (announcement of a small Blake exhibition) <**BBS**, p. 352>

**1986 Spring**

§**Ben Abraham Books.** *William Blake and His Circle.* Spring 1986. (Toronto, 1986)

59 items.

**1986 June 11-July 11**

**Wildenstein** [Gallery], *William Blake and His Contemporaries: A Loan Exhibition in Aid of the Fitzwilliam Museum, Cambridge*, ed. **Michael Jaffe** (London, 1986) <**BBS**>

**REVIEWS**

\***Judy Egerton**, "London: William Blake at Wildenstein", *Burlington Magazine*, CXXVIII (1986), 619-621 <**BBS**, 461>

\***Nicholas Powell**, "Bizarre Brotherhood", *Apollo*, NS, CXXIII (1986), 429-431 <**BBS**, 608>

\***Patricia Seligman**, “William Blake and His Contemporaries: Wildenstein”, *Arts Review*, XXXVIII (1986), 330 (“a feast for scholars”) <*BBS*, 636>

§**David McKitterick**, *Book Collector*, XXXVI (1987), 305-320 (en passant)

### 1986 September

**Ben Abraham Books** Catalogue 6. *William Blake*. September 1986. (Toronto, 1986) <*BBS*, 303 dates it 1985> 222 items.

### 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

**Anon.**, “William Blake: Prints and Drawings”, *National Gallery of Scotland News*, May-June 1986, 1 unnumbered page (announcement of a small Blake exhibition) <*BBS*, 352>

### 1987 January

**Ben Abraham Books** Catalogue 7. *William Blake*. January 1987. (Toronto, 1987) <*BBS*, 304, dates it 1986> 207 items.

### 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.

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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**

§**Fitzwilliam Museum**, *William Blake and His Contemporaries*. 14 July-31 August 1987 (Cambridge, England, 1987)

The exhibition is only known through a poster for it.

**1987 November-1988 February**

**Huntington Library and Art Gallery**, *\*William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick, An Exhibition at the Henry E. Huntington Library and Art Gallery November 1987 through February 1988* (1987) <**BBS**>

**REVIEWS &c**

\***Anon.**, "William Blake: Exhibit opens, enriches Huntington as the center of Blake studies", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens* November-December 1987, 1 (announcement) <**BBS, 351**>

\***Robert N. Essick**, "William Blake: Essick on the exhibition", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens* November-December [1987], 2 <**BBS, 465**>

**Anon.**, "William Blake: Exhibition Catalogue, Other Huntington Blake Publications", *Calendar [of] The*

*Huntington Library, Art Collections, and Botanical Gardens* November-December [1987], 3 <**BBS**, 351>

\***Suzanne Muchnic**, “The William Blake Who Knew Exactly Where to Draw the Line”, *Los Angeles Times*, 5 Jan 1988, Part 4, pp. 1, 4 <**BBS**, 580>

**M[ark] T. S[mith]** and **D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1987* (1988), 116-117

### 1987

§**William & Victoria Dailey** [catalogue]. *William Blake Poet Printer Prophet*. (Los Angeles, 1987)  
30 items.

### 1988 October 28-1989 April 30

**Kimerly Rorschach**, *Blake to Beardsley: The Artist as Illustrator*, **Rosenbach Museum & Library** (1988) <**BBS**>

#### REVIEW, &c

§**Anon.**, *Rosenbach Newsletter*, Sept 1988, pp. 1-2  
(announcement)

### 1988 November 1-2

**Christie sale** (1978) <**BBS**, 128, 270 fn 90>  
Sale of *Songs* (BB).

#### REVIEWS &c

**Rita Reif**, “Blake by Blake”, *New York Times*, 28 Oct 1988, The Living Arts (in a section on Auctions, Robert Essick is quoted from a telephone “interview” about the Christie sale) <**BBS**, 620>

\***Robert N. Essick**, “A Copy of William Blake’s ‘Songs of Innocence and of Experience’”, *Christie’s*

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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**

**Verena Immerhauser**. *Vala: Arbeiten zu Blake*, *Berner Galerie*, 1-24 November 1988 (1988), in German

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**

\**The Larger Blake-Varley Sketchbook Which Will Be Sold at Christies ... 21 March 1989* (London, 1989) <**BBS**>

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

\***David Bindman**. "William Blake: Dichter, Drucker, Maler", tr. Monika Seidel (pp. 69-81) (a general account of Blake's work in Illuminated Printing)

### 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**>



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**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")

§**Zara Guthrie**, *Ormond Papers*, VI (1989), 153-156

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 20  
(in "William Blake and His Circle")

\***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**

§The Antique & Book Collector, **Katharine House**. *William  
Blake, Samuel Palmer & Edward Calvert: Original Prints*.  
([?1990])

56 items.

**1990 September 1-October 28**

\**William Blake (Yanagi: Blake no deai): William Blake  
(Great Encounter: Yanagi and Blake)* (Tokyo, 1990) In  
Japanese and English An exhibition at the **Nihon Mingeikan:  
The Japan Folk Crafts Museum** <BBS>

## REVIEW

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

### 1990 September 25-November 25

\**William Blake: William Blake: 25 September-25 November 1990*. [Catalogue of an exhibition at] *The National Museum of Western Art*, Tokyo. [Tr. **Koji Yukiya**, **Chikashi Kitazaki**, & **Akiya Takahashi**.] (Tokyo, 1991) <**BBS**>

7 \***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

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 11-12 (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 National Museum of Western Art make "a major contribution to Blake understanding" [p. 170]).

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**1990 September 1-October 28**

\**William Blake (Yanagi: Blake no deai): William Blake (Great Encounter: Yanagi and Blake)*. 1990.

**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**

**Fitch, Donald.** *Blake Set to Music* (1990). <**BBS**>

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

**REVIEWS**

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

§**William S. Brockman**, *American Reference Books Annual*, XXII (1991), 505-506

§**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**

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

Apparently the brochure of an exhibition.

**1991 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**>

§**Geraldine Norman**, "Blake Print Cleans Up at Sotheby's New York Sale", *Independent* [London], 14 May 1991 (on the prices of "The Man Sweeping" and "The Chaining of Orc" [\$60,500]) <**BBS, 589**>

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

**1991 July 10-November 3**

[**Robin Hamlyn**], *William Blake and his Followers*, **Tate Gallery** (1991) reprinted in the Salander O'Reilly Galleries catalogue of 4 November-31 December 1992.

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**REVIEWS**

- §**David Lee**, “William Blake (and His Followers”, *Arts Review*, XLIII, (4 Oct 1991), 494 <**BBS, 547**>
- \***Tom Lubbock**, “Divine forms with a cartoon ‘whoosh!’”, *Independent* [London], 28 July 1991 <**BBS, 554**>
- 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**>
- John McEwen**, “William Blake and His Followers [*at the*] Tate Gallery”, *Sunday Telegraph* [London], 25 Aug 1991, p. xxiii (announcement) <**BBS, 568**>
- \***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**>
- \***John McEwen**, “The genius in the basement: John McEwen on William Blake at the Tate”, *Sunday Telegraph* [London], 8 Sept 1991 <**BBS, 568**>
- §\***Dominique Vergnon**, “William Blake et ses Amies”, *L’Œil* [Lausanne], No. 434 (Sept 1991), 83, in French <**BBS, 668**>
- §**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**

**Robert N. Essick.** *William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists* (1991) <**BBS**>.

For Essick's "New Information about Blake's Engravings" for *William Blake's Commercial Book Illustrations*, see his "Blake in the Marketplace", *Blake* (1992, 1995-1996, 1998-1999, 2002, 2006-2008).

**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

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- 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. E[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];

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

**Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 332-333 (a "splendid book")

### 1991

§*The William Blake Collection in the George Grey Rare Books Room Auckland Public Library*. (Auckland, Australia: Auckland Public Library, 1991). 8 pp.

### 1991

**G.E. Bentley, Jr** with the assistance of **Keiko Aoyama**. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1911-1990*. (Toronto: Privately Printed, 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

§**Nikolaus Utermöhlen**. 1992 *Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William Blake 1808*. **Zwinger Galerie**, Berlin, 5 September-10 October 1992.

"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)



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**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**

\**William Blake: Paintings, Watercolors and Drawings* [exhibited 4 November-31 December 1992 at **Salander-O'Reilly Galleries, Inc.**] Essays by **Martin Butlin** and **Robin Hamlyn**. (N.Y.: Salander-O'Reilly Galleries, Inc., 1992) <**BBS**>

**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**

\**William Blake and His Circle*. [Exhibition] 1 May-26 June 1993 [at the] **Hunterian Art Gallery: University of Glasgow**. ([Glasgow: Hunterian Art Gallery, 1993]) 8°

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

**1993 May 18-August 8**

\***Robin Hamlyn**. *William Blake: Independence and Innovation* [Catalogue of an exhibition] 18 May-8 August 1993 [at the] **Tate Gallery** (London: Tate Gallery Publications, 1993)

"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**

\*[**Robin Hamlyn & Andrew Moore**.] *William Blake: Chaucer's Canterbury Pilgrims*. [Catalogue of an exhibition 2 October-28 November 1993 at **Norwich Castle Museum**.] (Norwich: Norfolk Museums Service, 1993) [Norfolk and Norwich Festival]

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).

