William Blake and His Circle: A Checklist of Publications and Discoveries in 2005

G. E. Bentley, Jr., Hikari Sato

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ARTICLE

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BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKARI SATO

Blake Publications and Discoveries in 2005

The collections of books, manuscripts, prints, and drawings of Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., have been given to the library of Victoria University in the University of Toronto. The gift includes (1) writings by Blake, including Marriage (M), the “Riddle” manuscript, Songs (o) pl. 39, electrotypes, and pls. 22, 28, 30, 40, 44-46, 48-th, plus modern editions and facsimiles; (2) Blake’s commercial engravings, such as Young’s Night Thoughts (1797), Thornton’s Virgil (1821), Job (1826), and Dante (1968), plus modern reproductions and facsimiles; (3) Blake scholarship and criticism (1806-2004), especially works with references to Blake before 1863; (4) the Cumberland manuscripts; (5) books by John Flaxman, especially his classical designs; and (6) books before 1835, especially illustrated books and works Blake is known to have read or annotated (but of course not his copies). The collections are accompanied by a catalogue describing them in detail.

The unfinished group portrait, attributed without evidence to Thomas Phillips, including an allegation without evidence or plausibility that one of the figures represents William Blake, was offered with the collection of Roy Davids at Bonhams, 3 October 2005, lot 14 (reproduced, estimate £4,000-6,000). It was reproduced on the cover of Blake 26.4 (spring 1993).

Blake’s Writings

2005 was a slow year for Blake’s writings. His letter of 12 March 1804, Marriage (M), the “Riddle” ms., and loose plates from Songs of innocence and of experience were given to public institutions. A new transcript of The Marriage of Heaven and Hell was discovered as published by Jacques Raverat in 1910 in a run of 24 copies, and a facsimile of the Marriage with a translation into Portuguese was published in Brazil (2004). Milton was translated into Catalan (2004), and Songs of innocence and of experience was issued on a CD-ROM (2003). There were separate printings of “The Lamb” (as a Christmas card, 1952) and “The Tyger” (1931), and Amelia Munson’s collection of Blake’s poetry (1964) was reissued in a pretty little reprint (1999). Some of Blake’s works in illuminated printing were translated into Portuguese by Manuel Portela (2005), and there were trifling editions of poems from the Songs. And the William Blake Archive continues to grow.

The only drama about Blake’s own writings concerned Visions of the Daughters of Albion (N), which has never been described or perhaps even seen by a Blake scholar. It was acquired by Mrs. Harry Payne Whitney before 1921 and remained obscurely in her family for three-quarters of a century. Its mate, Urizen (E), was offered for sale by the Whitney family in 1999 and bought for a record price, but an assiduous search of the Whitney houses did not reveal the Visions. Then a mysterious stranger brought it in to Swann Galleries in New York to offer it for auction, apparently without the knowledge of the Whitney family. Legal wheels were set in motion, the book was withdrawn from sale, and it has now returned to the Whitney family, perhaps to resume its long, undisturbed, and peaceful sleep. It would be wonderfully agreeable if some scholarly prince could bring it back to life with the kiss of knowledge.

Some News Is Bad News

The extraordinarily valuable English Short Title Catalogue (formerly Eighteenth Century Short Title Catalogue) online records copies (though not microfilms) of (1) The Book of Thel (1789) in Southampton University Library; (2) Poetical Sketches (1783) in Mount Holyoke; (3) Songs of innocence and of experience (1794) in University of Kent; and (4-5) Visions of the Daughters of Albion (1793) in University of California (Davis) and Columbia University. However, none of these is recorded in Blake Books (1977), Blake Books Supplement (1995), and their sequels in “William Blake and His Circle” (Blake [1994 ff.]). They are all ghosts: the Southampton Thel proves to be the 1971 facsimile, the Mount Holyoke Poetical Sketches is the Griggs facsimile of 1890, the Kent Songs is the Blake Trust (1955) facsimile, and the California (Davis) and Columbia Visions are facsimiles of the Blake Trust (1959) and Muir (1884, copy no. 50).

Blake’s Art

The Folio Society’s stupendous facsimile of the 337 watercolors for Young’s Night Thoughts is the most beautiful, the most aesthetically satisfying, the most unexpected, the biggest (25 pounds), and the most expensive new book (Canadian $2,180) on Blake in many years. Even its binding is sumptuous, in handcrafted Nigerian goatskin with buckram covers incorporating designs from Blake and a buckram-covered solander box.

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1. The Bentley books associated with Blake before 1863 are listed (with other locations) in Blake Books (1977), Blake Books Supplement (1995), and “William Blake and His Circle,” Blake (1994 ff.).

2. See G. E. Bentley, Jr., A Biography of George Cumberland (1754-1848): Comprehending His Published Books (1780-1829) and Articles (1769-1847) and His Unrecorded Works in Manuscript Including a Novel (1780), a Play (1780), a Biography (1782), a Long Poem (1802-3), and Works on Art (1788, 17816, 17820) (New York: Garland Publishing, Inc., 1975).


4 Blake/An Illustrated Quarterly
It is a true facsimile, in that it attempts a very close reproduction of an original named copy including size of image, color of printing and of tinting, size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects or centering the image on the page. It is true-size, 42.0 x 32.5 cm; the Modigliani Neve paper is appropriate and a joy to handle, with an agreeably three-dimensional texture; the attempt to give the impression of the original is so faithful that the reproductions are bound in two volumes as Blake's watercolors were with no new type-set title page and no intrinsic indication save the same one-page colophon in each volume that this is a modern reprint. From the facsimile one can appreciate as never before save with the originals that the watercolors were often designed as two-page spreads, diptychs, with orange on verso echoing orange on facing recto or grey echoing grey. The fidelity is so minute that one can see the type show-through from the other side of the leaf. Indeed, on one leaf (Night VII, pp. 43-44), a clearly visible crease in the paper has been incorporated into Blake's cloud outline, as Robin Hamlyn points out (xviii). It is a gorgeous book, a joy for both scholars and aesthetes.

No News Is Bad News

The drama of the 19 watercolors for Blair's Grave was still playing in 2005. Whether one describes it as a tragedy (the set's being broken up for crass commercial gain), a comedy (so many different claims being made about them by the vendor, or perhaps by the agent of the vendors), or a farce (how can one take seriously the presumption of moral and aesthetic integrity of the vendors?) may depend upon the inclination of individual members of the audience. The set of drawings may (as has been variously claimed, apparently on the authority of the vendor) belong to a US collector with a castle in Scotland who intends to make them public, to a London collector with vaulting financial ambitions, to a Swiss corporation—or to all of the above. However, the dismal fact is that they apparently remained throughout 2005 in a bank vault, inaccessible to scholars. But, to what your appetite, at the time these words are written the denouement is imminent and the last act of the drama about the set of drawings for Blair's Grave as a tragedy/comedy/farce will shortly occur.

Blake's Commercial Book Engravings

The most exciting discovery in 2005 about Blake's commercial book engravings was a new printing in The Cabinet of the Arts (1799) of Blake's engraving in the very rare Bellamy's Picturesque Magazine (1793)—only three copies of Bellamy have been traced in public collections. (The last discovery of a new book with a Blake engraving was Elizabeth Blower's Maria [1785], described in Blake [2001].) The presence of the Blake plate in The Cabinet of the Arts was discovered by Robert N. Essick by pure serendipity; he bought the previously unknown book for a risible sum for its engravings after Stothard, and only after he received it did he find the Blake print in it. But Blake's print after C. R. Ryley entitled "F: REVOLUTION" in the Essick copy is not in the copy in the British Library or the two copies in the Yale Center for British Art. It was very unusual for a print by Blake to be issued again in a work with a different title:

<table>
<thead>
<tr>
<th>First Printing</th>
<th>Second Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kimber, History of the Holy Bible (1781)</td>
<td>Josephus, Works ([1785-86])</td>
</tr>
<tr>
<td>Seally and Lyons, Geographical Dictionary ([1784])</td>
<td>Adams, New Royal Geographical Dictionary ([1793]) and Adams, New Royal System of Universal Geography ([1794])</td>
</tr>
<tr>
<td>Darwin, Botanic Garden (1791)</td>
<td>Darwin, Poetical Works (1806)</td>
</tr>
<tr>
<td>Bellamy's Picturesque Magazine (1793)</td>
<td>Cabinet of the Arts (1799)</td>
</tr>
<tr>
<td>Cumberland, Thoughts on Outline (1796)</td>
<td>Cumberland, Outlines from the Ancients (1829)</td>
</tr>
<tr>
<td>Shakspeare, Dramatic Works (1802)</td>
<td>Boydell's Shakespeare ([?1803])</td>
</tr>
<tr>
<td>Blair, The Grave (1808)</td>
<td>Mora, Meditaciones Poeticas (1826)</td>
</tr>
</tbody>
</table>

The prints in The Cabinet of the Arts (1799) are restrikes of the plates, new printings, not remainders tucked into a new work. Notice that Bellamy's Picturesque Magazine (1793) was published by Bellamy but that The Cabinet of the Arts acknowledges no publisher.

A new advertisement for Stedman's Narrative (1796) helps to establish exactly when it was published, and the copperplates of Job (1826) are described, largely in the dissertation of Mei-Ying Sung, with much more detail than was previously available. A curious survival of printing which should have been trimmed off indicates that at least one of Blake's engravings for Mary Wollstonecraft's Original Stories (1796) was printed on paper previously used for a typeset text.

Colored copies B and J of Young's Night Thoughts (1797) were reproduced for the first time in 2004, but only on CD-ROM.

And, with the aid of COPAC (see below), 327 new locations are identified for books bearing Blake's commercial engravings. This is a strikingly good harvest.

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Blake Catalogues

Several new catalogues are worth recording. There is a new reprint (2003) of the Blake Trust Illustrations to the Bible (1957) with its scores of invaluable reproductions. The exhibition Cloud & Vision, of works inspired by Blake at the Museum of Garden History, on the other hand, was not well received; Andrew Lambirth in the Spectator called the exhibition “feeble” and “vulgar.”

John Windle’s Catalogue Forty: William Blake and His Circle: Books of Scholarship, Books of Beauty (2005) is wonderfully exciting, one of the most extensive, original, handsome, and meticulous catalogues of Blake materials which has appeared in the last hundred years. Some of the works in it are unique, many are comparatively rare, and some of the most remarkable, such as Blake’s engravings for Job, Blair’s Grave, and Young’s Night Thoughts, appear in multiple copies. Of course an increasing number of them are listed as “Price on application,” presumably meaning that the price is embarrassingly high—and negotiable. The catalogue is a joy to handle, a valuable work even for those not tempted or able to acquire its riches. Notice how often it is cited in the entries below.

For me, one of the most notable scholarly discoveries of the past year was COPAC, the British and Irish online union catalogue corresponding on a smaller scale to the North American National Union Catalog.

COPAC is a catalogue of the National Libraries of Ireland, Scotland, Wales, and the British Library, plus British and Irish academic research libraries (including the independent college libraries of Cambridge and Oxford), plus numbers of specialized research libraries (all I have noticed in London) including, for Blake, the Institute of German Studies, London School of Economics, School of Oriental and African Studies, the Warburg Institute, and Wellcome Library, but not of major art libraries (the British Museum Department of Prints and Drawings, Fitzwilliam Museum, or National Art Library in the Victoria and Albert Museum), or the great public libraries (e.g., Birmingham, Liverpool, Manchester). Doubtless it has been in existence for some time, but I only came across it very recently when a bookseller traced a book he was offering to only one library in COPAC. (I do not know what COPAC stands for; the online version does not seem to say.)

