William Blake and His Circle: A Checklist of Publications and Discoveries in 2007

G. E. Bentley, Jr.

Blake/An Illustrated Quarterly, Volume 42, Issue 1, Summer 2008, pp. 4-48
ARTICLE

William Blake and His Circle: A Checklist of Publications and Discoveries in 2007

By G. E. Bentley, Jr.

With the Assistance of Hikari Sato for Japanese Publications

Blake Publications and Discoveries in 2007

As I was walking among the fires of hell, or rather the University of Toronto Library reference room stacks, delighted with the enjoyments of Genius, which to undergraduates look like torment and insanity, I tried to collect some of their Proverbs from Aristotle's Analytics, or rather from Dissertation Abstracts International. But DAI had gone walkabout.

How can an elephantine mass like DAI, many scores of volumes, go missing? They couldn't have gone far. I cast about in the neighborhood where they were last seen—and bumped into the Guide to Indian Periodical Literature for 1964 to 2007. So that's where all those Indian scholars have been lurking all these years!

Some of the Indian Blake scholars are well known, such as Piloo Nanavutty and A. A. Ansari, but most are entirely unrecorded in Blake literature in the west.

And the journals too are unfamiliar. Aligarh Critical Miscellany and Aligarh Journal of English Studies, both edited by Ansari, are well enough known—even in the University of Toronto Library—and the Times of India is of course familiar to anyone who has lived in India. But most of the rest are entirely new to me: Bulletin of the Ramakrishna Mission Institute of Culture, Prabuddha Bharata, Journal of the University of the Maharaja Sayajirao University of Baroda. And many journals have titles which do not hint that they are Indian, such as Journal of Literature and Aesthetics (Kerala) and Theosophist (Madras) and Literary Criterion (Mysore) and Thought. What a treasure house, a bibliographer's Tom Tiddler's ground, picking up gold and silver at every turn of the page.

And cheek by jowl with the Guide to Indian Periodical Literature were hundreds of volumes of encyclopedias which I'd never seen before, in Portuguese and Swedish and Turkish and Italian and German. I think they must have been resurrected from the stacks where they had been snoozing quietly and inoffensively. I only looked at encyclopedias of more than 20 volumes and in scripts I could read—those in Arabic and Hebrew are still undisturbed in their comfortable dust—but I was astonished by how many there were and how many of them had heard of William Blake.

But I never did find DAI. I think it's become virtual.

The foreign languages of Blake scholarship recorded here are Dutch (3), Flemish (6), French (5), German (7), Hungarian (4), Italian (6), Japanese (19—plus 6 essays in English in Japanese journals), Korean (4), Polish (1), Portuguese (1), Romanian (1), Russian (1), Spanish (6), Swedish (2), and Turkish (1).

There are 19 doctoral dissertations recorded here from the universities of California (Santa Barbara), Duke, Emory, Glasgow, Leicester, Ohio State, Oxford, Rochester, Seoul, State University of New York (Binghamton, Buffalo [2]), Tennessee, Tulsa, Ulster, Universidad Complutense de Madrid, Vanderbilt, Warwick, and Washington. Dissertations from outside North America and Britain are probably seriously underrepresented here, particularly those from Japan and Korea.

New Journals with Blake Essays

In dutifully checking for new Blake books in WorldCat, I discovered that it has a separate listing of essays. There were 613 essays listed on William Blake, many of which have not been recorded before. Numbers of these essays are for William Blakes who have nothing to do with the poet, such as a resident of Tulsa, Oklahoma, and a settler in the Transvaal.

However, a couple of score of the WorldCat essays are about William Blake the poet-artist. I was chagrined to find so many which had been previously overlooked but relieved to observe that many of them are in journals which had never before carried an article on Blake and are improbable as lodgings for a poet or a painter.


Notice how many of these newly recorded journals are concerned with medicine or with psychiatry. Plainly the nets cast for Blake studies have missed a rich—or fairly rich—hunting ground.

There were extensive public celebrations of Blake's anniversary. Probably the most lastingly notable of these were two editions of Jerusalem published on the same day, Blake's 250th birthday.
Blake's Writings

The most exciting Blake discovery of the year was of eight previously unknown versions of color prints finished in watercolors, with prints from The Book of Thel, The Marriage of Heaven and Hell, and The First Book of Urizen. With them are 13 otherwise unknown lines of text by Blake, including "Who shall set the Prisoners Free" on Marriage pl. 16 and "Fearless tho in Pain I travel on" on Urizen pl. 23. Neither phrase appears in Blake's other surviving works.