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**1993 October 4-November 6**

*\*William Blake in Durham Libraries: An Exhibition* [of the holdings of Durham University and Dean and Chapter Libraries] in Durham University Library Main Library and Palace Green Sections October 4th-November 6th 1993. [Catalogue by **David Fuller**. Durham, 1993]

"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)

**H.R. Woudhuysen,** "Blake's books", *Times Literary Supplement*, 26 Nov 1993, p. 16

\***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)

\***Robert N. Essick,** "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection", *Blake*, XXVII, 4 (Spring 1994), 103-129

### 1993 November

§**Ben Abraham Books** Catalogue 12. *William Blake*. November 1993. (Toronto, 1993)  
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.

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**1994 July 16-October 16**

§\***Robin Hamlyn.** *William Blake: Art & Revolution. Exhibition at the Tate Gallery, 16 July-16 August 1994.* 8 pp.

**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**

*Exhibition 1794-1994 the bicentenary of The Songs of Innocence and of Experience Tyger Tyger: An Interior for William Blake Open Monday to Sunday 1st to 14th August [in] The House of William Blake, 17 South Molton St, Mayfair, London [1994].*

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

\**William Blake's Illuminated Prints, 1788-1822*: [An exhibition September 1994-15 January 1995 at] **The Huntington Library, Art Collections, and Botanical Gardens**. ([San Marino, California, 1994])

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

\***Anon.** "'William Blake's Illuminated Prints': Opens September 27 in the Huntington Gallery", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens*, Sept-Oct 1994, p. 3

**David Weiner**, "Illuminated Blake", *Los Angeles Reader: The Free Weekly City Magazine*, XVI (23 Sept 1994) (a response to the exhibition)

\***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

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Huntington exhibition, largely based on an interview with Robert Essick. The same text, attributed to "New York Times Service", appears in Anon., "Blake's art burns bright", *Globe and Mail* [Toronto] 15 Oct 1994, p. C26, and doubtless elsewhere.)

\***Janette Williams**, "More than words: Blake exhibit has illustrated poetry", *Pasadena Star-News*, 28 Sept 1994, p. A3

\***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")

**Brad Zukovic**, "William Blake: A Creator, Not a Mystic", *Los Angeles Times*, 15 Oct 1994, p. F6 (protest against "the terrible groaner of pegging the man [*Blake*] as a 'mystic' and a 'metaphysical seer'" in William Wilson's review)

\***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 Hamlym**, "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

**§Yerba Buena Books**, *William Blake*. (1994) Typescript, 77 items.

### 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

**G.E. Bentley, Jr**, with the assistance of **Keiko Aoyama**. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993. In Commemoration of the Twentieth Anniversary of the Foundation of the Japan Association of English Romanticism 1994*. (Tokyo: Japan Association of English Romanticism, [26 December] 1994) 4<sup>o</sup>, pp. i-xxv, 1-190, 17 reproductions; ISBN: 4755302056

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



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For an earlier version, see 1991 above.

See also Anon., "Blake Studies in Japan", *Eigo Seinen*, CXL (1994), 49, Keiko Aoyama, "*Blake Studies in Japan ...*", *Shoshi Sakuin Tenbo*, XIX (1994), 1-27, and her "*Blake Studies in Japan ...*", *Igirisu Romanha Gakkai Kaiho*, No. 18 (1994), 24-25.

**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])

**Noriko Kawasaki**, *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*, *Japan Association of English Romanticism*, No. 19-20 (1996), 178-180, in Japanese (highly esteemed)

**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**

\***William Weston Gallery** Catalogue No. 1, 1994 (Year 27, Issue No. 249), *William Blake: 1757-1827: The Complete series of original engravings for The Book of Job With an outstanding fully documented provenance directly from John Linnell who commissioned the series from Blake.* (London: William Weston Gallery, 1994)

All Blake's plates are reproduced and offered individually.

**1995 June**

§**Adam Mills.** *Occasional List: William Blake 1757-1827: Facsimile Editions.* (Cottenham, Cambridge: Adam Mills, June 1995)

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

**1995 February 6-17**

*The Genitals are Beauty: a mixed media exhibition 6-17 February 1995* [at the] **House of William Blake Design & Advertising.** ([London: The House of William Blake, 1995)

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-

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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**

\***Dieter Löchle**, *William Blake -- Roof'd in from Eternity: Erschienen als Begleitheft zur Ausstellung vom 3. April bis zum 25. Mai 1995 in der Universitätsbibliothek Tübingen*. (Tübingen: Universitätsbibliothek Tübingen, 1995) In German

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**

\**William Blake and Patronage* [Catalogue of an exhibition] 11 July-15 October 1995 [at the] *Tate Gallery*. (London: Tate Gallery, 1995) 4°, 8 pp.

**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**

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

**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

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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**

**\*G.E. Bentley, Jr.** *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1992, being a Continuation of BLAKE BOOKS (1977)*. (Oxford: Clarendon Press, 1995) 8°, xviii, 789 pp., 13 reproductions; ISBN: 019812534X

"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

*The Poetry Bookshop, Author List No. 1: William Blake.* (Hay-on-Wye, Wales: The Poetry Bookshop, 1995) 3 leaves, 51 entries

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

*William Blake: visiones de mundos eternos (1757-1827).* [Exhibition] 2 de febrero-7 de abril de 1996 [at the] Sala de Exposiciones de la *Fundación "la Caixa"*, Madrid. [Tr.

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**Gabriel Sánchez Espinosa, Russell B. Sacks, & Elvira Villena.**] (Madrid: Fundación "la Caixa", 1996) 4°, 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 Fundació "la Caixa", Barcelona.** [Tr. **Ignasi Sardá, Russell B. Sachs, Elvira Villena.**] (Barcelona: Fundació "la Caixa", 1996) 4°, 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 mislabeled 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. 12-29 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" {"Catalog"} (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

\***Felipe Pereda**, "William Blake: Dibujos Grabados y Palmas de un Profeta del Siglo XVIII", *El Mundo* [Barcelona], 28 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



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- \***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 muestra 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.** (Efe<sup>523</sup>), "La Caixa presenta hoy en Madrid las 'visiones eternas' de William Blake: Sus escritos y cuadros influyeron notablemente en románticos y simbolistas", *Diaria de León*, 2 Feb 1996, in Spanish
- Anon.** (Efe), "La Fundación la Caixa muestra en Madrid más de 180 obras de William Blake", *El Correo* [Sevilla], 2 Feb 1996, in Spanish

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<sup>523</sup> 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), "'William Blake: visiones de mundos eternas reúne en Madrid más de 180 trabajos del artista: La muestra se inaugura hoy en la fundación La Caixa", *Diario de Noticias* [Pamplona], 2 Feb 1996, in Spanish
- \***Anon.** (Efe), "Las visiones eternas de William Blake, a través de dibujos, acuarelas y grabados: La exposición del pintor británico reúne simbólico", *La verdad* [Murcia], 2 Feb 1996, in Spanish
- Anon.** (Efe), "Le Fundación La Caixa acoge la muestra 'William Blake: visiones de mundos eternas': Su la institución, con sede en Madrid, pueden verse 180 obras del artista", *Sur* [Malaga], 2 Feb 1996, in Spanish
- Anon.** (Efe), "Exponen en Madrid mas de 180 obras del poeta y pintor británico William Blake", *El Correo Español* [Bilbao], 2 Feb 1996, in Catalan
- 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 Diáριο* [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

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- Anon.**, "William Blake", *Revista Iberia*, 7 Feb 1996, in English and 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
- \*Elena Delgado Castro**, "Las visiones interiores de un artista inglés: William Blake, por primera vez en España: Se reúnen en Madrid 180 dibujos acuarelas y grabados del pintor", *Ya* [Madrid], 16 Feb 1996, p. 60, in Spanish
- Anon.**, "Héroes clásicos", *El Mundo* [Barcelona], 17 Feb 1996; April 1996 (almost identical), in Catalan
- \*Anon.**, "William Blake: 'El hijo pródigo'", *semanal antenna* [Madrid], 18 Feb 1996, pp. 32-35, in Spanish
- \*Perez Gállego**, "Madrid muestra la obra pictórica 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

- \***Anon.**, "Los héroes de William Blake", *Guía del Ocio* [Madrid], 19 Feb 1996 (one paragraph), in Spanish
- \***Anon.**, "Visiones de mundos eternos en Fundación La Caixa", *Cinco Días*, 23 Feb 1996, p. 35 (one paragraph), in Spanish
- \***Julián Gállego**, "William Blake: Meditaciones Poéticas", *Bianco Negro* [Madrid], 25 Feb 1996, pp. 30-35, in Spanish
- \***Anon.**, "Entre el paraíso y el infierno: William Blake en la Caixa", *Epoca* [Madrid], 26 Feb 1976, 2 pp., in Spanish
- \***Anon.**, "William Blake, por primavera vez en España", *el nuevo lunes* [Madrid], 26 Feb 1996, in Spanish
- \***Lydia Garrido**, "William Blake", *El Siglo* [Madrid], 26 Feb 1976, p. 53, in Spanish
- \***Juan Giron Roger**, "Más allá de la mirada de un visionario: William Blake, en la Fundación La Caixa", *Dinero* [Madrid], 26 Feb 1996, pp. 96-97, in Spanish
- \***Anon.**, "William Blake: Una Mirada Diferente", *Revista Belles Artes*, Feb 1996, pp. 4-5; *Casa & Jardín* [Madrid], March 1996, pp. 4-5, in Spanish
- Anon.**, "William Blake", *Revista Arte Omega*, Feb-March 1996, p. 59, in Spanish
- \***Marcos-Ricardo Barnatan**, "El tigre de Blake", *El Mundo* [Barcelona], 9 March 1996, in Catalan
- \***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 mundos eternos' de William Blake: Salas de la Fundación 'La Caixa', Madrid", *Nueva Alcarria*, 15 March 1996, in Spanish (one paragraph)

