

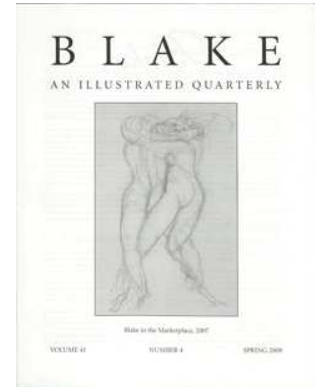
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C O R R E C T I O N

Correction to “The Last Judgment by ‘B. Blake’”

Morton D. Paley

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a. *Professor Loretta Innocenti*, Venice, Italy. Printed in black ink (possibly with a slight greenish hue) on a card pasted into a copy of George Cumberland, Jr., *Bristol Beauties 1848*. This work is "a made-up volume of works by George Cumberland (Jr.) printed at various times (dated 1847, 1849, 1850, 1851, 1852, 1858, 1860) with different paginations; the engraved titlepage applies only to the first 15 pages" (G. E. Bentley, Jr., *A Bibliography of George Cumberland* [New York: Garland Publishing, 1975] 34). According to its owner, "the book has an autograph dedication and is signed G. C. [George Cumberland, Jr.?] on the front page." No provenance information. Its card support and bibliographic context indicate that this impression was probably pulled before most of those on thinner papers in black and brown inks. On consignment with John Windle by Oct. 2007.

b. *Joyce Passaro*, Kingston, New York. Printed in black ink on laid paper, size of sheet unknown. Acquired at auction by Passaro early in 2007 as part of a collection of bookplates from the estate of George Viner, New York. Accompanied by manuscript notes by Viner about the pl.

Pp. 125-31, "Morning Amusement" and "Evening Amusement," after Watteau. See under Separate Plates and Plates in Series, above.

William Blake's Commercial Book Illustrations

Pp. 64-65, Hunter, *Historical Journal*, 1793. For a c. 1794 version of the design pictured in Blake's pl., dated Nov. 1792 in the imprint, see Baldwyn, the third entry under Interesting Blakeana, above. Another version of this design, "Drawn [i.e., engraved?] from a Sketch taken on the Spot" and signed by "Goldar" (John Goldar, 1729-95) as the engraver, appears in Michael Adams, *The New Royal Geographical Magazine* (London: Alexander Hogg, [c. 1793]), facing p. 9. The Goldar pl., titled "Man, Woman and Children of New South Wales," may have been engraved some years before its publication in Adams's book. The pls. in the Baldwyn and Adams vols. have a horizontal format and are much closer to each other than to Blake's pl. One of these 2 horizontal pls. is probably a copy of the other.

C O R R I G E N D U M

In my note on Benjamin Blake, the landscape artist whom the Royal Academy exhibition catalogue of 1808 mistakenly credits with *The Vision of the Last Judgment* (Blake 41.3 [winter 2007-08]: 135), I wrote that this mistake has been silently corrected by scholars. G. E. Bentley, Jr., notes that it is explicitly corrected in his *Blake Records*, 2nd ed., 250fn. — Morton D. Paley

R E V I E W S

Tracy Chevalier. *Burning Bright*. London: HarperCollins; New York: Dutton-Penguin, 2007. 311 pp. £15.99/\$24.95, hardcover; £7.99/\$14.00, paperback (2008).

Reviewed by Grant F. Scott

TRACY Chevalier is best known for *Girl with a Pearl Earring* (1999), an ekphrastic novel based on Vermeer's famous portrait that was adapted into a modestly successful film a few years ago. The novel became a bestseller for its convincing depiction of seventeenth-century Delft and its winsome protagonist, a young girl who works as a servant in the Vermeer household and eventually becomes the painter's apprentice and model. A lot of the book trades in the soft eroticism of the central encounter, the innocent wide-eyed maid initiated in the ways of love and art by the experienced painter. But there is something to be said for Chevalier's evocation of Vermeer's aesthetic, her instinct for reflecting in prose the stillness and simplicity of his paintings. The transparency of her language ideally suits the pure stream of light bathing his solitary female subjects from every window. And the keen verbal sketches of the paintings effectively convey the spirit of Vermeer's art.

Unfortunately this is not the case with William Blake, who figures much less prominently in *Burning Bright*. In spite of publicity claims that the novel "tells the tale of an artistic genius and the lives around him as he writes his famous *Songs of Innocence and Experience* [sic]," it is the fictive Kellaway and Butterfield families who take center stage, Blake who flickers dimly in the margins. The protagonists are a pair of 12-year-olds: Jem Kellaway, who travels to London from Dorsetshire with his family, and Maggie Butterfield, a street urchin who lives in the city. Jem is the innocent country boy who spends a lot of the novel blushing and gaping, Maggie the experienced girl with a "hard, shrewd veneer" (65) who knows the back lanes of Lambeth and conceals a dark secret. Philip Astley employs Jem's father as a carpenter in his famous circus and secures the family a room in no. 12 Hercules Buildings, next door to William and Catherine Blake. The novel thus opens showing the two contrary states of the human soul, but like the volume of poetry it adapts and broadly interprets it gradually blurs the boundaries between them. Jem gains experience, Maggie softens into innocence as both children verge toward "the middle" in their journey toward adulthood. In a symbolic moment sure to delight eighth-grade readers, Blake gives Maggie a gift of *Songs of Innocence* and *Songs of Experience*. One volume is for Jem, but she forgets which one: "Well, I mixed 'em up in my pocket. I don't know which is yours and which mine" (306).