From COPAC I record the locations of contemporary copies of books with Blake’s writings or commercial engravings not given in Blake Books, Blake Books Supplement, and Blake (1994 ff.)—327 in all.

7. Aberdeen, Birmingham, Bradford, Bristol, Cambridge, Durham, Edinburgh, Essex, Glasgow, Imperial College, King’s College (London), Lampeter, Leeds, Liverpool, London, London School of Economics, Manchester, Newcastle, Nottingham, Oxford (Bodleian and Taylorian), Reading, St. Andrews, School of Advanced Studies (not otherwise identified), School of Oriental and African Studies, Sheffield, Southampton, Trinity College (Dublin), University College (London), and Warwick.

Books Owned by Blake the Poet

The copy of John Quincy’s English Dispensatory (1733) associated with William Blake was sold to an anonymous British collector by John Windle with some additional evidence not very persuasively associating the work with William Blake.

Books Owned by the Wrong William Blake

The edition of Paradise Lost edited by Richard Bentley (1732) bearing the initials “WB” has been demoted by Alexander Gourlay, Jason Smart, and GEB from Books Owned by William Blake of London (1757-1827) to Books Owned by the Wrong William Blake (1770-1827)—indeed there is no good reason to assume that this “WB” is a William Blake at all.

Scholarship and Criticism

The spate of writing about Blake continues unabated, as a comparison of works in this checklist for recent years indicates:

<table>
<thead>
<tr>
<th>Books,8 including</th>
<th>Editions &amp; Catalogues</th>
<th>Essays</th>
<th>Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>50</td>
<td>17</td>
<td>8</td>
</tr>
<tr>
<td>2004</td>
<td>31</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>2005</td>
<td>43</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>2006</td>
<td>54</td>
<td>15</td>
<td>7</td>
</tr>
</tbody>
</table>

The languages recorded here for 2005 include Afrikaans (1), Catalan (1), Chinese (1), French (4), Galician (one of the four chief languages of Spain, which include also Basque, Catalan, and Spanish), German (4), Italian (6), Japanese (16), Korean (1), Portuguese (2, including the first recorded book on Blake published in Brazil), Russian (1), and Spanish (4), and there are works in English published not only in Japan but in Oslo, Prague and Lebanon.

Books

Aside from reprints, there were very few books about Blake. John Beer’s William Blake: A Literary Life is, despite its title, a sensitive critical work organized chronologically. It does not pretend to biographical originality.

8. The books include reprints.

A school text for “curso de Bacharelato,” with English and Galician texts of “The Lamb” and “The Tyger” and classroom questions, e.g., is this tiger “o animal dun zoo ou como una criatura espiritual?”

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Jeremy Tambling’s Blake’s Night Thoughts is little more than a collection of “reason[s] for linking Blake and night” (11), scarcely related to Blake’s extraordinary illustrations of Night Thoughts by Edward Young. Far more satisfying is Robin Hamlyn’s substantial book accompanying the magnificent facsimile of the Night Thoughts watercolors, with its same, workmanlike, but necessarily brief analysis of each of the 537 drawings.

**Essays**

The essays on Blake were much more fruitful. Essays, reviews, etc., on Blake were collected in Blake/An Illustrated Quarterly (18), the Blake Journal (14), in the exhibition catalogues Cloud & Vision (14), in Northrop Frye on Milton and Blake (29), in Voyages of Conception, ed. Eiji Hayashi et al. (4), and in Shoichi Matsushima et al., Ekkyo suru Geijutsuka—ima, Blake wo Yomu: William Blake: A Bordercrossing Artist—Reading His Works Now (5).

Doctoral dissertations on Blake were completed in Canada (1, in Alberta), Denmark (1), England (3, at Birmingham and Nottingham Trent), Spain (1, in Madrid), and the United States (2, in Indiana and Tennessee). Probably the most distinguished of these—or at any rate the only one I have seen—is Mei-Ying Sung’s “Technical and Material Studies of William Blake’s Engraved Illustrations of The Book of Job (1826),” which records very rewardingly the changes Blake’s copperplates went through as he developed his masterpiece. In particular, it details, with photographs, the corrections Blake made by hammering out mistakes from the back of the plates. It will be splendid to see the work in published form.

Some thirty years ago, Robert N. Essick acquired a mysterious portrait whose provenance, subject, and painter were scarcely known beyond speculation. It was immediately recognized as a powerful image, particularly in the intense, compelling eyes, and it has been widely reproduced as a portrait of William Blake, e.g., in Blake Books (1977). In all that time Essick has been brooding about how to demonstrate satisfactorily his conclusion that Blake is both the subject and the painter of the portrait. He has now achieved this triumphantly in his essay called “A (Self?) Portrait of William Blake” in Blake, and we can now confidently omit the query in his title. It is a self-portrait. The most convincing evidence is an asymmetry in Blake’s features; above his nose is a slight crease slanting slightly over his right eyebrow, quite clear in the life mask of 1823. In a mirror the crease would appear to slant over his left eyebrow, and so it appears in the self-portrait. How satisfying to have a venerable mystery so convincingly solved.

The most prolific discoverer of minute particulars about William Blake is Angus Whitehead, who has not yet submitted his dissertation on Blake.10 He reports from George Richmond’s comment in a copy of Gilchrist’s biography (1863) that Richmond associated the Kitty of Poetical Sketches with Catherine Blake—and he assumes that Blake did also. Much of his most fruitful evidence comes from directories and rate books. From these, he is able to give a full context to Blake’s casual reference to “Mrs Enoch” in 1804, demonstrating that she was the wife of Blake’s landlord and that Blake would have been familiar with her baby. His very full and satisfying essay on Blake’s last residence, at 3 Fountain Court, leads into the most original essay of them all. In this he identifies Henry Banes not only as Blake’s brother-in-law (the husband of his sister, which was previously known) but as a vintner, as a fellow-resident at 3 Fountain Court, as Blake’s benefactor, and as the father of a niece and grandnephews of whom we had not known at all before. Further, Whitehead demonstrates that the radical artist and printer John Barrow, who published one of Blake’s engravings, was intimate with the family and resident in the same building. Such details allow us to form a far richer picture of Blake’s last years. It would be admirable if Whitehead would put these discoveries together into a book on Blake’s last years.

**The Tools of Scholarship**

There are the usual workhorses of scholarship, Robert N. Essick’s invaluable “Blake in the Marketplace” and this “William Blake and His Circle,” both in Blake. Critics and scholars regularly visit them, but the number who harness and ride them systematically must be very limited.

**Roads Not Taken: The Nuts in the Fruitcake**

Some writing on Blake cries out for protest: you can’t write about Blake like that. Well, of course you can, and students regularly do, but grown-ups shouldn’t, or at least they should be prepared for subsequent readers to protest. Richard Holmes says in the introduction to his edition of Gilchrist that Blake engraved the texts of Blair’s Grave and Young’s Night Thoughts, though Blake did not publish any engraving of Blair’s Grave at all, and the text of the edition of Young’s Night Thoughts (1797) which he illustrated has the text set entirely in type. And Jeremy Tambling in his Blake’s Night Thoughts misnames Blake’s mother Catherine Armitage as “Harmitage” and his friend Thomas Stothard as “Stodhard,” and he confines himself almost inextricably as to the differences in Blake’s works between “plate,” “page,” and leaf.

* * * * * * *

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2005) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and “William Blake and His Circle” (1994–2005). Installments of “William Blake and His Circle” (1994 ff.) are continuations of Blake Books and Blake Books Supplement, with similar principles and conventions.

I take Blake Books and Blake Books Supplement, faute de mieux, to be the standard bibliographical books on Blake,11 and have noted significant differences from them.

10. See entries in Part VI under Blake and Whitehead, as well as reviews under Cox and Paley.

11. Except for the states of the plates for Blake’s commercial book engravings, where the standard authority is Robert N. Essick, William
The organization of Division I of the checklist is as in Blake Books:

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings
   Section A: Original Editions, Facsimiles, Reprints, and Translations
   Section B: Collections and Selections
Part II: Reproductions of His Drawings and Paintings
   Section A: Illustrations of Individual Authors
   Section B: Collections and Selections
Part III: Commercial Book Engravings
Part IV: Catalogues and Bibliographies
Part V: Books Owned by William Blake the Poet
   Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827
Part VI: Criticism, Biography, and Scholarly Studies
   Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed under the titles; their authors may be recovered from the index.

Division II: Blake's Circle

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It includes Thomas Butts and his family, Robert Hartley Cromek, George Cumberland, John Flaxman and his family, Henry Fuseli, Thomas and William Hayley, John Linnell and his family, Samuel Palmer, James Parker, George Richmond, Henry Crabb Robinson, Thomas Stothard, John Varley, and Thomas Griffiths Waine-wright. It does not include important contemporaries with whom Blake's contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke. Such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

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

I have made no systematic attempt to record manuscripts and typescripts, “audio books” and magazines, CD-ROMs, chinaware, comic books, computer printouts, radio and television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lectures on audio cassettes, lipstïck, microforms, mosaic pavements, music, pillows, poems, postage stamps, postcards, posters, published scores, recorded readings and singings, rubber stamps, stained-glass windows, stickers, T-shirts, tattoos, tiles, video recordings, or e-mail related to Blake.

The status of electronic “publications” becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, and some suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, reviewers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority. Of course many periodicals are now issued online as well as in hard copies.

In transliterations from Chinese and Japanese, foreign proper names are given as they are represented in our script (e.g., “William” and “Blake”) rather than as they would be pronounced in Chinese and Japanese (“Iriamu” and “Bureiku”).

The chief indices used in compiling this 2005 checklist were Annual Bibliography of English Language and Literature 79 (2005) #8675-8717; Books in Print 2005-2006 ([Sept.] 2005) titles, subjects, authors; Book Review Index (2005); “Citation Information by [Japanese] Institute of Informatics”; Japanese National Diet Library Online Catalogue; COPAC (union online catalogue of British and Irish national and university research libraries); 2003 MLA International Bibliography of Books and Articles in the Modern Languages and Literatures (2004 [received 26 Jan. 2005]) 1: #4058-4126 and online (last viewed 22 Feb. 2006); Noah Heringman, “Recent Studies

13. For instance, Songs of Innocence and of Experience, commentary by Stuart Curran (2003); see entry under Part I, Section A.
15. For instance, Blake is in the “Self-Publishing Hall of Fame” online, and there is a web site called “Home-Essays” with more than 30 essays on Blake for “All Grade Levels”; volunteers can submit essays (6 March 2006).

It is not always easy to ascertain from these fairly rough indices the relevance of a work to the poet-painter William Blake. Two of those which I have ignored, perhaps erroneously, as irrelevant are Ariel Dorfman, Blake’s Therapy (New York: Seven Stories Press, 2004) 192 pp., ISBN: 1583220704 and 1583224793; and Etrulia R. Lee, Blake the Duck (Fort Washington [Maryland]: Chamike, 1994) 24 pp., ISBN: 1884876099.

I am indebted for help of many kinds to Dr. E. B. Bentley, Mr. Martin Butlin, Professor Robert N. Essick (especially for showing me the final typescript of his “Blake in the Marketplace, 2005,” for Blake and his Cabinet of the Arts [1799]), Dr. Francisco Gimeno Suances, Ms. Sarah Jones at Blake (for extraordinarily meticulous editing), Mr. Jeff Mertz (our man at the Bodleian), Museum of Garden History, Palgrave Macmillan (publishers), Mr. Paul Miner, Professor Joseph Viscomi, Mr. Angus Whitehead, and Mr. John Windle.