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- Anon.**, "Los paraísos perdidas", *El Mundo* [Barcelona], 23 March 1996, in Catalan
- Anon.**, "William Blake, genio y visionario", *Ideal* [Granada], 23 March 1996, in Spanish
- \***Pedro Alfageme Ruano**, "Sublime William Blake", *El Correo* [Sevilla], 24 March 1996, in Spanish
- \***Juan J. Luna**, "Las imagenes de Blake", *Tribuna de Actualidad*, 25 March 1996, pp. 66-67, in Spanish
- \***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", *Ronda Iberia*, March 1996, p. 7 (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
- \***Pilar Gómez**, "William Blake: Artista simbolista", *Reseña* [Madrid], No. 270 (March 1996), p. 41, in Spanish
- \***Harry Kampianne**, "William Blake, peintre-poète", *Muséart*, March 1996, p. 101, in French
- \***Luis Racionero**, "William Blake: El profeta de la New Age", *Ajoblanco* [Barcelona], March 1996, pp. 58-61, in Catalan?
- \***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., "'Los mundos eternos' de William Blake: Salas de la Fundación 'la Caixa', Madrid", *Nueva Alcarra*, 5 April 1996, in Spanish
- \*Anon., "William Blake", *El Pais* [Barcelona], 12 April 1996, in Spanish
- \*Anon., "William Blake, l'avanlguarda actual vista al segle XVIII", *Avui* [Barcelona], 12 April 1996, in Catalan?
- \*Jorge Muñoz, "William Blake", *inversión*, 12 April 1996, pp. 57-58, in Spanish
- \*Anon., "Los mundos eternos de William Blake", *Guía del O\_o*, 12-18 April 1996, in Spanish
- \*Anon., "Innovadores de distinto signo", *El Periódico* [Barcelona], 14 April 1996, in Catalan
- Anon., "Barclani, William Blake", *El Mundo* [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
- Anon., "Exposiciones: William Blake", *El Periódico* [Barcelona], 16 April 1996, in Catalan

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- \***Catalina Serra**, "El arte visionario de Blake, en Barcelona: La Fundació La Caixa exhibe mas de 150 obras del creador inglés", *El Pais* [Barcelona], 17 April 1996, in Catalan
- Olga Spiegel**, "Una exposició mostra 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 visionara de William Blake, en la Fundació la Caixa", *ABC* [Barcelona], 17 April 1996, in Catalan
- \***Anon.**, "La Fundació 'la Caixa' descubre 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 exposa un ampli conjunt de debuijos i gravats de l'innovador artista i poeta britanic", *Avui* [Barcelona], 17 April 1996, in Catalan
- Anon.**, "Muestu sobra las visiones 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'inaugurarà avui a Barcelona l'exposició de William Blake", *Diari de Girona*, 17 April 1996, in Spanish
- M. Carme Gironès Oms**, "Proposar William Blake", *Avui* [Barcelona], 19 April 1996, in Catalan
- \***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'", *Guia del Ocio*, 2 May 1996, in Spanish
- Anon.**, "Barcelona Art: 'William Blake – Visions of Eternal Worlds'", *Wall Street Journal*, 3 May 1996
- \***Toni Días**, "William Blake, un visionari incompès", *Revista Barcelona*, 6 May 1996, p. 15, in French
- \***Herve Gauville**, "Virée catalane pour Blake le roc: Arts: A Barcelona, deux cents [*sic*] œuvres de William Blake, poète britannique du siècle dernier, artiste visionnaire et précurseur des conceptuels et minimalistes", *Libération*, 9 May 1996, in French
- \***M. Montserrat Castillo**, "Blake: visiones de mons eterns", *Avui* [Barcelona], 9 May 1996, in Spanish
- \***Tina Casademont**, "Les visions eternes del William Blake dibuixant", *Punt Diari* [Girona], 12 May 1996, 2 pp., 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 peliculas del siempre conliovertido Alan Fleischer", *El Periodico de Catalunya* [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: Hasta el 2 de Juni – Fundació La Caixa Barcelona", *Casa & Jardin* [Madrid], May 1996, p. 28, in Spanish (one paragraph)
- \***Anon.**, "William Blake: un recursor a la Fundació 'la Caixa'", *Barcelona informació cultural*, May 1996 (one paragraph), in Catalan?
- \***Sara Armada**, "William Blake (1757-1827): Visions de Mons Eterns: Centre Cultural de la Fundació La Caixa de passeig de Sant Edan", *Revista Barsalona*, May 1996, in Catalan
- \***Hans Móller**, "La aventura vitalle William Blake", *Economics* [Madrid], May 1996, pp. 70-71, in Spanish
- \***Anon.**, "Visiones de William Blake", *Regió 7* (Manresa), 1 June 1996; 3 June 1996, in Spanish

- \***Roman Caselé**, "Incisione e Presagi: La Fundacio la Caixa presenta a Madrid e Barcelona una mostra di William Blake", *Arte in: Bimestrale di critica e d'informagune delle arti visione*, Anno IX (June 1996), 53-54, in Spanish
- §**Anon.**, "Blake Drawings Take a Trip to Spain", p. [6] of *Rosenbach Newsletter*, No. 31 (Spring 1996) (on the loan of works to the exhibition)
- \***Flor García**, "William Blake: Agust 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
- \***María Correas**, "Más allá: William Blake: Visiones de mundos eternos Fundación 'La Caixa'", *Gaceta de Belles Artes*, No. 6 ([1996]), 34-35, in Spanish
- \***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

§*William Blake: Illustrations to Young's NIGHT THOUGHTS*. [Exhibition at the] **Tate Gallery**, 9 July-6 October 1996. (London: Tate Gallery, 1996) 8 pp.

Catalogue and essay by **Robin Hamlyn**.

### 1996 November 14

\**Eighteenth and Nineteenth Century British Drawings and Watercolours. Auction: Thursday, 14 November, 1996, Sotheby's* (London: Sotheby's, 1996)

Blake's 28 Bunyan watercolours and the drawing of "The First Temptation" (*Paradise Regained*) from The Frick

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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**.

(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**

§*Six Centuries / Six Artists*. **National Gallery of Art**, Washington, D.C., 2 February-4 May 1997.

Includes 30 works by Blake.

**1997 April 2-July 6**

\***Patrick Noon**. *The Human Form Divine: William Blake from the Paul Mellon Collection*. (New Haven & London: Yale University Press [for the] Yale Center for British Art], 1997) 4°, pp. i-vii, 1-87, 61 colour plates; ISBN: 030007174 (cloth)

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*

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[Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning")

§**Robert Orme**, *Art Book Review*, V, 2 (March 1998), 44-45

§\***Anon.**, "The human form divine: William Blake from the Paul Mellon Collection", *Drawing*, XVIII (Spring 1997), 120-121

\***William Zimmer**, "William Blake, Home-Grown and Dazzling", *New York Times*, 14 June 1997 (with another)

§**R. Kimball**, "The human form divine: William Blake from the Paul Mellon Collection", *New Criterion*, XV (June 1997), 55-56

§\***S. Bayliss**, *On Paper*, I (1997), 24-27

**1997 April 13-July 6**

*The Visionary Company: Blake's Contemporaries and Followers*. [Catalogue of an exhibition] *April 13-July 6, 1997* [at the] *Yale Center for British Art*. ([New Haven: Yale Center for British Art, 1997) 4° height, 12° width, 20 pp., no ISBN

The little work consists of:

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

**Jessica Todd Smith**, "Visioning the Visionaries: Images of and by Blake's Followers." Pp. 5-7.

**Anon.**, "Checklist of the Exhibition." Pp. 7-19.

**1997 November 1-1998 11 January**

§\***Malcolm Cormack**. *William Blake: Illustrations of the Book of Job*. **Virginia Museum of Fine Arts**, November 1 1997-January 11 1998. (Richmond: Virginia Museum of Fine Arts, 1997)

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**

\**William Blake and his Circle: Exhibition Guide*, **Birmingham Museum and Art Gallery**, June 22-September 6 1998. (Birmingham: Birmingham Museum & Art Gallery, 1998) 4°, 8 pp., 47 entries.

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**

\***Dave Freak**, *What's On: Birmingham and Central England*, 13-26 June 1998, p. 28

**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")

\***Terry Grimley**, "Visions of a new Jerusalem: Terry Grimley welcomes a rare public showing for Birmingham's William Blake collection", *Birmingham Post*, 30 June 1998 ("The heart of Birmingham's Blake collection consists of six" Dante watercolours)

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- \***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**

*William Blake Hangaten* [Exhibition of William Blake's Engravings]. *Kanagawa Kindai Bijutsukan Bekkan*. [Kanagawa Fine Arts Museum] (Kanagawa, Japan, 1998) In Japanese

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**

\***John Windle**, Antiquarian Bookseller. *List Twenty-Nine: William Blake*. (San Francisco: John Windle, Autumn [November] 1998) 8<sup>o</sup>, [50] pp., 221 lots, no ISBN.

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.