They probably came from "A Small Book of Designs" copy B. Copy A has 23 prints, including Marriage pl. 16 and Urizen pl. 23, with no inscriptions. Copy B, as we previously knew it, had 11 prints (lacking Marriage pl. 16 and Urizen pl. 23). The newly discovered prints were probably printed, like the rest of the Small Book, about 1796; copy A was "Printed for M' Humphry ... a selection from the different Books of Such as could be Printed without the Writing," as Blake wrote to Dawson Turner on 9 June 1818.

Apparently the newly discovered prints passed at Catherine Blake's death in 1831 to Frederick Tatham and then disappeared from public view, their very existence unknown, until they reappeared in London in 2007 and were exhibited at the Tate November 2007-June 2008.

Two original works by Blake changed hands under mysterious circumstances in 2007. Songs of Innocence (Y), which had been recorded as "on permanent deposit" in the Wallraf-Richartz-Museum in Cologne since 1978 (BBS p. 120), turned out to have had only a temporary residence there. The prints were withdrawn by the family of the donor/lender, and half(!) of them were sold in 2007 to two different collectors. Such separation of works which Blake intended to keep together is deplorable. The only plausible explanation for it which I can find is greed.

Even more mysterious, though not so deplorable—indeed, not at all deplorable—is the apparent sale of Visions of the Daughters of Albion (N) by an unidentified vendor, presumably the descendants of the Whitney family which once owned it, to an unidentified collection for more than $2,000,000. The price, vendor, buyer, and indeed the identity of the work sold are merely rumors circulating in the book world. Large prices expedite the circulation of such rumors.

W. H. Stevenson's venerable Longman edition of The Poems of William Blake, first issued in 1971, has been revised with all its old major virtues—BB says it "is extremely valuable for Stevenson's voluminous annotations presenting 'essential details of fact and background.'" Major changes were made in the second edition of 1989 (BBS p. 161), and in the third edition (2007) the headnotes and footnotes, "the heart and lungs of the edition," have been "scoured," "revised," and "rewritten"; they are humane, learned, and crucially informative. This and the Norton edition of Blake, edited by M. L. Johnson and John E. Grant and now revised and reissued, are the best comprehensive editions for the general reader, with a great deal of value for the most sophisticated scholars and critics.

Blake's Art

One of the more startling discoveries about Blake's art recorded here was in fact made as long ago as 1930. Blake's designs surrounding and indeed penetrating his text have long been compared to the techniques of medieval book illuminators, and occasionally attempts have been made to show that Blake was consciously imitating such works. But before 1930, and indeed after 1930, no one had argued that Blake himself actually made illuminations for medieval manuscripts or that he incorporated such illuminations literally into his own works. In the Enciclopedia italiana di scienze, lettere ed arti (1930), Ernest de Selincourt not only argues that Blake's words can no more be separated from his designs than the perfume can be separated from the rose, but he reproduces a medieval illuminated page which served as the "Frontespizio del The Book of The" (see illus. 1). This is an astonishing discovery.

On the other hand, perhaps de Selincourt was as surprised to find this illustration to his article as I was.

Catalogues and Bibliographies of Blake

Tate Britain has an online catalogue, with reproductions, of its 168 Blakes.

The most spectacular exhibition (August-November 2007) and catalogue were those of Dante Rediscovered at the Wordsworth Trust's Dove Cottage. The catalogue, by David Bindman, Stephen Hebron, and Michael O'Neill, is very handsome, and both exhibition and catalogue were impressive. Of course Blake's watercolors were among the most spectacular works exhibited.

In the long run, the exhibition of the newly discovered prints from Small Book of Designs (B) will prove to be more important, but alas! there was no catalogue, and for full details we will have to wait for the study of the new prints by Robin Hamlyn and Martin Butlin.

Sotheby's is at it again. Not content with having dispersed to the four winds the 19 watercolors for Blair's Grave which had been kept together from 1805 to 2 May 2006, in 2007 they dispersed plates from Songs of Innocence (Y) which had probably been kept together even longer. Of course Sotheby's is merely the agent; the true cultural vandals are the owners. The owners are legally entitled to do as they like with their treasures—to bind them lovingly, to break them up, to burn them. But one would like to think of the integrity of a book or a suite of drawings as being like the integrity of a statue. The Vandals who carried off and dismembered Greek and Roman statues apparently didn't know any better, but their ignorance does not make them more lovable. How wonderful it would be to have the Venus de Milo with arms or all the Blair drawings reunited.
One hopes that the newly discovered prints from the Small Book of Designs (B), which have been together for over two centuries, will go to a suitable home, like the Tate, rather than falling into the dismembering hands of Sotheby’s.