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

Research for “William Blake and His Circle, 2005” was carried out in the Huntington Library, the Bibliotheca La Solana, the University of Toronto Library, and the Toronto Public Library.

Symbols
* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say Thel or his illustrations to L’Allegro, the work is identified.
§ Works preceded by a section mark are reported on second-hand authority.

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BB</td>
<td>G. E. Bentley, Jr., Blake Books (1977)</td>
</tr>
<tr>
<td>Blake</td>
<td>Blake/An Illustrated Quarterly</td>
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Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles, Reprints, and Translations

Table of Collections of Contemporary Copies of Blake's Writings

<table>
<thead>
<tr>
<th>Collection</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Anonymous</td>
<td>Europe pl. 1 (see “Order” of the Songs)</td>
</tr>
<tr>
<td>MORGAN (J. Pierpont)</td>
<td>Letter (12 March 1804)</td>
</tr>
<tr>
<td>LIBRARY</td>
<td></td>
</tr>
<tr>
<td>VICTORIA UNIVERSITY</td>
<td>ILLUMINATED WORKS: Marriage (M), Songs (o) pl. 39, electrotypes, and plss. 22, 28, 30, 40, 44-46, 48th MANUSCRIPT: “Riddle” manuscript</td>
</tr>
<tr>
<td>UNIVERSITY OF TORONTO</td>
<td></td>
</tr>
<tr>
<td>Watermarks in Paper Used by Blake</td>
<td></td>
</tr>
<tr>
<td>Bentley, Dr. A. E. K. L. B. and G. E.</td>
<td></td>
</tr>
<tr>
<td>Mary E. Malone</td>
<td></td>
</tr>
</tbody>
</table>

The Book of Ahania (1795)

Pls. 1 and 5, 2 and 6, and 3 and 4 are etched back-to-back, and pls. (2, 6), (3, 4) each have one rounded corner, according to Joseph Viscomi, Blake and the Idea of the Book (1993) 287. Therefore the five plates of The Book of Los (1795) plus Europe pl. 3 cannot be on the versos of The Book of Ahania, as in BB 113, 145.

The Book of Los (1795)

If, as Viscomi argues (Blake and the Idea of the Book 287), the six plates of The Book of Ahania were on only three copperplates, etched back-to-back, the Ahania versos cannot have had The Book of Los pls. 1-5 and Europe pl. 3 (pace BB 145, 113). The Book of Los plates are so similar in size—9.7 to 9.9 cm. wide by 13.5 to 13.7 cm. high—that any one of them could have been on the verso of any other of them. Perhaps four plates were etched back-to-back, and Europe pl 3 (13.4 x 9.6 cm.), the only Europe plate without a copperplate-maker’s mark, was on the recto of the fifth plate.

17. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects, or centering the image on the page.
Pl. 1 (The Ancient of Days [A], Rosenbach Museum) <BB #10>:
"The [brick-red] in color and flat printing suggest that this is probably a posthumous impression. The broad, thin [grey] washes are similar to those found in some posthumous impressions of plates from Songs of Innocence and of Experience," e.g., copy h, pl. 40 ("The Fly"), according to Robert N. Essick, "Blake in the Marketplace, 2005," Blake 39.1 (summer 2005): cover (recto) and 11 (verso); (3) Angus Whitehead, "William Blake's Last Residence: No. 3 Fountain Court, Strand, George Richmond’s Plan and an Unrecorded Letter to John Linnell," British Art Journal 6.1 (2005): 27 (recto); and (4) Michael Phillips, "The Printing of Blake's Illustrations of the Book of Job," Print Quarterly 22 (2005): 139 (recto) ("a previously unrecorded letter ... not ... known to scholars before" [138, 140]).

The Marriage of Heaven and Hell ([?1790])

Copy C

Copy M
History: Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., <Blake (2001)> gave it in October 2005 with the rest of their collections to Victoria University Library in the University of Toronto.

Editions
The Marriage of Heaven and Hell. (Chelsea: [Printed by Jacques Raverat] 1910) 8°, i, 21 pp. (plus 5 blank leaves at each end).

According to the colophon, it was "Printed at Chelsea by J.P. Raverat. January 1910"; a ms. note in the copy "ex dono impressionis" to "Sydney Cockerell" (in the collection of James Schaffner) says it was printed in "24 copies" "by M’ Hornby’s permission at the Ashenden Press. | SCC".


A color facsimile [unidentified but apparently of copy C] with translation on facing pages.

Milton (1804[-11])
Edition

English and Catalan text, plate by plate, on facing pages, with an "Appendix: Planxes Suplementàries" including the Preface (226-35). There are also "Postfaci del Traductor" (237-42) and "Notes" (in Catalan) (243-52).
"The Order in which the Songs of Innocence and Experience ought to be pagd" (?after 1818) *Europe* pl. 1 (The Ancient of Days [D])

**Binding:** See the entry under *Europe*, above.

In the collection of leaves including the "Order" of the Songs, (S1), the leaf numbered 97 with Hayley's *Designs to A Series of Ballads* (1802) pl. 14 and the "Riddle" manuscript acquired by Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr. *<BB #135>*, was given by them with the rest of their collections in October 2005 to (S2) Victoria University Library in the University of Toronto.

<table>
<thead>
<tr>
<th>Receipts Signed by Blake</th>
</tr>
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<tbody>
<tr>
<td><strong>Payer</strong></td>
</tr>
<tr>
<td>Thomas Butts</td>
</tr>
</tbody>
</table>

1805 July 5


"Riddle" ms. (?1802)

See the "Order" of the Songs.

**Song of Los** (1795)

The 8 prints of *Song of Los* derive from 4 copperplates; pl. 1 and 8 are recto and verso of a plate 17.6 x 23.5 cm.; pl. 2 and 5 are recto and verso of a plate 17.3 x 24.2 cm.; pl. 3-4 are side by side on a plate 27.2 x 21.4 cm.; and pl. 6-7 are side by side on a plate 28.0 x 22.2 cm.—see Viscomi, *Blake and the Idea of the Book* 287, and *BBS* p. 39. The weight would have been 3,014.9 g and the cost £2.0.54.

**Songs of Innocence and of Experience** (1794)

Copy C


Copy T

History: The first copy of Muir's facsimile of *Songs of Experience* was colored after copy T in the British Museum Department of Prints and Drawings and sent in October 1884 to the *Times* (according to Muir's letter of 28 November 1885 to the editor of the *Times* in the collection of Robert N. Essick), but the other copies were colored after copy U *<BB p. 422>*.

Copy Z


**Edition**

*Visions of the Daughters of Albion* (1793-1831)

Copy N

Binding: Inscribed in pencil on the front flyleaf: "1848| 12th paid 70 s | for this to | A Evans &[?] Son[?] | London | RT [or perhaps RL] | 4 guineas was asked for it".

History: ... Bought 12 Aug. [or 8 Dec.] 1848 from A. Evans & Son, London, for £3.10.0 (£4.4.0 was asked) by RT (or perhaps RL—see the inscription above) ... The anonymous individual who said he had acquired *Visions* (N) from an antique dealer and offered to sell it in 2004 at Swann Galleries (New York) was sued for possession of it by a member or members of the Whitney family; the suit was settled out of court, and the book is again in the possession of a member or members of the Whitney family, who do not plan to sell it.

Copy o

Pl. 39 History: Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., *<BB #139; BBS p. 129>* gave it with the rest of their collections in October 2005 to Victoria University Library in the University of Toronto.

**Electrotypes** (?1861)

History: (2Di) Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., *<BB #139; BBS p. 130>* gave their set with the rest of their collections in October 2005 to Victoria University Library in the University of Toronto.

Pls. 22, 28, 30, 44-46, 48b

History: Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., *<BB #139; BBS p. 131>* gave them with the rest of their collections in October 2005 to Victoria University Library in the University of Toronto.
Section B: Collections and Selections


A and B bear a note: "25 copies printed and illuminated by Valenti Angelo" (1897-1982).


(d) **Songs of Experience:** See entry under Songs, copy T, in Part I, Section A.


**El Matrimonio del Cielo y del Infierno, y Cantos de Inocencia y de Experiencia.** I, Section A.

**Betty & Ralph Sollitt at The Redcoa t Press , Westport, Conn. [1952]. A folded sheet making 4 leaves; text only.**

**El Matrimonio del Cielo y del Infierno, y Cantos de Inocencia y de Experiencia.** I, Section A.

**Betty & Ralph Sollitt at The Redcoat Press , Westport, Conn. [1952]. A folded sheet making 4 leaves; text only.**


"William Blake" (1-9).


Manuel Portela, "Introdução: Oficina gráfica & forja divina: a gravura como cosmogonia" (5-22); "Notas da introdução" (23-24); "Notas textuais" (25-31); "Pequeno glossário mitológico de William Blake" adapted from Damon's *Blake Dictionary* (1965) (159-73)—with a loose leaf of "Errata."

**All Religions are One, There is No Natural Religion, The Book of Theel, America, Europe, Song of Los, and Book of Los are given, with English and Portuguese on facing pages.**

**Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul.** Engraved by Derek Cowan. (Cumberland [British Columbia]: Cowan & Tetley, 2001) edition of 20, horizontal folio, 13 leaves printed on one side only; no ISBN.

Text and un-Blake-like white-line designs for 3 poems from *Innocence* and 11 from *Experience.**

**Songs of Innocence** [pls. 3, 6, 8, 16, 18, 24, 27] and **Songs of Experience** [pls. 29, 33-34, 36, 43, 46-48, 53]. (Manchester [England]: Manchester Etching Workshop, 1983) <BBS pp. 135-36>

According to a flyer of "Aug. 2005," Jacqueline Marshall (of Lymm, Cheshire), "a colourist for the Manchester Etching Workshop" edition of the Songs, still has "a few prints [which] were never coloured" and which she would be "willing to colour ... to order ... from my own master set": 2 complete sets at £2,500, plus individual prints of all save "The Divine Image" at £60 ("A Cradle Song," pl. 1) to £300 ("The Little Girl Found," pl. 2, which "takes well over five hours" to color).


William Blake Archive <http://www.blakearchive.org>

The Archive announced in 2005 catalogues of the Blake holdings in the Ashmolean Museum (Oxford), Birmingham Museum and Art Gallery; British Museum, collection of Robert N. Essick (Altdena, California), Fitzwilliam Museum (Cambridge), Fogg Art Museum (Harvard), J. Paul Getty Museum (Los Angeles), Glasgow University Library, Houghton Library (Harvard), Huntington Library and Art Gallery (San Marino, California), Library of Congress (Washington, DC), Metropolitan Museum (New York), Museum of Fine Arts (Boston), National Gallery of Art (Washington, DC), National Gallery of Victoria (Melbourne), New York Public Library, Pierpoint Morgan Library, Royal Institution of Cornwall, Tate (London), Victoria & Albert Museum (London), Whitworth Art Gallery (Manchester), and Yale Center for British Art (New Haven).

In 2005 the Archive was "designated an Approved Edition by the Modern Language Association," its first electronic "seal."