**REVIEWS &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")



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- 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)

**David Bindman**, "William Blake: Prophet and History Painter." Pp. 219-223 of Chapter 5 (pp. 208 ff.): "The English Apocalypse".

### REVIEWS &c

**Anon.**, "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17 December 1999-24 April 2000", *Blake*, XXXII, 3 (Winter 1998/99), 86 (announcement of an exhibition and its catalogue with a section by David Bindman on "millenarianism in England from the mid-seventeenth to nineteenth centuries")

**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

\**William Blake 1757-1827. 11.4-25.6 2000*. (Tennispalatsi: Helsingin kaupungin taidemuseo; Tennispalatset: Helsingfors stads konstmuseum [2000]) 4<sup>o</sup>, 188 pp., 55 reproductions; ISBN: 9518965447 In Finnish and Swedish

**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).

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§[**David Bindman & Simon Baker.**] *William Blake 1757-1827*: [Exhibition at the] ***Imperial Stables, Prague Castle 15.9-19.11 2000***. (Prague [Czech Republic]: Gallery, 2000) 31 cm, 127 pp.: ISBN: 8086010325 B. §*Cisa\_ská Konírna Pra\_ský hrad. 15.9.-19.11 2000: Výstava pod Záštitou Prezidenta \_eské Republiky Václava Havla* (Praha: Správa Pra\_ského hradu, 2000) In Czech

**REVIEWS &c**

**Anon.**, "William Blake Helsinki City Art Museum Helsinki Finland", *Art News* <Absolutearts.com> [April 2000] (on the proposed exhibition)

**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**

\**William Blake*. (London: Tate Publishing, 2000) 4°, 301 pp., 286 pl.; ISBN: 1854373145 Comprehensive on-line information on the exhibition is still in 2004 at <<http://www.tate.org.uk/britain/exhibitions/blake.htm>>.

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

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"Laocoon" (A), all nine surviving drawings for *Tiriell*, 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.

**Robin Hamlyn & Christine Riding.** "Preface." P. 9.

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

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

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

**REVIEWS &c**  
**Tate Exhibition**

\***Stella Gambling**, with additional contributions by **Anthony Dyson, Liz Ellis, and Malcolm Livingstone**, "Note for [primary and secondary school] teachers and group leaders", 20 pp., on-line. It consists of **Stella Gambling**, "William Blake" (pp. 10-15), **Anon.**, "Blake's wide appeal for young minded people of all ages and decades" (p. 16), **Anthony Dyson**, "William Blake: The

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

\***Anon.**, "Tate Britain: William Blake", *Living Music*, inserted in *Evening Standard* [London], **Sept 2000**

\***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**

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\*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 Tavener**, composer ("We would indeed be poverty-stricken without Blake")

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

\***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



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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**

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

\***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)
- \***Richard Dorment**, "pick of the week: William Blake", *Telegraph* [London], **4 Nov 2000**
- \***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)
- \***Anon.**, "Today's Viewing Choice", *Times* [London], **6 Nov 2000**, p. 32 (announcement of [inter alia] the BBC Omnibus programme on Blake)
- \***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 Lubbock**, "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**
- \***Claire Allfree**, "Art Review: william blake", *Metro* [London], **9 Nov 2000**, p. 22 ("it's a staggering, awe-inspiring exhibition")
- \***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
- \***Anon.**, "Best Documentary: Blake Night, BBC Knowledge, from 8pm", *Daily Express* [London], **10 Nov 2000**, p. 65 (announcements of two BBC programmes: [1] "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his later years", followed by [2] "Blake's Heaven" [comments by celebrities])
- \***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")
- \***James Rampton**, "Pick of the Day", *Independent* [London], **10 Nov 2000** (announcements of two BBC programmes: [1] "William Blake

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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")
- \***Anon.**, "The spirit of William Blake – still burning bright today", *Independent* [London], **11 Nov 2000** (an editorial)
- \***Richard Cork**, "Richard Cork's Choice: William Blake", *Times* [London], 11 Nov 2000
- \***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* reallitymagazine [London], **12 Nov 2000** (the "latest collection [*of jewelry by Philippa Kunisch*] was designed especially for the William Blake retrospective")

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



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**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")

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

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

\***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

§\***M. Kramer**, "William Blake", *Magazine Antiques*, CLVIII, 5 (**Nov 2000**), 636

- §\***J.-L. Gaillemion**, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (Nov 2000), 96-103, in French
- §\***S. Guégan**, "William Blake: le seigneur des anneaux", *Beaux Art Magazine*, No. 198 (Nov 2000), 88-94, 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)
- Frank Kermode**, "At Tate Britain", *London Review of Books*, 14 Dec 2000, on-line

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- \***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")
- \***Anon.**, "Blake Illuminated", *Royal Academy Magazine*, **Winter 2000**
- \***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])

\***Jamie McKendrick**, "Painter and Poet: William Blake's passionate vision", *Modern Painters*, **Winter 2000**, pp. 32-35 ("a sense of awe seems a fitting response")

\***Joe Muggs**, "Blake's Heaven: William Blake's luscious unreason still challenges after 200 years, says Joe Muggs", *Pure*, I (**Winter 2000**), 114-116

\***Anon.**, "William Blake: England's artist prophet", *Lancet*, CCCLVII (**6 Jan 2001**), 75

\***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

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Feb 2001, pp. E1-2, reprinted as \**"The Dizzying World of Blake: The Mystical, Radical Poet-Painter Is on Show in London"*, *International Herald Tribune*, **3-4 Feb 2001**

**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)

**Paul Kingsnorth**, "Worth Seeing: William Blake Exhibition at Tate Gallery", *Ecologist*, **Feb 2001**, on-line

\***Anon.**, "Celebrating Blake, *The Hindu*, Sunday 4 **March 2001** and on-line

§**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])

§\***S. Baker**, "William Blake. Tate Britain, London", *Art on Paper*, V, 4 (**March-April 2001**), 84

§**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

§**Barthélémy Jobert**, "William Blake á la Tate Gallery", *Nouvelle de l'estampe*, CLXXVI (**2001**), 33-35, in French

**Michael Grenfell**, *Blake Journal*, No. 6 (**2001**), 79-80 ("All in all, then, a veritable millennial celebration of Blake's art")

§**Robin Hamlyn, & Michael Williams** [i.e., Phillips], "Department – Books – William Blake", *ARTnews*, C, 5 (**2001**), 152

\***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)

### **Metropolitan Museum exhibition**

**2001 March 27-June 24**

\***Michael Kimmelman**, "A Visionary Whose Odd Images Still Burn Bright", *New York Times*, **30 March 2001**, pp. B29, 31 (the New York exhibition, a third the size of that in London, is

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"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])

\***Matthew Gurewitsch**, "The Gallery: Images of Blake's Mythology", *Wall Street Journal*, **9 May 2001**, p. A24

\***John Updike**, "Therefore I Print", *New York Review of Books*, **17 May 2001**, pp. 9-10, 12 – also given in §<http://www.nybooks.com/nyrev/WWWfeatdisplay.cgi??20010517009r> ("I found the exhibit itself a

bit cave-like, and confusing ... though certain images of uncanny vividness and unabashed loveliness continue to glow in the mind")

\***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]

§\***A. MacAdam**, "William Blake: Metropolitan Museum of Art", *Art Newspaper*, C (June 2001), 128

**Ratnagarbha**, "Nietzche'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



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## Part IV: Catalogues and Bibliographies

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

§**Jadviga M. Da Costa Nunes**, “Visionaries, Realists, and Reformers: Exploring the Creative Impulse in Nineteenth Century Art”, *Nineteenth Century Studies*, XVI (2002), 157-179

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.

An on-line checklist for the exhibition at [http://metmuseum.org/special/william\\_blake/blake\\_checklist.htm](http://metmuseum.org/special/william_blake/blake_checklist.htm) included some works not in the printed catalogue, according to R.N. Essick, “Blake in the Marketplace, 2001”, *Blake*, XXXV (2002).

**2000**

**G.E. Bentley, Jr.** *Blake Books* (2000)

See 1977 above.

**2000**

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

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

**2000**

\***Robert Woof, Stephen Hebron, with Pamela Woof**. "William Blake 1757-1827." Pp. 181-193 of *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives*. ([Grasmere] The Wordsworth Trust, 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**

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

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

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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**

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

Lot 6 is *Songs of Innocence* (J) (ESTIMATE \$1,000,000-\$1,500,000) [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).<sup>524</sup> Clearly this stabbing was intended

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<sup>524</sup> 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.]

### 2001 October 15-2002 January 14

§**Régis Michel.** *La peinture comme crime: ou, la part maudite de la modernité. Musée du Louvre, Hall Napoléon.* (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 2711843084 In French

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.

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**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**

*\*Prints by William Blake: "Portions of the Eternal World"*. [An exhibition] *26 January-31 March 2002* [at the] **University of Virginia Art Museum** (Charlottesville: University of Virginia Art Museum, 2002) 4°, 16 pp.; no ISBN

**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

\***Anon.**, "Exhibitions: 'Portions of the Eternal World': Prints by William Blake January 26-March 31, Octagonal Gallery and Main Gallery", *University of Virginia Art Museum* (Spring 2002), [p. 4]

§\***Ruth Latter**, "Artistic Prophet", *Daily Progress* [newspaper, Charlottesville, Virginia] 7 Feb 2002, Section D, pp. 1-2

### 2002 March-May

\***Scott Krafft**. *The Commercial Mr. Blake: William Blake As Book Illustrator and Copy Engraver: An Exhibition at the Charles Deering McCormick Library of Special Collections, Northwestern University Library March-May 2002*. ([Evanston, Illinois: Northwestern University Library, 2002]) 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.