Criticism, Biography, and Scholarly Studies


<table>
<thead>
<tr>
<th>Record for</th>
<th>Books, including Editions and Catalogues</th>
<th>Essays</th>
<th>Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>1992-93</td>
<td>54</td>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td>1994</td>
<td>50</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>1995</td>
<td>56</td>
<td>22</td>
<td>12</td>
</tr>
<tr>
<td>1996</td>
<td>37</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>1997</td>
<td>75</td>
<td>29</td>
<td>11</td>
</tr>
<tr>
<td>1998</td>
<td>69</td>
<td>32</td>
<td>6</td>
</tr>
<tr>
<td>1999</td>
<td>46</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>2000</td>
<td>73</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>2001</td>
<td>57</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>2002</td>
<td>52</td>
<td>26</td>
<td>6</td>
</tr>
<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>110</td>
<td>48</td>
<td>11</td>
</tr>
<tr>
<td>2007</td>
<td>84</td>
<td>45</td>
<td>17</td>
</tr>
<tr>
<td>Totals</td>
<td>887</td>
<td>344</td>
<td>141</td>
</tr>
</tbody>
</table>

Two workhorses of Blake scholarship continue to labor in the vineyard: Robert N. Essick’s “Blake in the Marketplace, 2006” and G. E. Bentley, Jr.’s “William Blake and His Circle” for 2006. The former is by far the more exciting, recording sales in the millions of dollars, the appearance of previously unknown works, and the rumors that fuel the marketplace. Sometimes rumor is all we have, as with the hypothetical sale for over $2,000,000 of Visions of the Daughters of Albion (N) by an unknown (but suspected) vendor to an unknown (but suspected) collector. In more prosaic cases we have passionate collectors competing with one another, as when prints from Songs of Innocence (Y) were sold to Essick and Alan Parker, in each case the rival being the underbidder. For all the works offered for sale, piquancy is added to the account by the knowledge that Essick himself is likely to compete for any important work.

Most of the really interesting items in “William Blake and His Circle” were first recorded in “Blake in the Marketplace.” But in “William Blake and His Circle” one can find most of the scholarship concerned with Blake, both current and retrospective. With each issue, I think I have recorded all the work on Blake to date, and every year I find scores of works published in previous years which had not been recorded. Sometimes the new works are in unfamiliar languages, such as Polish and Turkish, sometimes they are in journals one would not ordinarily associate with Blake, such as Clinical Chemistry and Laboratory Medicine, and sometimes they are published in countries sparsely represented before, such as India. The record in “William Blake and His Circle” is far from complete, but it is far more comprehensive than can be found elsewhere.

Two particularly rewarding books about Blake were published in 2007. The first is Martin Myrone’s The Blake Book in the new Tate series of Essential Artists. Myrone sets out to place Blake in his artistic context and succeeds admirably. His method is to summarize the best scholarship rather than to expand that scholarship himself. However, he indulges himself in a little speculation about the relationship between Blake’s designs surrounding his poetical texts and the then-current fashion for needlework samplers. This is an original insight well worth pursuing.

A more original work is Robert Rix’s William Blake and the Cultures of Radical Christianity. Rix has read a great many ill-known religious works by Blake’s contemporaries, and he shows “the close integration [in the 1790s] of religious radicalism with socio-political ideas” (4). “Blake’s antiman and enthusiast ideas were ... conceived in reaction to public debates” (25). Blake’s reference in his annotations to Swedenborg’s Divine Love and Divine Wisdom (1788) 429 to what “was asserted in the Society” was almost certainly written before April 1789, after which time the standard reference was to the Church rather than the Society (Rix 49). Rix points out that “it was their [Swedenborgians’] close ties to international Masonry that attracted the most hostile commentaries” (85). The passage in Marriage about the man who “carried a monkey about for a shew” alludes to the religious impostors referred to by Swedenborg who “carry ... Apes, cloathed like Men, ... on Horseback, through a City, and puff them off as Noblemen, of ancient and honourable Extractions” (Rix 123). And in passing he remarks that “Blake’s writings show no tell-tale signs of the more distinctive traits of Moravian practice” (8), despite the fact that Blake’s mother was, for a time before his birth, a Moravian.

For a digital agnostic like myself, the most wonderful “virtual” book on Blake recorded this year—indeed the only “virtual” book on Blake this year—is Digital Designs on Blake, ed. Ron Broglio (2005). Its “MOO Space” and “MOOs and Blake’s Milton” are irresistible involuntary invitations to frivoly. 3

Eugenie Freed’s essay in Women Reading William Blake, ed. Helen Bruder, on “Blake’s Golden Chapel” poem from the Note-

1. Records for, say, 1992-93 were published in Blake in the succeeding year, say 1994, and include newly noticed works published in previous years.