12 Blake/An Illustrated Quarterly
Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Robert Blair, *The Grave*, watercolors

History: The 19 watercolors were sold by the London dealer Libby Howie in February or March 2005 for £6,000,000 to "Marburg BVI," said to be a Swiss corporation but perhaps a private collector not necessarily Swiss; the export of the drawings was stopped by the British Arts Minister, Estelle Morris, until 30 May, extended to 30 September 2005, to enable a British institution to purchase the drawings, valued at £8,800,000 in the Reviewing Committee report of 16 March 2005 (http://213.225.138.141/resources/assets//R/revcom_case043_note_doc_6927.doc); the watercolors were sent to Switzerland.

The leaf with sketches for an alternative title page (two versions, recto and verso) <Butlin #614> was given in 2001 by Gertrude Weyhe Dennis to the Pierpont Morgan Library (according to Robert N. Essick, "Blake in the Marketplace, 2005," Blake 39.4 (spring 2006): 154).

Dante

Reproductions of Blake's watercolors were added to the William Blake Archive in 2005.

Thomas Gray

Reproductions of Blake's watercolors were added to the William Blake Archive in 2005.

Edward Young, *Night Thoughts* (1797)


According to the colophons in vols. 1-2, "This facsimile edition of Young's *Night Thoughts* has been reproduced by digital photography . . . printed by Bath Press, Blantyre, on Modigliani Neve paper." 1,000 numbered copies for sale to members of the Folio Society and 20 lettered copies which are not for sale. The leaves (16½" x 12 13/16") are virtually the same as the leaves on which Blake made his drawings (c. 16½" x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20½" x 15½").

Hamlyn, with a workmanlike critical commentary on each watercolor, notes "how carefully Blake usually followed Edward Young's words" (vii).

Edward Young, *Night Thoughts* (1797)


Each reproduction is generally preceded by a page of description or quotation of the text illustrated.

Reviews

§*Sunday Herald* [Glasgow] 27 Nov. 2005 (One of the "Greatest Reads of 2005").


Part III: Commercial Book Engravings

ADAMS, Michael, *New Royal Geographical Magazine* (1793, 1794)

1793 New Location: Cambridge.

1794 New Location: Cambridge (in 48 parts).

ADAMS, Michael, *New Royal Geographical Magazine* (1794)

New Location: Cambridge; also reproduced by Primary Source Microfilm.

ADAMS, Michael, *New Royal System of Universal Geography* (Hogg, 1794)


ALLEN, Charles, *Roman History* (1797)


New Location: Cambridge (2; 1 from Keynes Collection).

ARIOSTO, *Orlando Furioso* (1783, 1785, 1791, 1799)

1783 New Location: Edinburgh.

1785 New Locations: Glasgow, National Library of Scotland.

1791 New Location: Oxford (Taylorian).

1799 New Locations: National Library of Wales, Trinity College (Dublin).

*Bellamy's Picturesque Magazine* (1793)

Primary Source Microfilm reproduced it in their Eighteenth Century Collection series (by 2005).

*Blake's engraving was reprinted in The Cabinet of the Arts* (1799).

BIBLE

*Illustrations of the Book of Job* (1826)

New Locations: Leeds, Liverpool, Manchester.

Summer 2006

The 18 Job plates acquired in 1823 were almost certainly the 18 plates (pls. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm.), height (21.8 to 22.1 cm.), and thickness (0.145 to 0.160 cm.), all bearing the same copperplate-maker's mark slanting down from the top left corner of R PONTIFEX & C | 22 Lisle STREET | SOHO LONDON. Crossing marks on the versos of these plates show that they were cut from 3 large sheets of copper which already bore these crossing marks.25 The cost of the 18 plates was at the rate of 11.6 g for a penny.

The 2 plates acquired early in 1825 are almost certainly pls. 15 and 17, which are on the versos of plates originally used for pls. II-III of Henri Louis Duhamel du Monceau, A Practical Treatise of Husbandry, [tr. John Mills] (1762), which differ significantly from the first 18 plates in width (16.6 cm.), height (20.8 and 20.2 cm.), and thickness (0.100 and 0.106 cm.). The cost of the Duhamel plates was at the rate of 8.6 g for a penny.

The 2 plates not accounted for in Linnell's "Account of Expenses of the Book of Job" are apparently pls. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm.), shorter (21.3 and 20.0 cm.), and thinner (0.143 and 0.114 cm.) than the first 18 plates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | No. 31 | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer's "never-to-be forgotten first interview" with Blake, "the copper of the first plate—Thus did Job continually [Job pl. 2]—was lying on the table where he had been working at it" (BR [2] 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell (BR [2] 400). At the rate of the other PONTIFEX plates (11.6 g for a penny), the cost would have been 5s 8d.

BLAIR, Robert, The Grave (1808, 1813 ...)


1813 C-D New Location: Southampton.

Blower, Elizabeth, Maria (1785)

New Location: Bristol.


the named artists), G. Bickham, Jr. (2), C. H. Coypel (1), Isaac Cruikshank (3), Gilliot (2), Sir Joshua Reynolds (1), Charles Reuben Ryley (2, including one engraved by Blake), Tassie (1), I. Taylor (2), and W. Turner (10).

Sources of the Prints: The prints with dates or which have been traced to dated works appeared in Bellamy's Picturesque Magazine (London: T. Bellamy and T. Evans, 1793), Harrison's British Magazine (1782-83), Samuel Johnson, Rasselas (London: E. and S. Harding, 1796), Thomas Townshend, Poems (London: E. and S. Harding, 1796) (8 Stothard prints), and 1797 (f. 42).

Half the prints (31) seem to come from three books: Townshend (8), a book on the English royal family (10), alternating roughly with a book on English places (13).

Note that the plates identified were originally commissioned by several different booksellers—T. Bellamy and T. Evans, Castildine and Dunn, E. and S. Harding, and Harrison. Apparently an anonymous bookseller—one is named on the two title pages—acquired a miscellaneous collection of copperplates originally commissioned by various different booksellers and had them printed on sheets of uniform paper, two prints per sheet as in a small folio.

The prints in Bellamy's Picturesque Magazine (1793) are on soft wove paper 28.2 x 22.5 cm.; those in The Cabinet of the Arts (1799) are on paper watermarked 1794 | J WHATMAN. The prints in The Cabinet of the Arts are therefore not remnants from Bellamy's Picturesque Magazine but new printings. Description: The work consists of two title pages plus 64 prints printed on rectos only (in the Essick copy).

All the prints probably appeared in previous publications; another print of "French Revolution" (C. R. Ryley-Charles Grignon) appeared in Bellamy's Picturesque Magazine (1793), and 8 of the Stothard plates previously appeared in Thomas Townshend, Poems (1796). The Cabinet of the Arts (1799) seems to be a nonce collection, a pair of title pages followed by prints chosen irregularly for their availability without much regard for the artists named on the title pages. Copies vary discoloringly after the title pages, with 64, 94, 95, 117, and 160 prints. Only the copy in the Essick Collection includes Blake's print of "F: Revolution" for Bellamy's Picturesque Magazine (1793) <BB #418>.

Blake's connection with the work was first identified in the copy acquired by Robert N. Essick in the eBay auction of July 2005 (£88) and reported in his "Blake in the Marketplace, 2005," Blake 39.4 (2006): 158-61, with reproductions of the first title page and the Blake print.

The leaf with the first title page was printed twice, once with the typeset text in black and once with the engraving in brown.

CATULLUS, Poems (1795)
New Location: Cambridge.

CHAUCER, Geoffrey, Poetical Works (1782)

COMMINS, Thomas, An Elegy, Set to Music (1786)
A copy of Blake's print was given in 1998 by Charles Ryskamp to the Pierpont Morgan Library.26

CUMBERLAND, George, An Attempt to Describe Hafod (1796)

CUMBERLAND, George, Outlines from the Ancients (1829)

CUMBERLAND, George, Thoughts on Outline (1796)
New Locations: Cambridge (2; 1 from Keynes Collection), Edinburgh, Manchester.

DANTE, Blake's Illustrations of (1838)
New Location: London.
Reproductions of Blake's engravings (Essick set) were added to the William Blake Archive.

DARWIN, Erasmus, The Botanic Garden (1791, 1795, 1799)
1791 New Locations: Aberdeen, Birmingham, Glasgow, King's College (London), National Library of Wales, Sheffield, Wellcome Library.

DARWIN, Erasmus, Poetical Works (1806)

EARLE, James, Practical Observations on the Operation for the Stone (1793, 1796, 1803)
1796 New Locations: King's College (London), Wellcome Library.
1803 New Locations: Edinburgh, Glasgow, Wellcome Library.

EMLYN, Henry, A Proposition for a New Order in Architecture (1781, 1784)
1781 New Location: Bodleian.

ENFIELD, William, The Speaker (1774, 1781, 1785, 1795, 1797)

Euler, Leonard, *Elements of Algebra* (1797)

Flaxman, John, *Hesiod* (1817)
New Location: Birmingham.

Flaxman, John, *The Iliad* (1805)
New Locations: Birmingham, Brasenose College (Oxford), Bristol, Cambridge, Edinburgh, Glasgow, Liverpool, Manchester, Newcastle, Queen's College (Oxford).

Flaxman, John, *A Letter to the Committee* (1799)
New Location: Cambridge.

Flaxman, John, *The Iliad* (1805)
New Locations: Birmingham, Brasenose College (Oxford), Bristol, Cambridge, Edinburgh, Glasgow, Liverpool, Manchester, Newcastle, Queen's College (Oxford).

Flaxman, John, *A Letter to the Committee* (1799)
New Location: Cambridge.

Fusee, John Henry, *Lectures on Painting* (1801)

Gay, John, *Fables* (1793, [1811])

[Gough, Richard], *Sepulchral Monuments in Great Britain, III* (1786)
New Locations: Cambridge, Newcastle.

New Locations: Aberdeen, British Library (French title page only), Edinburgh.

Hartley, David, *Observations on Man* (1791)
1791 two versions New Locations: Aberdeen, Cambridge (2; 1 from Keynes Collection), Edinburgh, National Library of Scotland.

Hayley, William, *Ballads* (1805)

Hayley, William, *Designs to A Series of Ballads* (1802)
New Location: National Library of Wales (52 pp.).

Hayley, William, *Essay on Sculpture* (1800)
New Locations: Birmingham, Warburg Institute.

Hayley, William, *The Life ... of William Cowper* (1803-04)

Hayley, William, *The Life of George Romney* (1809)
New Locations: Birmingham, Glasgow, King's College (London), Manchester, Queen's College (Oxford).

Hayley, William, *The Triumphs of Temper* (1803, 1807)

Henry, Thomas, *Memoirs of Albert de Haller* (1783)
New Locations: Birmingham, Imperial College, Leeds, National Library of Wales, Wellcome Library.

Hoare, Prince, *Academic Correspondence* (1804)
New Location: Cambridge.

Hoare, Prince, *An Inquiry* (1806)

Hogarth, William, *Works* (1788 ff.)
The copperplate in Houghton Library is 45 cm. wide, 58 cm. high, and 0.3 to 0.5 cm. thick, and is stamped on the verso on the center and lower left with the name of the copperplate maker: JONES N° 48 | SHOE LANE LONDON.27

Hunter, John, *Historical Journal* (1793)

Josephus, Flavius, *Works* (1785-1800?)
A New Locations: Bodleian, Leeds, National Library of Wales, University College (London).
B New Locations: Aberdeen, Manchester.
D New Location: Cambridge.
E New Locations: Aberdeen, Bodleian (“Date of publication from the Denby Mercury, 1 February 1792”), Cambridge, Durham, National Library of Scotland, University College (London).

Note: The descriptions of most of these works in COPAC are so vague as to make it very difficult to identify them with editions listed in BB.