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**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**

\***Ian McKeever**. *William Blake’s ‘Jerusalem’, The Emanation of the Giant Albion*: [an exhibition] 22 May-22 June 2002 (London: **Alan Cristea Gallery**, 2002) 4<sup>o</sup>, 63 pp., no ISBN

**Francis Carey**, “Ian McKeever, *William Blake’s Jerusalem The Emanation of the Giant Albion*” (pp. 7-13).

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**

\*[**Robert N. Essick**.] *Vision and Verse: William Blake at The Huntington. The Huntington Library, Art Collections, and Botanical Gardens, Mary Lou and George Boone Gallery, January 19-May 25, 2003*.

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

**Anon.**, “Around Pasadena: Blake works exhibit to open at Huntington Library”, *Pasadena Star News*, 2 Jan 2003

\***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)

**Matt Bamberg**, “One-tank trip: A taste of Europe at the elegant Huntington”, *Palm Springs Desert Sun*, 16 Feb 2003

**Frank, Peter**, “British Invasion: They’re coming: Exhibitions of U.K. artists William Blake and Lucian Freud plus Anglo’d Americans John Singer Sargent and R.B. Kitaj march into L.A.”, *Angeleno* (May 2003), 142-143



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**2003 March 15-2004 January 25**

*\*A Private Passion: 19th-Century Paintings and Drawings from the Grenville L. Winthrop Collection, Harvard University.* [An exhibition at the **Musée des Beaux-Arts**, Lyon, March 15-May 26, 2003; The **National Gallery**, London, June 25-September 14, 2003; and The **Metropolitan Museum of Art**, New York, October 23, 2003-January 25, 2004.] Ed. **Stephen Wolohojian** with the assistance of **Anna Tahinci**. ([New Haven:] Yale University Press; [N.Y.:] The Metropolitan Museum of Art, 2003) 4°; ISBN: 1588390764

**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**

§\*Peter Nahum at The **Leicester Galleries**. *Medieval to Modern*. (London: Leicester Galleries, 2003)

Sale catalogue reproducing in colour the Job reprint of 1874, all on one page.

**2003 June**

§**Adam Mills.** *Blake List.* (Cottenham, Cambridge: Adam Mills, June 2003)

33 minor Blake items

**2003 August 9-November 1**

§*William Blake: Inspiration and Illustration.* [Exhibition at] **Graves Art Gallery**, Sheffield, 9 Aug.-1 Nov. 2003.

**Nick Todd**, “Foreword”; **Sian Brown**, “William Blake: A Short Biography”; **Robin Hamlyn**, “What Inspired Blake?”

**2003 November 27-December 27**

\**The Glad Days in the Reception of Blake in Japan: The International Blake Conference “Blake in the Orient”: A Concurrent Exhibition* [27 November-27 December 2003 at **Kyoto University Museum**] Organized by **Masashi Suzuki & Steve Clark**. (Kyoto: The Blake Conference Committee, 2003) 4<sup>o</sup>, ii, 93 pp., no ISBN In English (pp. 1-53, 93) and Japanese (pp. 54-92)

**Masashi Suzuki & Steve Clark**, “Preface.” Pp. 1-2, 54.

**Sori Yanagi**, “Message.” Pp. 3, 55. About his father.

\***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

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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 100<sup>th</sup> 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**

**\*John Windle** *Catalogue Thirty-Six*. (San Francisco: John Windle, [October] 2003) 4°, iv, 88 pp.; no ISBN

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

*Printed Books and Maps* [to be sold] *Tuesday 24 February 2004* [by] **Bonhams** 101 New Bond Street, London W15 1SR ([London: Bonhams, 2004])

It included 47 Blake lots, with 18 letterpress books with Blake prints.

### 2004 May 5

*\*William Blake's Good and Evil Angels: Property of the Greentree Foundation from the Collection of Mr. & Mrs. John Hay Whitney, New York May 5, 2004.* This lot will be offered as Lot 5, [Sotheby] Sale 7989, Impressionist & Modern Art (N.Y.: **Sotheby**, 2004) 4<sup>o</sup>, 19 pp. (one a fold-out page); no ISBN

Anon., "The Greentree Foundation: Mrs. John Hay Whitney" (p. 6).

**\*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.<sup>525</sup>]

### 2004 June 22-September 19

*\*Heaven in a Wild Flower: William Blake's Book of Job. Curated by Phillip Prodger. St Louis Art Museum, 22 June-19 September 2004.*

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<sup>525</sup> For details of the sale, see R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

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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**

\***Robert Woof, Howard J.M. Hanley, Stephen Hebron.** *Paradise Lost: The Poem and its Illustrators.* [An exhibition 6 July-31 October 2004.] (Grasmere: The **Wordsworth Trust**, 2004) 4<sup>o</sup>, viii, 226 pp., 55 Blake reproductions (including all 12 from the Thomas [Huntington] set of *Paradise Lost*); ISBN: 1870787943

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.**, “Poet’s Drawings Go On Display”, *News & Star*, [?Whitehaven] 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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- \***Ian Herbert**, “Paradise found: Blake works back in UK”, *Independent* (London), 6 July 2004 (“The bicentenary of [Blake’s] *Milton* is being celebrated”)
- \***Anon.**, “Blake watercolours back in Britain for the first time in nearly a century”, *Irish News* (Belfast), 6 July 2004
- \***Anon.**, “In Pictures: Paradise Lost exhibition”, *BBC News*, 6 July 2004
- \***Anon.**, “Blake paintings for Grasmere”, *North West Evening Mail* (Barrow-in-Furness edition), 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
- \***Matthew Sturgis**, “Poetic works: Matthew Sturgis hopes a new show will reinstate Milton in the national consciousness”, *New Statesman*, 23 Aug 2004, pp. 29-30
- \***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.**, “Wordsworth trust: A dozen rare Blake drawings in UK for the first time in nearly a century”, *Lancashire Today*, Aug 2004
- \***Clive Wilmer**, “Prophet of life and Liberty: The Romantics’ sympathy for the Devil, and John Milton”, *Times Literary Supplement*, 17 Sept 2004, pp. 18-19 (with another)
- \***Anon.**, “Paradise Regained”, *Heritage* (Milton Keynes), Sept 2004

## 2004

\**Blake at Work*. Exhibition at the **Tate Gallery** without printed catalogue. <[http://www.tate.org.uk/serlet/Collection Displays?roomid=2780](http://www.tate.org.uk/serlet/CollectionDisplays?roomid=2780)>.



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An admirable, ground-breaking exhibition, using captions from **Joyce H. Townsend & Robin Hamlyn**, ed., *William Blake: The Painter at Work* (2003).

**REVIEW**

Professor Dr **Antoine Capet**, “Blake at Work Exhibition: Tate Britain, London”, On-line at H-Museum, the H-Net Network for Museums and Museum Studies <<http://www.h-museum.net>>, 28 July 2004. 2 Printed in *Blake*, XXXVIII (2004-5), 115-119 (“a magnificent introduction to ‘art appreciation’ from the point of view of the media used” [*Blake*, p. 115])

“GEB Books: Illustrated Books c. 1770-1830 chiefly those written or illustrated by William Blake, George Cumberland, John Flaxman, or published by F.J. Du Roveray, John, Richard, and Thomas Edwards, Thomas Macklin, plus Illustrated English Bibles before 1830 and Related Scholarship In the Collection of **G.E. Bentley, Jr.** Given by Beth and Jerry Bentley in 2005 to **Victoria University Library** (Toronto).” Compiled in Toronto and Dutch Boys Landing Winter, Spring, and Summer 2000 and amplified occasionally thereafter. ([Toronto: Privately Printed in 5 copies, October 2004]) 4°, xxx, 365 pp., typescript.

**2005 March 6-May 9**

§*Grabadores del Inframundo: Jacques Callot, William Blake, Francisco de Goya, Honoré-Victorin Daumier, Marzo 16-Mayo 9, 2005.* [Ed. **Beatriz Gonzalez & Carolina Vanegoes.**] (Bogota [Colombia]: **Biblioteca Luis Angel**

**Arango**, Banco de la Republica, 2005) 28 cm, 76 pp.; ISBN: 9586641562 In Spanish

### 2005 May

§*William Blake* list of **Henry Sotheran Ltd** (London, May 2005)

### 2005 August-September 4

\**Cloud & Vision*. Curated by **Danielle Arnaud, Jordan Kaplan & Philip Norman** and presented at the **Museum of Garden History**, London, summer 2005. (London: parabola, 2005) 4°, 44 pp.; ISBN: 095476174X

The “catalogue” includes

**Daniell Arnaud, Jordan Kaplan, & Philip Norman**. “The Harmony of Opposition”. Pp. 1-2. (“Why commission artists and writers to produce new works exploring his [*Blake’s*] ten years living and working in Hercules Road”.)

\***Michael Phillips**. “Blake’s Lambeth.” Pp. 3-11. (The accompanying flyer says that this is “an edited form of his essay ‘William Blake in Lambeth’” [*History Today*, L, 11 (Nov 2000), 18-25].)

**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].)

**Tim Heath**. “To be Divine in a Digital Age.” Pp. 18-21. (“Blake would have enjoyed our multimedia age” [p. 19].)

**Polly Gould**. “The Floating Press.” Pp. 22-23. (“I work at a copperplate printing press ... on view to the public”.)

**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](http://www.keithsagar.co.uk)”.)

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**\*Brian Catling.** “Lambeth tenant Extracted reflections on Blake’s Ghost of a flea.” Pp. 26-27. (Illustrated by juxtaposed representations of Disney’s Jiminy Cricket and Blake’s Ghost of a Flea.)

**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.** Untitled page from “Comic Book, work in progress, 2005”. Pp. 30-31.

**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

Chevalier, Phil Coy, Polly Gould, Andy Harper, Tim Heath, Jon Newman, Michael Phillips, Manuela Ribadeneira, and Annie Whiles (“She works with embroidery and appliqué”).

### 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 21<sup>st</sup> 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

\**Catalogue Forty: William Blake and His Circle: Books of Scholarship, Books of Beauty*. [Ed. **Robert N. Essick**.] (San Francisco: **John Windle**, Antiquarian Bookseller, [Nov] 2005) 4<sup>o</sup>, 104 pp., 431 lots; no ISBN

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

\**Flaming Pages: The Illuminated Books of William Blake*. University Art Gallery, **California State University, East Bay** [Hayward, California] (2006) *The Art of the Book* [No. 4] On-line

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**Linien Graham**, introduction (2 p.).

An exhibition of Blake Trust facsimiles. There is no catalogue of the exhibition.

**2006 February 15-May 1**

**\*Martin Myrone.** *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination.* With essays by **Christopher Frayling and Marina Warner** and additional catalogue contributions by **Christopher Frayling and Mervyn Heard.** [Catalogue of an exhibition 15 February-1 May 2006 at **Tate Britain.**] (London: Tate Publishing, 2006) 4°, 224 pp.; ISBN: 9781854375822

The catalogue consists of

**Michael Frayling.** "Fuseli's *The Nightmare*: Somewhere between the Sublime and the Ridiculous." Pp. 8-20.

**Marina Warner.** "Invented Plots: The Enchanted Puppets and Fairy Doubles of Henry Fuseli." Pp. 22-29.

**Martin Myrone.** "Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic." Pp. 30-40.

The catalogue is organized into "The Nightmare: Fuseli and the Art of Horror" (No. 1-8, pp. 43-51) "Perverse Classicism" (No. 9-30, pp. 53-71), "Superheroes" (No. 31-52, pp. 73-99), "Gothic Gloomth" (No. 53-73, pp. 101-121), "Witches and Apparitions" (No. 74-98, pp. 123-145), Martin Myrone & Mervyn Heard, "The Phantasmagoria" (No. 99, pp. 146-149); "Fairies and Fatal Women" (No. 100-123, pp. 151-175), "Revolution, Revelation and Apocalypse" (No. 124-151,

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

§**Tom Lubbock**, "The Body Abominable", *Independent* [London], 20 Feb 2006, pp. 46-47

§**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

§**Jackie Wullschlagen**, "Dawn of Our Violent Dreams", *Financial Times*, 27 Feb 2006, p. 11

\***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

**Kelly 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
- \*§**Martin Butlin**, “Gothic Nightmares”, *London Magazine*, Feb-March 2006, pp. 28-35
- §**David Bindman**, “Fuseli”, *Burlington Magazine*, CXLVIII (2006), 364-365

**2006 May 2**

\**William Blake: Designs for Blair’s GRAVE* [Sotheby’s auction] *Tuesday, May 2, 2006*. (N.Y.: Sotheby, 2006) 4°, 84 pp. (including 14 pp. about Sotheby’s), 50 reproductions including the 20 lots, 10 of them “actual size”; no ISBN

A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.

**Nancy Bialler** with the assistance of **Robert N. Essick**, “William Blake Designs for Blair’s *Grave*.” Pp. 7-16. Essick also assisted with the catalogue of the watercolours.

The 20 lots consist of

- 1 Titlepage (ESTIMATE \$180,000-260,000 [sold for \$650,000 to Anon.])
- 2 “The Meeting of a Family in Heaven” (ESTIMATE \$280,000-\$360,000 [sold for \$500,000 to Sievking])
- 3 “Death of the Strong Wicked Man” (ESTIMATE \$1,000,000-\$1,500,000 [sold for \$1,400,000 to Anon (for the Louvre)])
- 4 “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])
- 5 “While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE \$700,000-\$1,000,000 [sold for \$520,000, bought in])
- 6 “The Reunion of the Soul & the Body” (ESTIMATE \$900,000-\$1,200,000 [sold for \$900,000 to Anon.])
- 7 “The Soul Hovering over the Body” (ESTIMATE \$700,000-\$1,000,000 [sold for \$520,000, bought in])
- 8 “The Descent of Man into the Vale of Death” (ESTIMATE \$700,000-\$1,000,000 [sold for \$480,000, bought in])
- 9 “The Day of Judgment” (ESTIMATE \$1,500,000-\$2,000,000 [sold for \$1,100,000, bought in])
- 10 “Death’s Door” (ESTIMATE \$1,000,000 -\$1,500,000 [sold for \$750,000, bought in])
- 11 “The Soul Exploring the Recesses of the Grave” (ESTIMATE \$700,000-\$1,000,000 [sold for \$550,000 to Rothmans])
- 12 “The Gambols of Ghosts” (ESTIMATE \$700,000-\$1,000,000 [sold for \$520,000, bought in])
- 13 “The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE \$700,000-\$1,000,000 [sold for \$500,000, bought in])



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- 14 “The Death of the Good Old Man” (ESTIMATE \$550,000-\$700,000 [sold for \$700,000, bought in])
- 15 “A Father and Two Children Beside an Open Grave” (ESTIMATE \$350,000-\$550,000 [sold for \$280,000 to Anon.])
- 16 “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])
- 17 “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.])
- 18 “Christ Descending into the Grave” (ESTIMATE \$350,000-\$550,000 [sold for \$280,000 to Parker])
- 19 “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])
- 20 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*

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*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*

**2003**

<<http://www.theartnewspaper.com/news/article.asp?idart>

=11037> (an account full of original matter about the ownership and sale of Blake's watercolours for Blair's *Grave*)

**Anon.**, "Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad", *BBC News*, **13 March 2003** and <http://news.bbc.co.uk/go/pr/fr/-/1/hi/entertainment/arts/3024811.stm>

\***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](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/notice/archive\\_2005/dcms051\\_05.htm](http://www.culture.gov.uk/globalpress/notice/archive_2005/dcms051_05.htm))

**Anon.**, "Beyond the grave: ban saves lost Blake paintings", *Herald* [Glasgow], **30 March 2005**, on-line

**Anon.**, "Britain halts export of rediscovered William Blake watercolours", *Baltimore Sun*, **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

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- Sherna Noah**, “Blake Paintings Barred from Leaving U.K.”, *News.Scotsman.com*, **30 March 2005**, on-line
- \***Anon.**, “Bid to save Blake art for nation”, *BBC News*, **31 March 2005**, on-line
- Danielle Demetriou**, “Export Bar placed on Blake paintings”, *Independent* [London], **31 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”)
- \***Maeve Kennedy**, “Export Bar on Blake pictures”, *Guardian* [London], **31 March 2005**, on-line

*First to Inspire Christian Magazine* ([www.lst2inspire.co.uk/blairsgrave.php](http://www.lst2inspire.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](http://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**

\***Anon.**, “Arts Minister Defers Export Of William Blake’s Works”, *Artdaily.com*, **19 April 2005**, on-line

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- §**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])
- Anon.**, “Auction to Split Up Rare Set of Blake Watercolors”, *ArtInfo*, **16 Feb 2006** on-line (Four brief paragraphs from the story by Carol Vogel, “Art Experts Protest Sale ...”, *New York Times*, 16 Feb 2006)
- §**Anon.**, “Selling Out William Blake: Paintings Up for Sale”, *New York Times*, **16 Feb 2006**
- \***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’”)

**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”)

**Anon.**, “Opinion: No Justification for Splitting Up Blake’s Watercolors”, *ArtInfo*, **6 March 2006** on-line, citing *New York Times* today

\***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**, on-line (“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



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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”)

§\***R.M. Healey**, “Grave Mistakes: ‘Discovered’ William Blake Set Broken Up at Auction”, *Rare Book Review*, XXXIII, 2 (**April/May 2006**), 6-7

**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**

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**Cooper Library, University of South Carolina, July 20-September 15, 2006.** 4<sup>o</sup>, 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**

**Anon.**, "USC holding exhibit on poet, artist William Blake", Gaffney Ledger, 21 July 2006, on-line

**\*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**

§**Robert Cook**, *Under God's Hammer: William Blake versus David Shrigley*. [An exhibition in the] **Art Gallery of Western Australia** (Perth: Art Gallery of Western Australia, 2006) 22 x 24 cm, 47 pp.; ISBN: 0975809881

**2006 October 30-December 15**

[**Robert C. Brandeis.**] *William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University* [in the University of Toronto held in] *Victoria University Library, Toronto October 30-December 15, 2006.* (Toronto: Victoria University Library, 2006) Large square 8°, 36 pp., 39 reproductions; ISBN: 0969525761

Robert C. Brandeis, "Introduction". P. 5.

Maureen Scott Harris. "Portrait of a Collector." P. 36. Reprinted from *VicReport*, XXXV (2006).

The reproductions include the unique *Marriage* (M) (entire),<sup>526</sup> 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")

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<sup>526</sup> *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).