Kimpton, Edward, *History of the Holy Bible* (1781)
A New Location: Manchester.

Lavater, John Caspar, *Aphorisms on Man* (1788, 1789, 1794)

27. As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.

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1794 New Locations: Cambridge, National Library of Wales, Trinity College (Dublin).

**Lavater, J. C., Essays on Physiognomy** (1788-99; 1792; 1810)

**Malkin, Benjamin Heath,**
*A Father's Memoirs of His Child* (1806)
New Locations: Cambridge (2; 1 from Keynes Collection), Liverpool, National Library of Wales, Sheffield.

**Nicholson, William,** *Introduction to Natural Philosophy* (1782, 1787, 1790, 1796)
1782 New Locations: Imperial College, Manchester, National Library of Scotland. 1787 New Locations: Aberdeen, Cambridge, Imperial College, King's College (London), Wellcome Library.

**Novelist's Magazine,** Vol. VIII (1782, 1784, 1792)

**Novelist's Magazine,** Vol. IX (1782, 1785, 1793)
1782 New Location: Bodleian (2). 1785 New Location: Edinburgh.

**Novelist's Magazine,** Vols. X-XI (1783, 1785, 1793)

**Olivier, J., Fencing Familiarized** (1780)
New Location: Cambridge.

**Rees, Abraham,** *Cyclopaedia* (1820)

**Remember Me!** (1825, 1826)
1825 New Location: National Library of Wales.

**Ritson, Joseph, ed.,**
*A Select Collection of English Songs* (1783)
New Locations: Aberdeen, Birmingham, Cambridge (2; 1 from Keynes Collection), Edinburgh, Glasgow, Newcastle.

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

**SEALLY, John, and Israel Lyons,**
*A Complete Geographical Dictionary* (?1784, 1787)
1784 New Location: Cambridge. 1787 New Location: British Library.

**Shakespeare, William,** *Dramatic Works* (1802, 1832)

**Shakespeare, William,** *Plays* (1802, 1805, 1811)

**Stedman, J. G., Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam** (1796, 1806, 1813)

1796
According to an advertisement in the *Morning Chronicle* for 21 July 1796 (discovered by Angus Whitehead),

In a few days will be published, in two vols. large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

**Narrative of an Expedition against the Revolted Negroes in the Colony of Sarinam [i.e., Surinam], in South America; from the Year 1772 to 1777; with some Elucidations of the Natural History of that Country, and a Description of its Productions. Also, an Account of the Indians of Guiana, and the Negroes of Guinea.**
By Lieut. Col. STEDMAN, then on actual service in that Colony.

Printed for J. Johnson, in St. Paul's Church Yard.
The ad. abbreviates and paraphrases the title; to "drawings made by the Author" it adds, after "made," "on the Spot"; the engravers are not named on the title page, but they are so listed in the ad. in Johnson's Analytical Review 24 (Feb. 1796). Johnson deposited the statutory nine copies in Stationers' Hall on 25 July 1796 (BBS 256), and the book was reviewed in the Analytical Review 24 (Sept. 1796): 237, suggesting that it was indeed published within "a few days" of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (DNB), too late to alter the engraved title page where he is entitled Captain.

1813
A copy of the 1813 edition offered at Christie's (New York), 14 June 2005, lot 214, is colored in the style of the 1796 edition, not the different style of coloring in the 1806 and 1813 editions; perhaps the colored prints were remainders from the 1796 edition.

STUART, James, and Nicholas Revett,
Antiquities of Athens, vol. 3 (1794)
New Locations: Aberdeen, All Soul's College (Oxford), Bristol, Bodleian, Cambridge, Corpus Christi College (Oxford), King's College (London), New College (Oxford), Newcastle, Sheffield, University College (London).

VARLEY, John, A Treatise on Zodiacal Physiognomy (1828)
New Locations: Aberdeen, Bodleian, Cambridge, Manchester.

Vetusta Monumenta, vol. 2 (?1789)

VIRGIL, Pastorals (1821)
New Location: Cambridge.

Whitaker, John, The Seraph (1818-28; 1819-28; 1825-28)

The Wit's Magazine (1784-85)
New Locations: California State University (Fresno), Cambridge (2; 1 from Keynes Collection), Free Library of Philadelphia, Sheffield.
Primary Source Microfilm reproduced it in their Eighteenth Century Collection.

Wollstonecraft, Mary, Original Stories from Real Life (1791, 1796)
1791 New Locations: Birmingham, Bodleian (2), Cambridge.
1796 New Locations: Bristol (2), Cambridge (Keynes Collection).
A copy of the 1796 edition offered in John Windle Catalogue 40 (Nov. 2005), #64, has "plates ... so well-margined that in one plate the edge of the margin has text from another book, perhaps indicating that the plates were printed on paper left over from another printing." Windle generously sent me a reproduction of the print ("Be calm, my child") at p. 94 which shows quite clearly at the outer (right) margin of the print the initial letters of a page, at the top half with fragments too small to identify, at the bottom half with "r", "f", "t", "r", "t", "r", "n", "E", two blanks, "r", "p", "d", two blanks, and "a". The page and font size are larger than those for Mary Wollstonecraft. Presumably the blank part of the leaf was the inner margin; Blake himself used the wide inner margins of his quarto Designs to A Series of Ballads (1802) for sketches (see BB #466)—but not, so far as we know, for printing copperplates.

This use of paper for the engravings with previously printed text seems extraordinary. Copperplates and letterpress were printed on different presses and by different printers; for instance, the printer of the letterpress for Hayley's Designs to A Series of Ballads (1802) and his life of Cowper (1803) was Joseph Seagrave in Chichester, but the printer of the engravings was Catherine Blake in Felpham. Further, the paper for prints was ordinarily thicker and better than that for letterpress. It was remarkably casual to use paper previously printed with letterpress for the prints for Mary Wollstonecraft's Original Stories (1796).

We do not know the printers of either the letterpress or the engravings for her book, and I have not identified the previously printed letterpress text on the plate paper.

Young, Edward, Night Thoughts (1797)
The only recorded copy in contemporary binding without engravings <BBS pp. 270, 389> was given in October 2005 by Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., with the rest of their collection to Victoria University Library, University of Toronto.

Colored Copies
Copies A and B were reproduced in Edward Young, The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake (Oakland [California]: Octavo Editions, 2004) "digital edition" on CD-ROM.

Edition
$Young, Edward. The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake. (Oakland [California]: Octavo Editions, 2004) "digital edition" on CD-ROM.

Reproductions of colored copies B and J, both in the Rosenthald Collection, with an 18-page commentary by Nicolas Barker.

Review
Sheila A. Spector, European Romantic Review 16 (2005): 519-23 (Barker "failed to take advantage of the intellectual progress made in the field over the last century").

Part IV: Catalogues and Bibliographies

1957
The 1957 edition includes reproductions of 174 Bible illustrations.

2002 May 22-June 22
Frances Carey, "Ian McKeever, William Blake's Jerusalem The Emanation of the Giant Albion" (7-13).
McKeever's 21 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.

2005 May

2005 August-September 4
The "catalogue" includes:
Danielle Arnaud, Jordan Kaplan, and Philip Norman. "The Harmony of Opposition." 1-2. ("Why commission artists and writers to produce new works exploring his [Blake's] ten years living and working in Hercules Road.")
Jon Newman. "William's Footprint." 12-17. ("We look in vain within Blake's work for a ... sense of Lambeth" similar to that of Felpham [12].)
Tim Heath. "To Be Divine in a Digital Age." 18-21. ("Blake would have enjoyed our multimedia age [19].")
Polly Gould. "The Floating Press." 22-23. ("I work at a copperplate printing press ... on view to the public")
Manuela Ribadeneira. "Without Contraries is no progression." 24-25. ("Like almost all great poets, he [Blake] was an enemy of dualism"); "This text is taken from 'Innocence and Experience' written by Keith Sagar in 2002 as it appears on www.keithsagar.co.uk").

Phil Coy. Untitled specifications for Auto-cue Monitor and Manual. 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.")
Annie Whiles. Untitled. 34-35. ("I came across Glad Day 1794.")
Andy Harper. Untitled. 36-37.
Tracy Chevalier. "Blake's Garden." 40-42. (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" [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 applique").

Review
Andrew Lambirth, "Celebrating William Blake: Andrew Lambirth visits an exhibition in the first museum of garden history," Spectator 6 Aug 2005: 39 (The exhibits by 21st-century artists are "feeble" and "vulgar," the pamphlet is of "staggering banality and awfulness," and the catalogue is "the best thing about the project.")

2005 November
An admirable catalogue, including Blake's receipt of 5 July 1805 (#1), the copy of Quincy's English Dispensatory (1733) with "William Blake his Book" on the title page (#68), multiple sets of Job (#11-13), Blair's Grave (#20-23), and Young's Night Thoughts (1797) (#65-67), plus "Works by Blake's Circle: John Flaxman, Henry Fuseli, and Thomas Stothard" (#405-12), "Blake's Followers, including Samuel Palmer, Edward Calvert, and George Richmond" (#413-23), and "The Wrong William Blake" (#424).
Blake has also noted the price at the front on the free endpaper. Although only a couple of pages bear markings in ink (underlinings, not writings), over twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. ... Of especial interest is the fact that the one underlined remedy in the entire book is for itching skin and skin disease. Ackroyd (p. 273) notes that Blake suffered from a nervous skin condition called "the Erisipelas." ... Bentley agrees ["uneasily"] that the copy belonged to Blake, and Essick has pointed out several similarities in letter formation between the signature in this book and known Blake signatures.

History: Acquired by the bookseller John Windle <Blake (2001)>; sold from Windle's catalogue 40 (2005), #68 ("Price on application"), to an anonymous British collector.

Appendix: Books Owned by the Wrong William Blake (1770-1827)

Milton, John

Milton's Paradise Lost, ed. Richard Bentley (1732) <BBS p. 322>


Part VI: Criticism, Biography, and Scholarly Studies


The Blake paintings are his watercolors for Blair's Grave.

Anon. "Bid to Keep Paintings in Britain." IcScotland.co.uk [March 2005], online.

About the watercolors for Blair's Grave.

The Blake art is the drawings for Blair's Grave.


Watercolors for Blair's Grave.

The watercolors are for Blair's Grave.

The Blake paintings are his watercolors for Blair's Grave.

The paintings are watercolors for Blair's Grave.

The watercolors are those for Blair's Grave.


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.


Caledonia Books (Glasgow) sold Blake's 19 Blair watercolors 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 lawsuit 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."


A review of Cunningham's Lives of the Most Eminent British Painters, Sculptors, and Architects (1830) <BB #1433>: "What a singular being was William Blake!" The review was first identified and quoted in David Groves, "Blake and the Sheffield Iris," Blake 39.3 (winter 2005-06): 125.


The "engravings" are Blake's watercolors for Blair's Grave.


Note: The volume title and the running heads identify the journal as the Literary Gazette, but the issue titles give the London Literary Gazette.


Critically sensitive and rewarding, but with no attempt to add new biographical details.

Review


Review


The illustrations are for Blair's Grave.

Blackstone, Bernard. English Blake. (1949) <BB #1212>

See entry under Frye, Northrop Frye on Milton and Blake, chapter 11.

Blake/An Illustrated Quarterly

Volume 38, no. 4 (spring [April] 2005)


Reviews


Blake/An Illustrated Quarterly

Volume 39, no. 1 (summer [July] 2005)


*Justin Van Kleeck. "Blake's Four ... 'Zoa's?'" 38-43. (He remarks, virtually for the first time, "the presence of an [apparent] apostrophe between the 'a' and 's' of 'Zoa's' on the title page" [39].)