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**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**, *Catalogue Forty-Two: Blake Plates*. (San Francisco: John Windle, [Nov] 2006) 4°, 24 unnumbered pages, 97 reproductions; no ISBN

**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”, 5<sup>th</sup> 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* (G<sup>1</sup>), 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

*William Blake: Under the Influence. Exposition at the British Library 11 January to 21 March 2007.* Electronic “pressrelease”

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

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**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**

\***Simon Martin, Martin Butlin, Robert Merrick.** *Poets in the Landscape: The Romantic Spirit in British Art.* (Chichester: **Gallant House Gallery**, 2007) 20 Blake reproductions 120 pp.; ISBN: 9781869827014

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

**Simon Martin**, “Everything except the Poetry: William Hayley and Romantic Patronage 1775-1805.” Pp. 17-25, 115-116.

**Martin Butlin**, “The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850.” Pp. 41-45, 116-117.

**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)
- Melany Hughes**, *Art Book*, XV, 2 (May 2008), 26-27, on line

### 2007 April 7-2008 April 6

\***Bindman, David**. *Mind-Forged Manacles: William Blake and Slavery*. With an essay by Darryl Pinckney. With 66 illustrations. (London: The British Museum; Arts Council; Southbank Centre Hayward Publishing, 2007) Square 8°, 147 pp.; ISBN: 9781853322594

An exhibition at **Ferens Art Gallery**, Hull (7 April-20 May 2007), **Burrell Collection**, Glasgow (3 November [2007]-6 January 2008), and **Whitworth Art Gallery**, Manchester (26 January-6 April 2008).

It consists of 77 (sic) illustrations plus

**Ralph Rugoff & Roger Malbert**, “Foreword.” Pp. 7-9.

**David Bindman**, “Mind-Forged Manacles: William Blake and Slavery.” Pp. 10-21.



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**Darryl Pinckney.** ““In My Original Free African State.”” Pp. 22-28.

**Anon.,** “William Blake’s Printing Technique.” P. 44.

**Anon.** “William Blake Biography.” P. 146.

**Anon.** “Glossary. P. 147.

**REVIEW**

§**C. Pickstone,** “William Blake: Impression Spectacular Bodies”, *Month*, XXXIII, Part 12 (2007), 497-498 (review of the Tate exhibition and of Spectacular Bodies at the Hayward Gallery)

**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**

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§**Matthew Hargraves**. *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art*. Introduction by Scott Wilcox. (New Haven & London: Yale University Press, 2007) 4<sup>o</sup>, 223 pp.; ISBN: 7980300116588

Catalogue of an exhibition at the **Virginia Museum of Fine Arts** (Richmond), 11 July-30 Sept 2007, and at the **State Hermitage Museum** (St Petersburg), October-December 2007. An \*Essay on Blake is on pp. 68-77, and the exhibition includes works by Palmer (pp. 178-181).

**2007 August 7-November 18**

\***David Bindman, Stephen Hebron, Michael O'Neill**. *Dante Rediscovered: From Blake to Rodin*. (Grasmere: The Wordsworth Trust, 2007) 4<sup>o</sup>, xii, 259 pp; ISBN: 9781905256228 (case bound)

**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 4<sup>o</sup>, 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

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**2007 October 6-2008 January 13**

§*British Vision: Observation and Imagination in British Art 1750-1950*. Ed. **Robert Hoozee**, **Museum voor Schone Kunsten**, Ghent, 6 Oct. 2007-13 Jan. 2008. (Ghent, 2007) 424 pp., ISBN: 97808014469408

Introductory essays by John Gage and Timothy Hyman, “William Blake, *The Sea of Time and Space*” by **David Bindman**.

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* (Y<sup>1</sup>):

- \*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]

\*21 “A Cradle Song” (pl. 16-17); ESTIMATE \$10,000-\$15,000  
[sold for \$115,000 to Allan Parker<sup>527</sup>]  
all reproduced in colour.

[N.B. According to *BBS*, 120, Dr Walter Neuerburg placed *Innocence* (Y), consisting of pl. 4-18, “on permanent deposit in 1978 in the WALLRAF-RICHARTZ-MUSEUM, Cologne”; the ownership and location of the seven leaves (Y<sup>2</sup>) with pl. 6-8, 11, 13-15 are not alluded to in the Sotheby catalogue.]

### **2007 November 3-2008 June 1**

§*William Blake: “I still go on / Till the Heavens & Earth are Gone.”* Exhibition at **Tate Britain** 3 November 2007 to 1 June 2008.

The exhibition focuses upon 8 newly discovered colour-prints from *Thel*, *The Marriage of Heaven and Hell* (including pl.16), and *Urizen* (including pl. 23), together with 13 new lines accompanying the prints.

### **REVIEWS &c**

**Vanessa Thorpe**, “Fresh finds unveil Blake’s mystic world: Tate Britain showcases eight lost watercolours with handwritten texts by visionary poet,” *Guardian* [London], 11 Nov 2007, seen on-line (about the Tate exhibition of the newly-discovered prints (not watercolours) for Small Book of Designs (B), each with “startling” verse)

**Anon.**, “Long-lost Blake watercolours shown for 1st time”, *CBC News*, 12 Nov 2007, seen on-line

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<sup>527</sup> Prices and buyers derive from R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008). The underbidder for the Essick lots was Parker and for the Parker lots Essick.

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**2007 November 20**

*“Innocence & Experience 2007.” Southbank Mosaics* (73 Waterloo Road, London), exhibition 20 November 2007.

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*. 8°; 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**

**Colin Trodd.** *Blake’s Shadow: William Blake and his Artistic Legacy.* **University of Manchester** exhibition summary on-line (Manchester: The Whitworth Art Gallery, 2008)

**2008 November 14-2009 February 1**

§*Blake’s Shadow: William Blake and His Artistic Legacy* – Exhibition at **Seoul National University Museum of Art** (2008)

It includes works by Flaxman, Calvert, Palmer, Fuseli, Stothard, Ford Madox Brown, Walter Crane, Frederic Shields, John Everett Millais, Dante Gabriel Rossetti, Simeon

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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**

“**Julian Cope**’s opening speech at the exhibition *Blake’s Shadow: William Blake and his Artistic Legacy*, The Whitworth Art Gallery 26 January-20 April 2008”, 4 pp., on-line

**Robert Clark**, “Blake’s Shadow, Manchester”, *Guardian* [London], 26 Jan 2008, on-line.

**Seoul**

\***Penelope Thompson**, *Art’n About in Korea*, 6 Dec 2008, on-line

§**Anon.**, *British Council* (2009) on-line

**2008 March 11**

§**Bonhams**, *18th & 19th Century British Watercolours and Drawings*. (London: Bonhams, 2008)

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**

\***Grant Scott**. *Wings of Fire: The Illuminated Books of William Blake*. [An exhibition at the **Martin Art Gallery, Muhlenberg College**. (Allentown, Pennsylvania: Muhlenberg College, 2008)] 4<sup>o</sup>, 16 pp. (including covers), no ISBN

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

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exhibition features facsimiles from private collections and Muhlenberg's \**“Canterbury Pilgrims”* (3<sup>rd</sup> 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]**

\**William Blake: An Exhibition of Prints, Books and Facsimiles June 2008* Offered by **Henry Sotheran** Limited In Conjunction with **John Windle** Antiquarian Bookseller. (London: Henry Sotheran Limited, 2008) 4<sup>o</sup>, 38 pp., 105 lots (most reproduced in colour), plus 18 “Trianon Press Facsimiles”. Also on-line

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**

*Robert Hartley Cromek & Thomas Hartley Cromek: With Records of Blake and Turner & Other Contemporary Artists: A Major Unpublished Archive of Manuscripts and Drawings* [offered for sale] By **John Hart** [bookseller of Binham, Norfolk] & **Chris Johnson**, 2008) 4<sup>o</sup>, [48] pp.

**DESCRIPTION:** The archive is 9 vols., folio, 4<sup>o</sup>, & 8<sup>o</sup>, c. 1,000 pp.

**Volume One:** T.H. Cromek, “Memorials of the Life of R.H. Cromek, Engraver, F.A.S. Edinburgh. Editor of the ‘Reliques

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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<sup>o</sup>, 200 pp., preface dated 23 December 1864,<sup>528</sup> 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<sup>o</sup>, 85 leaves

**Volume Three:** T.H. Cromek, manuscript notebook relating to Gilchrist’s life of Blake “etc.”, dated December 1863, 4<sup>o</sup>, 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<sup>o</sup>, 52 pp.

**Volume Five:** John Pye, [22] autograph letters [3 Sept 1862-1 Aug 1866] to T.H. Cromek relating to R.H. Cromek, [J.M.W.] Turner, Pye, and the History of Engraving, 8<sup>o</sup>, 66 pp.<sup>529</sup>

**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”, signed by T.H. Cromek, May 1863, 4<sup>o</sup>, 80 pp.

**Volume Seven:** Thomas Hartley Cromek, manuscript Introductory Lessons in Hebrew Grammar, 6 Nov 1861, 4<sup>o</sup>, 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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<sup>528</sup> 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.

<sup>529</sup> Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in *Blake Records Supplement* (1988), 90-91 and *BR*, 495-496, 871.



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**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”;<sup>530</sup> and thence by 1979 to her grandson (3) Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrogate, Yorkshire;<sup>531</sup> (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**

**Freya McClelland**, “William Blake: Angels And Imagination at New Art Gallery, Walsall”, *24 Hour Museum City Heritage Guide*, 29 Oct 2008, on-line

**2008 December 12-2009 March 29**


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<sup>530</sup> Robert Burns, *Works*, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).

<sup>531</sup> 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.

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§\**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**

**Essick, Robert N.** “William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector.” ([Altadena: Bibliotheca la Solana, 2008]) 869 pp., typescript.

Extraordinarily, indeed uniquely, comprehensive, from original watercolours and books to postcards and posters, meticulously catalogued.

**2009 April 2-28 June**

\**William Blake (1757-1827): Le Génie visionnaire du romantisme anglais* [Exhibition] sous le direction de **Michael Phillips** avec le collaboration de **Catherine de Bourgoing**. [Tr. from English by **Jeanne Bouniort**.] **Petit Palais – Musée des Beaux-Arts de la Ville de Paris** 2 avril-28 juin 2009. (Paris: Petit Palais / Paris musées [2009]) 4°, 256 pp., 173 reproductions, including all *Europe* (B), *The Ghost of Abel* (B), *The Marriage of Heaven and Hell* (M), and all the watercolours for Milton, “On the Morning of Christ’s Nativity”; ISBN: 9782759600779 In French

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The text is chiefly a collection of very brief essays:

**Bertrand Delanö.** "Préface." P. 11.

\***Gilles Chazal & Daniel Marchesseau.** "Avant-propos." Pp. 13-14.

\***Daniel Marchesseau.** "Exposer Blake à Paris: une mission de reconnaissance." Pp. 17-20.

\***Yves Bonnefoy.** "Un prophète de l'écriture." Pp. 23-37. ("Blake a été mal connu en France.")

\***Michael Phillips.** "William Blake, graveur visionnaire." Pp. 39-61, 209-210.

\***Martin Butlin.** "L'Art de William Blake." Pp. 65-73, 210.

\***Mark C. Crosby.** "L'apprentissage de William Blake, 1772-1779." Pp. 75-77, 210.

\***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.)

\***Angus Whitehead.** "Blake dans son atelier." Pp. 83-85, 211.

\***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.<sup>532</sup>)

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<sup>532</sup> No copy of either version is cited or reproduced. My own survey of

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\***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 exemple ‘When the tongues | of *the* chil | dren are heard | on the hill’).”

\***Saree Makdisi.** “Blake et la politique.” Pp. 105-107, 211.

**Jon Mee.** “William Blake et Thomas Paine.” Pp. 108-109, 212.

**Bethan Stevens.** “*Visions des filles d’Albion*, féminisme et esclavage?” Pp. 111-112, 212.

**Andrew Lincoln.** “*America et Europe*, la prophétie comme Histoire.” Pp. 115-116, 212-213.

**Jared Richman.** “Blake et Milton.” Pp. 137-144, 213.

\***Morton D. Paley.** “*Jérusalem* et les derniers ouvrages de William Blake.” Pp. 147-149, 213.

\***Martin Myrone.** “Blake et le gothique.” Pp. 153-155, 213.

\***Andrew Loukes.** “Les *Portraits de poètes* pour William Hayley.” Pp. 156-159, 213.

\***Troy Patenaude.** “L’exposition de Blake à Londres en 1809-1810.” Pp. 161-163, 213-214.

\***John Barrell.** “Les relectures de Geoffrey Chaucer par Blake.” Pp. 164-165, 214.

**William L. Pressly.** “Les prédécesseurs de Blake: Mortimer, Fuseli et Barry.” P. 166-167, 214.

**Martin Postle.** “Blake, Reynolds et la Royal Academy.” Pp. 171-172, 214.

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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.

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\***Anthony Dyson.** “William Blake, graveur au trait.” Pp. 175-178, 214-215.

\***David Fuller.** “Les illustrations de Blake pour *La Divine Comédie*.” Pp. 181-182, 215.

**Suzanne R. Hoover.** “La renommée de Blake en Angleterre et aux États-Unis.” Pp. 187-188.

**Céline Mansanti.** “La réception de l’œuvre de Blake en France de 1868 à 1947.” Pp. 190-191, 215.

**David Steel.** “William Blake et André Gide.” Pp. 194-195, 215.

**Peter France.** “Le poète William Blake traduit en français.” Pp. 200-202.

**Daniel Marchesseau.** “La pérennité de Blake chez trois artistes du XX<sup>e</sup> siècle.” Pp. 205-207. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acrylic; Louis de Brocgy, oil on canvas, apparently unrelated to Blake.)

\***Catherine de Bourgoing.** “Éléments biographiques.” Pp. 217-221. (A chronology 1757-1863.)

\***Catherine de Bourgoing et David Fuller** (n<sup>o</sup> 138 à 142 [Dante watercolours]). “Notices des œuvres” (i.e., catalogue of the 163 works in the exhibition<sup>534</sup>). Pp. 223-250.

Often the reproductions seem unrelated to the essays they accompany.

### REVIEWS &c

\***Anon.** (Agence France-Press), “William Blake au Petit Palais à Paris”, *Arts visuels*, 2 April 2009

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<sup>534</sup> 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.

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- (cyberpresse.ca), in French
- \***Anon.**, “William Blake au Petit Palais”, *Actualité Paris*, 3 April 2009, in French
  - \***Lorène de Bonnay**, “Les Illuminations de William Blake”, Femmes.com, 3 April 2009, in French
  - \***Julie Malaure**, “Exposition – ‘Mad Blake’ au Petit Palais”, *Le Point*, 5 April 2009, 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.**, “William Blake du 1 avril au 28 juin”, *France Inter*, n.d., on-line, in French
  - Anon.** (press release), “Le génie visionnaire de romantisme 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
  - §**Jean-Loup Bourget**, “William Blake: Albion – Babylone – Jerusalem”, *Critique* [Paris], LXV , 745/746 (2009), 562-570 (with another), in French
  - Amandine Rabier**, “William Blake: le plus visionnaire des romantiques anglais”, *L’Oeil*, No. 612 (April

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2009), 72-75, in French

§**Georges Raillard**, “Exposition – William Blake”,  
*Quinzaine littéraire*, No. 990 (2009), 17, in French

**2009 April 20-October 4**

\***Martin Myrone**, ed. *Seen in my Visions: A DESCRIPTIVE CATALOGUE OF PICTURES*. (London: Tate Publishing, 2009 [distributed in the United States and Canada by Harry N. Abrahams, N.Y.]) 8°, 128 pp., 19 reproductions; ISBN: 9781854378637

**Martin Myrone**. “Introduction: The grand Style of Art restored.” Pp. 7-37.

**Anon.** “BibliographicAL Note.” Pp. 38-39. (About the *Descriptive Catalogue*.)

*A Descriptive Catalogue of Pictures* (1809). Pp. 41-86. (Omits Blake’s Index.)

“Illustrations of the [11] Surviving Works.” Pp. 89-101.

“Indexes to *A Descriptive Catalogue*.” Pp. 103-127. (A modern index, not Blake’s, including headings such as Accident, Cartoons, Pencil.)

**REVIEWS &c**

§**Arifa Akbar**, “Recreated: The exhibition that broke William Blake”, *Independent* [London], 18 Dec 2008 (a puff)

**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*

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- 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)
- Anon.**, "Blake in Paris", *Blake*, XLII, 3 (Winter 2008-2009), 111
- §\***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 expoziții solo din viața 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")
- \***Anon.**, "Blake v Stothard", *London Art News*, 19 April 2009, on-line
- \***Richard Dorment**, "William Blake exhibition – Tate Britain, review. Richard Dorment applauds the decision to restage a 200-year-old William Blake exhibition, despite its obvious shortcomings", *Telegraph* [London], 20 April 2009
- \***Alexa Baracaia**, "Slated William Blake show revisited by Tate Britain", *thelondonpaper*, 20 April 2009, on-line
- \***Anon.**, "Blake exhibition at Tate Britain", *View*



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*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”)

**Robin Blake**, “William Blake at Tate Britain”, *Financial Times*, 25 April 2009

§**Tom Lubbock**, 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 Lubbock 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

\***Ashley Eldridge-Ford**, “London Journal: Reintroducing William Blake”, *Art We Love* on-line, 19 May 2009

§**Martin Butlin**, “Blake in London”, *Burlington Magazine*, CLI, 1276 (July 2009), 487-488

**2009 September 11-2010 January 3**

*William Blake's World: "A New Heaven is Begun"*. **Pierpont Morgan Library and Museum** (N.Y., 2009)

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**

- \***Anon.**, "Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series – Among Blake's Greatest Works", Pierpont Morgan press release, on-line, 2009 (over 100 works are exhibited)
- \***Anon.**, *The Morgan Calendar of Events*, Fall and Winter 2009, 2 (events included "Blake in Poetry and Song: An Evening with Patti Smith" and her daughter Jesse, 19 Nov, and a lecture by Joseph Viscomi, "Blake's Enlightened Graphics: Illuminated Books and New Technologies", 8 Oct)  
*Pierpont Morgan Library Media Preview*, on-line, 10 Sept 2009 (includes Charles Ryskamp's gifts)
- \***Holland Cotter**, "The Palace of Excess Imagination", *New York Times*, 11 Sept 2009, pp. 23, 25-26 (largely fictitious, about Blake in pubs with the Archangel Gabriel and Socrates)

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\***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<sup>o</sup>, 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”.)