*Robert N. Essick. "William Blake's A Pastoral Figure: Some Newly Revealed Verso Sketches," 44-47. (His "purpose ... is to reproduce the heretofore unpublished verso sketches ... describe them, and suggest some ways they can be situated within Blake's career as an artist and poet" [44].)


Review

*Alexander Gourlay. Review of William Blake: The Painter at Work, ed. Joyce H. Townsend (2003). 49-54. ("The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake's art" [49].)


*Joyce H. Townsend, Bronwyn Ormsby, Julia Jonsson, and Mark Evans. "Blake's Only Surviving Palette?" 100-03. (The palette, reproduced in black and white here and in color on Blake's web site, is inscribed round the thumbhole "William Blake | 28 | Broad Street | 1780" [where Blake then lived]; it is said to have come from the dealer Francis Harvey [who sold Blakes acquired from Catherine Blake by Blake's disciple Frederick Tatham]; it was given in 1927 to the V&A by the dealer Gabriel Wells. Chemical analyses "suggest a date of use of c. 1834-45 for the palette. ... The only certain conclusion is that the paint on the palette could not have been used by William Blake" [103].)

Blake/An Illustrated Quarterly

Volume 39, no. 3 (winter [January 2006] 2005-06)

Harry White. "Blake's Resolution to the War Between Science and Philosophy," 108-25. (Blake "questioned the conclusions of speculative philosophy" in "the great British tradition of empirical-analytic" philosophers from Berkeley to Ayer and "sketched an alternative view of science based on our actual experience of living forms" [109] "completely separate from the concerns and claims of [abstract] philosophy," a view widely accepted today [123].)


*Robert N. Essick. "A (Self) Portrait of William Blake." 126-39. (On the basis of similarities shared by the wash portrait of Blake [Essick Collection], Blake's tempera of Adam Naming the Beasts, and the life mask of Blake, particularly in asymmetrical features such as the deep vertical crease slightly to the right of Blake's forehead and the slight flaring of his right nostril [features of course on the left in the mirror portrait], Essick demonstrates conclusively that his drawing is a self-portrait of Blake of about 1802.)

Review

David Fuller. Review of Morton D. Paley, The Traveller in the Evening (2003). 140-43. ("Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations" of Blake [143].)

Blake Journal

[Number 9 [June 2005]

Charles Hobday. "Blake and Lafayette." 4-18. (Blake "intended to make Lafayette the hero" of The French Revolution [1791], modeling the poem on Paradise Lost, but when on 17 July 1791 "Lafayette ordered the National Guard to open fire" on a crowd assembled to sign a "petition ... for the deposition of the king," killing and wounding many, "Blake withdrew the first book of The French Revolution and destroyed the other six" [13, 14].) Susanne Sklar. "Transfiguration." 19. (A poem.)

*David Fallon. "'My left foot': Milton and Blake." 20-35. (Concerned with the "specific anatomical sense of 'tarsus' and its relationship to symbolism used in Genesis, Paradise Lost"
and antinomian theology”; “Blake uses this motif to stress the palpable humanity of Christ” [20, 33].


“When Blake and the Culture of Slavery in the Late 1780s and 1790s.” 38-60. (About the extent to which Visions of the Daughters of Albion and “The Little Black Boy” from Innocence were influenced by a poetic and cultural context of slavery, with “some possible sources of African influence on Blake” [38, 40].)

Bill Goldman. “The Other Side (one word more for Robert Browning).” 61-62. (A poem.)

Susanne Sklar. “Jacob Boehme & Blake’s Jerusalem.” 63-73. (“Jacob Boehme’s apocalyptic imagery has much in common with Blake’s” [63].)

“Charlotte Davies. “Blake and Costume in the Songs of Innocence and of Experience.” 74-86. (Vague “point[s] of commonality between Blake’s work and contemporary fashion”; Blake depicted in his work “fashionable dress during his lifetime” [83, 85].)

*Angus Whitehead. “But, Kitty, I better love thee: George Richmond’s Annotation to Song ‘I love the jocund dance’ in Volume II of Gilchrist’s Life of William Blake (1863).” 87-97. (George Richmond annotated the word “Kitty” as “his good Wife’s name,” suggesting that the “Song” refers to Catherine Blake and was written or revised after Blake’s “twentieth year” [i.e., 1777], when, according to the integral “Advertisement,” Blake no longer touched the poems in Poetical Sketches [88, 97]. The annotations in the first volume of Richmond’s Gilchrist, belonging then to Anthony W. Richmond, were reported in G. E. Bentley, Jr., “William Blake, Samuel Palmer, and George Richmond,” Blake Studies 2.2 [1970]: 43-50; both volumes now belong to Stephen Keynes.)


Reviews

Angus Whitehead. Review of Judy Cox, William Blake: The Scourge of Tyrants (2004). 103-09. (A “very readable book [which] is excellent on contemporary context,” though with “frequent grammatical errors and typos” and frequent “attempts to impose upon Blake too rigorous a socialist reading” [107, 103].)


Her L’oeuvre de William Blake: Apocalypse et Transfiguration (Grenoble: Ellug, 1992) is based on the Thèse d’État.


A picture book with scattered references and reproductions of Blake, Fuseli, and the 16 other artists named on the title page.


"Blake was a Jacobin" (12); a simplistic and assertive work which is often right.

**Review**

Angus Whitehead, *Blake Journal* 9 (2005): 103-09 (A "very readable book [which] is excellent on contemporary context," though with "frequent grammatical errors and typos" and frequent "attempts to impose upon Blake too rigorous a socialist reading" [107, 103]).

Davies, J. G. *The Theology of William Blake*. (1948) 


*They are his watercolors for Blair's Grave.*


**Review**


Directories

§William Bailey's Western and Midland Directory or, *Merchant's and Tradesman's Useful Companion for the Year 1783* (Birmingham, 1783) 14, gives "Blake, Stephen, Haberdasher, Carnaby Market."

§William Bailey's British Directory or, *Merchant's and Trader's Useful Companion, For the Year 1784* (1784) gives "Blake, James, and Son, Hosiers and Haberdashers, Carnaby-market."

§William Bailey's British Directory or, *Merchant's and Trader's Useful Companion, For the Year 1785* (London: dedication dated June 1785) 32, 144 lists Blake, James, Haberdasher, 28, Broad-Str. Carnaby-Market Blake and Parker, Print-sellers, 27, ditto ... Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market.


30. See Angus Whitehead, "A Reference to William Blake and James Parker" (entry in Part VI).
See Northrop Frye on Milton and Blake below, chapter 21.

See Northrop Frye on Milton and Blake below, chapter 17.

Frye, Northrop. "Blake, William." (1967) <BB #1643>
See Northrop Frye on Milton and Blake below, chapter 23.

See Northrop Frye on Milton and Blake below, chapter 29.

See Northrop Frye on Milton and Blake below, chapter 28.

See Northrop Frye on Milton and Blake below, chapter 18.

See Northrop Frye on Milton and Blake below, chapter 9.

See Northrop Frye on Milton and Blake below, chapter 22.


The essays on Blake are in chapters
8 Review of The Portable Blake, ed. Alfred Kazin (1946). (From University of Toronto Quarterly 17 [1947]: 107.) 189. (Quite different from the review in Poetry.)


About the history of the book both before and after 1947; “it has long been almost impossible to read Blake except through the lenses of Frye’s criticism” (171).


About Dr. Paul Williams (age 76) of Ilkley who found Blake’s watercolors [which he then thought were colored engravings] in a Glasgow bookshop.


It includes “Blood and Sexuality” (289-310), which was revised as “Blood, Sexuality, and the Will to Power—Blake’s Composite Art,” 99-130 of Shoichy Matsushima et al., Ekkyo suru Geijutsu—Ima Blake wo Yomu: William Blake: A Border-Crossing Artist—Reading His Works Now33 (see entry under Matsushima, below) and expanded as “Blood in Blake’s Poetry,” 56-72 of Voyages of Conception: Essays in English Romanticism, ed. Eiji Hayashi et al. (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihara Shoten, 2005).

“I will explore, in the present essay, the ways in which blood becomes sexual in the relations between men and women and … how the major bodily fluids, milk and semen, relate to blood” (Voyages of Conception 57).


32. The earlier Hazlitt reference was generously pointed out to me by Angus Whitehead.
33. Ima-Izumi gives the title as Reading Blake the Transgressive Artist.


“Mei-Ying Sung … has made the first systematic study of the backs of dozens of surviving plates, and has revealed the repeated mistakes in the engravings which he toiled to correct … by repoussage or beating out the plate from the back to knock out the mistakes.”


Export ban on Blake’s watercolors for Blair’s Grave.


It consists of five essays:

Shoichi Matsushihama. "Blake no shiso-tekki [The Source of Blake's Ideas]—Ranters, Muggletonians, Gnosis sonata [and so on]." 3-34.


*Masashi Suzuki. "Yahweh to futari no musuko Satan to Adam—'The Laocoon' to 'shi wa e no gotoku' no shuen mata wa gansei [Yahweh and His Two Sons Satan and Adam—'The Laocoon' and the Ending or Completion of 'Ut Pictura Poesis']." 67-98.


There is a section on Blake.

A dense and richly allusive study of Blake's dense and richly allusive wordplay.


The paintings are his watercolors for Blair’s Grave.


Review


Deals especially with The Four Zoas.


Reviews

Angus Whitehead, “Free to be inconsistent,” Cambridge Quarterly 34 (2005): 65-71 (“It is gratifying to encounter such solid and pioneering scholarly detail in so readable a form, helped not least by Paley’s admirable clarity and quirky humour. … an outstanding contribution” [71]).

Sheila A. Spector, Wordsworth Circle 35 (2004 [April 2005]): 164-67 (“Paley’s narrative is suffused with a tangible sense of grace” [167]).

Andrew Solomon, Blake Journal 9 (2005): 110-14 (“Even if it does not convey the full depth of Blake’s vision, it contains much that is interesting and valuable” [114]).

David Fuller, Blake 39,3 (winter 2005-06): 140-43 (“Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations” of Blake [143]).


A defense of his identification of the “WB” initials and annotations in his copy of the Bentley Milton (1732) as those of the poet, in answer to Jason Smart (see entry below).


An “edited form” of the essay appears in the summer 2005 exhibition catalogue of Cloud & Vision.


Reviews
Jason Whittaker, Blake 38,4 (spring 2005): 155-57 (“What Wondrous Art does is to tease interesting potential from the new bibliography” [156]).


Mark Lussier, European Romantic Review 16 (2005): 505-11 (with Saree Makdisi, William Blake and the Impossible History of the 1790s [2003]: they are “among the most important Blake books in the last decade” [509]).


See also entry under Frye, Northrop Frye on Milton and Blake, chapter 15.


The essay is “an investigation of the epistemology of Blake’s poetic vision and practice,” “an exploration of the connections between Blake’s epistemology and key epistemological aspects of quantum physics and of chaos theory,” and “a discussion of Blake’s illuminated manuscripts [sic] as the artists’ books [sic].”

§Raine, Kathleen. The Little Girl Lost and Found and the Lapsed Soul. [Apparently the printed text of a lecture given at Girton College, Cambridge, when she was a fellow there in 1955-61.]


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."


See also entry under Frye, Northrop Frye on Milton and Blake, chapters 25 and 27.


Mostly based on The Marriage of Heaven and Hell.


"Blake's Isaiah and Ezekiel are akin to these rational theologists [Lowth, Geddes, and Unitarian thinkers] in their approach to the Bible" (113).


30 Blake/An Illustrated Quarterly

Review


"Blake's complex and ambivalent attitude toward the Jews was rooted in his early Moravian-Swedenborgian religious background and developed through his access to a Jewish-Christian subculture within Illuminist Freemasonry" (62).


"The annotations, while attributed to William Blake by Michael Phillips, in whose possession the volume currently resides, in fact neither sound nor look like other of Blake's annotations"; a careful examination of the handwriting demonstrates that "the annotations in the Milton volume are not by William Blake, the poet" (79, 80).
See the reply by Michael Phillips (entry above).


Stephen C. Behrendt, European Romantic Review 16 (2005): 384-88 (they "add immeasurably to our understanding of Blake" [388]).


“The aim of this thesis is to lay out the overlooked importance of Blake’s overlooked original copper plates” (abstract). The reproductions include the rectos and versos of each of Blake’s 22 Job engravings plus prints from the rectos.


“A wayward, self-indulgent book with sporadic “reason[s] for linking Blake and night” (11). He writes of the poet’s mother as “Catherine Harmitage” (not “Armitage”), of his friends “Thomas Stodhard” (i.e., “Stothard”) and John Flaxman “engraver” (i.e., sculptor), he refers to “plate [i.e., page] 53” of “The manuscript of The Four Zoas [which] is of 70 pages [i.e., leaves]” (118, 119, 56, 184).


“Alexander Gourlay, Blake 39.1 (summer 2005): 49-54 (“The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake’s art” [49]).


A longer version appears in Blake 59.2 (fall 2005): 100-03.


A discussion of “the dating of America, ... the post-1793 development of the work, and ... the latent implications of the revisions” (86).


“The process by which America was perfected reflects the gradual crystallization of the myth of Orc” (part 2, 113).


“The notion, projected by The Marriage of Heaven and Hell, that the textual space spatializes to the embodied movement of the imagination saves that space from such self-referential closure as worried Blake in The Book of Urizen” (268, all sic).


“Sibylle Erle, Blake 38.4 (spring 2005): 157-59 (Weir "argues convincingly for Blake’s participation in the Oriental Renaissance [in London]” [159]).

Blake/An Illustrated Quarterly 31

The Blakes' "Kind & attentive fellow inhabitant, the young & very amiable M" Enoch, who gave my wife all the attention that a daughter could pay to a mother" until Blake's triumphant return from his trial on 14 January 1804, was probably Mary Enoch (née Naylor), the wife of Blake's landlord William Enoch, a tailor, and mother of their son William (christened 18 May 1801).


A "Correction" by eds. (Sept. 2005): 381, alters "James Parker... was a bachelor in 1748" to "...1784."


A wonderfully original, thorough, and valuable account. A "Correction," British Art Journal 6.2 (2005): 88, says that on 30n49, "the measurements for Blake's printing studio at Felpham should apply to the westernmost room not the easternmost room."


Blake could not have worked, while an apprentice with Basire in 1772-79, on Cipriani's etching of the bust of Milton published in The Memoirs of Thomas Hollis (1780), as suggested by Samuel Palmer (reported in G. E. Bentley, Jr., University of Toronto Quarterly 51 [1981]: 28-35 and BR [2] 428-29), for the copies of the print given away by Hollis in 1762 and 1765 are identical with those in the Memoirs of 1780.


Review

Jack Bushnell, Studies in Romanticism 44 (2005): 274-77 (it is "dense, jargon-laden" but "tightly woven, impressively researched, and often genuinely original" [274]).


Jerusalem pl. 38 "brings together three important events from the book of Numbers: the sending of the spies in advance of the army, the attempt of Balak to hire Balaam to curse the Israelites, and the battle of Peor" concerning "how to distinguish valid claims of divine authority from invalid claims" (90-91, 99).


Division II: Blake's Circle

CUMBERLAND, George (1754-1848)

Dilettante, polymath, friend of Blake

Manuscript Geological Commonplace Book

Description: Large folio, with notes by Cumberland and others, ms. from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils, etc., with some printed George Cumberland ephemera, some of which are also in the Bristol
Library collections of cuttings on coal, ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

History; Sold by Cumberland with his other geological manuscripts (apparently including a ms. catalogue of his fossil collection and mss. on fossil crinoids now not traced) to the philanthropist James Heywood (1810-97) who gave these mss. in 1842 to the Manchester Geological Society, to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his Reliquce Conservatce ... with Popular Descriptions of ... Some Remarkable Encrinites (Bristol: J. M. Gutch; London: Harding, Lepard, and Co., 1826); the fossil collection and Reliquce Conservatce went to the university's Manchester museum, but the society's library was disbanded in 1965 and the contents scattered; the ms. Geological Commonplace Book was acquired by a Wigan colliery office, whence it was purchased by Professor Hugh Torrens of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland, apparently of Catherine Blake reading (c. 1783-85), on wove paper 23.1 x 17.8 cm. pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm., inscribed in pencil on the verso “64”, loose in an old mat inscribed “M” Blake by George Cumberland and “10”, was sold by William Drummond in 2005 to Robert N. Essick. (Cumberland’s hand is almost certain, the subject somewhat less so, but it is very like Cumberland’s portrait of Catherine in the Fitzwilliam Museum.) Catherine, who signed her marriage register with an X in 1782 (BR (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in Robert N. Essick, “Blake in the Marketplace, 2005,” Blake 39.4 (spring 2006): 164-65 and cover illustration.

JOHNSON, Joseph (1738-1809)

Bookseller, patron of Blake


Haywood, Peter. See entry under Part VI, above.

34. G. E. Bentley, Jr., A Bibliography of George Cumberland (1754-1848) (New York: Garland, 1975) 45; the geology commonplace book is not listed here.

35. It is listed in J. Plant’s catalogue of the Manchester Geological Society library (1875) 14.

36. Hugh Torrens, a distant connexion of Blake’s patron Major General Sir Henry Torrens (see BR [2] 441, 786, 800), also has Cumberland’s heavily annotated copy of Johann Samuel Müller’s Crinoidea (1821), which had also escaped from the society’s library. He intends to do some justice to Cumberland’s interests in science.

Palmer, Samuel (1805-81)

Artist, disciple of Blake

2005 FEBRUARY


2005 OCTOBER 21-2006 JANUARY 22; 7 MARCH-29 MAY


David Bindman. “The Politics of Vision: Palmer’s Address to the Electors of West Kent, 1832.” 28-32. (The text of the Address was given by Bindman in Blake 19.2 [fall 1985]: 56-68.)


Catalogue: Part One: The Visionary


William Vaughan. “Shoreham and the Ancients (1825-30).” 105-36, nos. 28-64.


Part Two: The Victorian


The occasion was the 200th anniversary of Palmer's birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

Reviews


It consists of:
Martin Butlin. "Introduction: The 1824 Sketchbook." 17-31. (Butlin has made "extensive revision of his introduction and commentary of 1962" [6].)
Sketchbook reproductions. 34-199.
[Butlin.] "Appendix B: Media Use in the Sketchbook." 220.


STOTHARD, Thomas (1755-1834)
Book illustrator, sometime friend of Blake
A pencil portrait by Stothard of Blake (c.1780), 4.5 x 4.0 cm. on laid paper 21.2 x 19.0 cm., inscribed in pencil probably by George Cumberland "Mr Blake Engraver by | Stothard"; was bought from William Drummond in 2005 by Robert N. Essick and reproduced and described in his "Blake in the Marketplace, 2005," Blake 39.4 (spring 2006): 178-79.


The most extensive and important discoveries of contemporary references to William Blake and his relations since the second edition of Blake Records went to press concern the Moravian faith of his mother before he was born1 and the will and family of his wife's brother Henry Banes after his death.2

P. xix

Owners and Repositories of Unique Materials

P. xxxiv

To Boucher-Butcher genealogy for Catherine's sister Sarah,3 substitute fig. 1.

Pp. 62ffn, 741, 816, 894
For "Callisto" read "Calisto."

Fig. 1. Boucher-Butcher genealogy substitution for Sarah Boucher.

Mrs. Best's given name is spelled "Louisa" in the baptismal records of her children, in the rate books of 3 Fountain Court (1839-44) and in the 1841 census; it appears as "Louisa" in the transcripts of the will of Henry Banes (1826) and its proving (1829). Probably the correct spelling is "Louisa" as in the name of her daughter Charlotte Louisa. Louisa's age is derived from the census of summer 1841 (reported by Angus Whitehead, "I also beg Mr. Blake's acceptance of my wearing apparel...", *Blake* 39.2 [fall 2005]: 90, 91) in which she is said to be 50 years old and "ind." (i.e., of independent means). The 1841 census identifies Thomas and Richard Best as artists.

P. 67


P. 246

Cromek industriously touted Blake's designs for Blair's *Grave*. He took them on a tour which included Edinburgh and arranged for a puff in the *Scots Magazine* for July 1807, quoted in David Groves, "'Great and Singular Genius': Further References to Blake (and Cromek) in the *Scots Magazine*," *Blake* 39.1 (summer 2005): 47.

The statement in the notice that "Mr. Cromek ... proposes to engrave them" means "proposes to have them engraved," for in May 1807 Cromek wrote to Blake about "Mr Schiavonetti ... etching a plate" for *The Grave*, and on 21 July 1807 Schiavonetti wrote to Cromek about engraving "the last judgment." The "beautiful painting of the procession of Chaucer's pilgrims" which Cromek exhibited was Stothard's, not Blake's.

P. 264

In September 1808, an advertisement appeared among a list of "New Works Published in Edinburgh" in the *Scots Magazine* 70 (1808): 683: "Illustrations of Blair's Grave, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions of William Blake, 4to. 2l. 12s. 6d." And a long, generous review appeared in the *Scots Magazine* for November 1808 (BR 2 [1808]: 274-75).

P. 386


P. 387

William Hazlitt’s essay "On the Old Age of Artists" (excerpt quoted in *BR* 2 [1823]: 446-47) was originally published in 1823; see "William Blake and His Circle," *Blake* 40.1 (summer 2006): 27.

P. 388

Sarah Banes, the sister and landlady of Catherine Blake, died in March 1824. She had been the "sole Executrix and Legatee named in the ... former Will" of her husband Henry Banes.5

4. Reported by David Groves (see article under entry for p. 246).
5. Information about the death of Sarah Banes derives from the authentication (6 Feb. 1829) of the will (9 Dec. 1826) of Henry Banes reproduced in Angus Whitehead, "I also beg Mr. Blake's acceptance of my wearing apparel...," *Blake* 39.2 (fall 2005): 84-85.
After "Purgatorio, and Paradiso" add:

There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for Job (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante plates (11,209 g) was more than that of the 22 plates for Job (10,516 g), the cost is likely to have been more than that for Job (£3.11.7, not counting 2 plates unaccounted for).

P. 418
Footnote to "he fetched the porter for dinner himself, from the house at the corner of the Strand."**

P. 418
Letter of 25 November 1825 recorded in "William Blake and His Circle," Blake 39.1 (summer 2005): 32-33; for "Banes may well have lived in the same building" substitute:

Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blake's exhibition room, which was 19' x 13'6". Anthony Dyson estimates that a star-wheel press like Blake's would require a clear space "at least" 14' x 14'. After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

P. 428
Footnote to Crabb Robinson, "He thinks all men partake of it [the faculty of Vision]—but it is lost by not being cultiv'."**

P. 429
In "first printed in the Memoirs of Thomas Hollis," delete "first" and, for "but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible to say with confidence either that they are by William Blake or that they are not by Cipriani," substitute:

However, the etching of the bust of Milton in The Memoirs of Thomas Hollis (1780) is identical to copies given away by Hollis in 1762 and 1765: neither Blake nor any one else altered Cipriani's etched bust of Milton between 1762 and 1780.

Pp. 446-47
Omit the Hazlitt references, which originally appeared in September 1823.

P. 453
The lawyer Henry Crabb Robinson called on Blake on 7 December 1826 to talk about the recent death of John Flaxman. Perhaps this stimulated Blake's brother-in-law Henry Banes to draw up his will two days later, replacing that in which he had named his wife Sarah (d. 1824) as his sole heir and executrix. In the new will of 9 December 1826, Henry Banes wrote:

I give & bequeath to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20 in lawful money of Great Britain .I also beg Mr Blake's acceptance of my wearing apparel,—I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate10 & (pictures [what is worth her acceptance del]) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whole and sole use or disposal I also constitute and appoint the said Louiza Best my sole Executrix of this my last Will and Testament—H. Banes Dec 9th 1826 Witness John Barrow11

No other beneficiary is named. His property therefore went to his sister-in-law Catherine Blake, his brother-in-law William Blake, and his daughter Louisa Best, though their relationships to him are not specified.12

Did the pictures include any by his brother-in-law William Blake? And were the watch and clock made by his son-in-law Richard Best, watch finisher?


10. The clerical transcription of the will dutifully reproduces as an interlineation the phrase "I also beg Mr Blake's acceptance of my wearing apparel," but the phrase "& silver plate" is not so distinguished, though the authenticating document remarks "the interlining of the words 'I also beg M' Blake's acceptance of my wearing apparel' between the 10th and 11th lines and the words ' & silver plate['] between the 13th and 14th lines."

11. The will is reproduced in Angus Whitehead, "I also beg Mr Blake's acceptance of my wearing apparel...", Blake 29.2 (fall 2005): 84-85.

12. The relationship of Henry Banes to Louisa Best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan. 1829.

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The specification that the bequests to Louisa Best were “for her whole and sole use” was to ensure that they did not pass to the control of her husband, as they would otherwise have been done by law and convention.

The bequest to Blake of Banes’ “wearing apparel” suggests that they were similar in size (Blake was 5’6” tall and sturdy) and that for reasons of size or affection Banes preferred that his clothes should go to Blake rather than to his son-in-law Richard Best.

P. 457fn
To the record of the burial of James Blake from Bunhill Fields Indexes in Somerset House add:

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido’s excellent “William Blake’s Final Resting Place” [2005] 96, 98), “James Blake [Age] 71 years [was brought from] 7 Cirencester Place [and buried in a grave] 11 feet [deep] [E&W] 52.53 [N&S] 62.” This adds the house number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

P. 464
Footnote to George Richmond’s letter to Samuel Palmer of 15 August 1827.

P. 493

20 January 1829

Henry Banes, Catherine’s brother-in-law, died on 20 January 1829, and his will was authenticated on 6 February by his daughter Louisa Best and her son Thomas. By its terms (see 9 December 1826), Catherine Blake was to inherit “half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20.” The “wearing apparel” bequeathed to Blake probably stayed with Louisa Best, for her husband or sons—her firstborn, Charles, would have been 23 in February 1829. The furniture Catherine did not much need, as she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Banes in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake’s “The Characters of Spenser’s Fairie Queene” in August 1829 and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists’ General Benevolent Association should be withdrawn, and some time “after Blake’s death” she returned the “gift of £100” sent her by Princess Sophia.

P. 504
For the review in the Sheffield Iris for 9 February 1830 of Cunningham’s Lives (1830) with its account of Blake, see David Groves, “Blake and the Sheffield Iris,” Blake 39.3 (winter 2005-06): 125.

It is striking that the same two paragraphs about Blake’s courtship and marriage are quoted in this review and in the Athenaeum (6 Feb. 1830), London Literary Gazette (6 Feb. 1830), Edinburgh Literary Gazette (13 Feb. 1830), Edinburgh Literary Journal (20 Feb. 1830), Fraser’s Magazine (March 1830), and New Jerusalem Magazine (Jan. 1832).

P. 534
Correct the entry in Linnell’s journal for “Friday 3rd [August]” 1830 to “Friday 3rd [September]” and omit the duplicate entry for Friday 3 September 1830.

P. 570
Footnote to “Kitty, I better love thee.”

P. 625
Footnote to J. T. Smith, “lighting the fire.”

17. BR (2) 498.
18. BR (2) 501-02.
19. Seymour Kirkup reported by Swinburne (1868); see BR (2) 462-63.
20. The entry is correctly dated but only approximately transcribed by John Linnell, Jr., as given in Blake Records (1969) 401. In Linnell’s original journal, discovered by GEB in 1970, the dates are mostly implied rather than explicit, and I misinterpreted the implied month as Aug. in BR (2). In 1830, 3 Aug. was a Tuesday and 3 Sept., a Friday.

The error was pointed out by Angus Whitehead, “I also beg Mr Blakes acceptance of my wearing apparel’ ...,” Blake 39.2 (fall 2005): 88n58.

21. In his copy of Gilchrist (1863), 2:6, George Richmond underlined the word “Kitty” and annotated it in the margin: “His good Wifes name.” Angus Whitehead, “But, Kitty, I better love thee; George Richmond’s Annotation to ‘Song I love the jocund dance!’ in Volume II of Gilchrist’s Life of William Blake (1863),” Blake Journal no. 9 (2005): 97-97, reproduces the page and argues that “Kitty” is Catherine Boucher whom Blake married in 1782, even though, according to the Advertisement to Poetical Sketches (1783) in which the poem appears, since “his twentieth year” (1777) Blake had not had “the leisure requisite to ... revis[e] ... these sheets.”

22. By this passage in his copy of Gilchrist (1:315), George Richmond wrote: “I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience[,] I G R.” For Catherine’s drawing of “something she saw in the fire,” see BR (2) 608fn.
Footnote to Blake “was buried in Bunhill-fields, ... at the distance of about twenty-five feet from the north wall.”

Footnote to Crabb Robinson’s report of 13 June 1826, “He was as wild as ever.”

Under “28 Broad Street” at the beginning of the bottom paragraph, add:

“Blake, James, and Son, Hosiers and Haberdashers, Carnaby-market” appears in William Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1784 (1784), and next year, after the death of the elder James Blake, “Blake, James, Haberdasher, 28, Broad-str. Carnaby-Market” appears in Bailey’s (1785).

Under “27 Broad Street” add at end:

“Blake and Parker, Print-sellers, 27, ditto [i.e., Broad-Str. Carnaby-Market]” are listed with James Blake, 28 Broad Street, in William Bailey, Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785 (London: dedication dated June 1785) 32.

To end of “29 Broad Street” add:

“Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market” is listed in William Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785 (London: dedication dated June 1785) 144; he may have been a sitting tenant when Blake’s brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan. 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-88), 29, Broad Street (1779-88); 85, New Bond Street (or New Broad Street) (1789-99), but trading as William Horncastle (1794-99).

Footnote to Crabbe Robinson’s report of 13 June 1826, “He was as wild as ever.”

Under “17 South Molton Street,” for “There were other lodgers in the house as well, including ‘our Kind & attentive fellow inhabitant, the young & very amiable M” Enoch, who gave my wife all the attention that a daughter could pay to a mother” until Blake’s return from his trial on 14 January 1804, read:

Soon after the Blakes moved into 17 South Molton Street in the autumn of 1803, they formed a close friendship with their landlord William Enoch, who probably lived above his ground-floor tailor shop, and with his twenty-one year old wife Mary (née Naylor) and presumably with their son William (born 1801). When Blake went to Chichester for his trial for sedition in January 1804, his wife was prostrated with worry and “near the Gate of Death as was supposed by our Kind & attentive fellow inhabitant, the young & very amiable M” Enoch, who gave my wife all the attention that a daughter could pay to a mother,” as Blake reported in his letter of 14 January 1804 on his triumphant return, a free man.

Under “Cirencester Place” for James Blake, for “Cirencester Place” three times read “7 Cirencester Place,” and at the end add “John Linnell had a house at 6 Cirencester Place.”

Under “3 Fountain Court,” for “the rooms were small and dark,” delete “small and” and add a paragraph after “the radiance of their occupants”:

The Blakes had “the most spacious rooms in the house.” The front room, which Blake used to exhibit his pictures and probably to house his press, was 19’ x 13’6”, and the back room leading from it, where the Blakes slept, cooked, and worked, was 12’ x 13’9”.

The Poor Rates were paid by Henry Baines in 1803-22, 1826-28, by Mary Baines in 1823, and by both in 1824-25.

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Richard Best paid the rates from 1829 to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as ratepayer by William Walker.

P. 752
Footnote § describing Fountain Court, add at the end:
The building "was finally demolished c1902" (Angus Whitehead, "William Blake's Last Residence...", British Art Journal 6.1 [2005] 29).

P. 753
After "bar of gold" add:
Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (1: 305) on the page where the description of Fountain Court begins.

"Blake's fellow lodgers [who] were humble but respectable" presumably include his wife's niece Louisa Best and her family. Louisa Best may well have been the "humble female neighbour" who was Catherine's "only other companion" when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said "That is heaven," may have been his wife's grandnephews and grandnieces.

John Barrow (1757-1838) the artist and printseller (e.g., of Blake's "Mrs Q" [1820]) lived at 3 Fountain Court at least in 1831-38. Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

P. 754
For information on the Banes and Best families and on John Barrow, residents of the apartments at 3 Fountain Court, Strand, while the Blakes lived there in 1821-27, see fig. 1 and the entries for pp. 418, 439, 453, 493, 751 and 753 above.

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St. Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.

80, 82, 90. "Mary" Banes may refer to Henry's wife Sarah; however, since Sarah died in 1824, this suggests that the 1825 record was in error, mechanically repeating the entry for the previous year.
29. BR (2) 751fn.
30. Gilchrist (1863) 308 (one hopes based on Samuel Palmer) in BR (2) 752.
31. The entries for John Barrow in the exhibitions of the Royal Academy for 1831, 1835, and 1836 and for the Society of British Artists in 1832 and 1836 give his address as Fountain Court, and Robson's London Directory (London: William Robson, 1832) gives it at 3 Fountain Court, (Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel ...", Blake 39.2 [fall 2005]: 92n87). John Barrow of 3 Fountain Court, age 81, was buried at St. Clement Danes on 25 March 1838 (Whitehead 92n91).
32. See Angus Whitehead, "I also beg Mr Blake's acceptance of my wearing apparel ...", Blake 39.2 [fall 2005]: 82, 90n75.

P. 755
Under "Lisson Grove":
Catherine Blake lived with Tatham from April 1828 until she removed to Upper Charlotte Street by 11 April 1829 (not "early 1830").

P. 778
Catherine Blake was bequeathed £20 in February 1829 in the will of her brother-in-law Henry Banes.

P. 804
To footnote § add:
See 25 March 1823.

P. 811
Payments to Catherine 1827-31
1829 from Will of Henry Banes £20.0.0
1827-31 £224.15.0
1782-1831 £2,043.19.5

P. 839
For "Eight engravings by W.S. Blake (1798-1809) are known," read:
Twenty-five engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards.33


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