2. The books include reprints.

3. It’s like Old McDonald’s Farm, with “here a MOO, there a MOO, everywhere a MOO-MOO”—a cheap witticism debased to a footnote.
book, is very ingenious and rewarding. The serpent who forced open the doors of the chapel of gold and at the altar "Vomit[ed] his poison out / On the bread & on the wine" is taken to refer to the proposal that Swedenborg's newly founded New Jerusalem Church should have ordained priests. The vigor of Blake's response leaves little doubt as to which side he was on.

In the same collection appears Mary Lynn Johnson's learned essay on "Blake's Mary and Martha on the Mount of Olives: Questions on the Watercolour Illustrations of the Gospels." Impressive biblical scholarship is brought to bear most fruitfully, particularly upon Blake's watercolor of "The Hymn of Christ and the Apostles."

A third very rewarding essay in the volume is Heather O'Donoghue's learned and persuasive "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books," which shows how eighteenth-century "representations of Valkyries and sibyls" reappear in Blake's work.

One of the most original and rewarding essays is Hisao Ishizuka's study of Blake and Enlightenment "fibre medicine," a worthy sequel to his analysis of Thel's "green sickness." He demonstrates that in Blake's works fibres are the basic elements not only of the body but of life: "Why wilt thou Examine every little fibre of my soul?[""] (Vala p. 4, l. 30, Jerusalem pl. 22, l. 20). There are "fibres of life" (Jerusalem pl. 90, l. 22), "fibres of love" (Jerusalem pl. 4, l. 8), and even "fibres of Brotherhood" (Jerusalem pl. 30, l. 18, pl. 88, l. 14). The fibrous basis of Blake's living universe derives from Enlightenment medicine characterized by "a spiritualized trend of Swedenborg's idea of a divine organ." (87).

Karen Mulhallen's meticulously scholarly review in Blake of the Folio Society reproductions of Blake's watercolors for Young's Night Thoughts is an important independent contribution to scholarship. I had taken the Folio Society work to be a real facsimile of Blake's watercolors. However, Mulhallen compared the huge Folio Society volumes with Blake's 537 watercolors in the British Museum Department of Prints and Drawings, and her conclusions from the comparisons are very disconcerting. "I found remarkable variations as to accuracy of color in the Folio edition throughout the series. Some designs seem precise, others in coloring almost unrecognizable" (89).

The Department of Prints and Drawings reported to me that the British Museum itself had done the photography, but the Folio Society came in and checked proofs against the originals. Perhaps it is impossible to expect a check of every single page—certainly that was not done.... Scene after scene, page after page, has erased pencil marks, figures, scenes, and possible changes, and has rendered the whole inaccessible. I had taken the Folio Society reproduction to be a real facsimile. However, Mulhallen compares the huge Folio Society volumes with Blake's 537 watercolors in the British Museum Department of Prints and Drawings, and her conclusions from the comparisons are very disconcerting. "I found remarkable variations as to accuracy of color in the Folio edition throughout the series. Some designs seem precise, others in coloring almost unrecognizable" (89).

The essays by Mark Crosby (""The sweetest spot on earth": Reconstructing Blake's Cottage at Felpham Sussex") and Angus Whitehead (""The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice") in the British Art Journal are densely factual and rewarding.

The most lasting valuable essay on Blake published in 2007 will prove to be Joseph Viscomi's "Blake's Annum Mirabile: The Productions of 1795" in Blake, a sequel to his "Blake's Virtual Designs and Reconstruction of The Song of Los: Romanticism on the Net" (2006). The essay is important because it deals with the fundamental units of Blake's art. In it he demonstrates, with characteristic Viscomian flair, that:

1. The Song of Los pls. 3-4 and 6-7, bearing the text of the poem, are each etched on one piece of copper, wider than it is high and therefore unsuitable for book production. They were printed by masking half the plate at a time. The "virtual" reproduction of pls. 3-4 shows at the join a butterfly which is cut in half and therefore unidentifiable in the separate, unmasking prints. Apparently "Blake reconstructed the text plates to salvage an experiment about which he had changed his mind" (60). And he argues that the full-page designs of The Song of Los (pls. 1-2, 5, 8) are printed from millboard, not from copper as had previously been assumed.

2. Tatham told Gilchrist that in his color prints Blake "painted roughly and quickly, so that no colour would have time to dry" (BR[2] 48). On the contrary, says Viscomi, "Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors" (61).

3. The great color print of "God Judging Adam" is almost identical in size with "Satan Exulting over Eve" and "Elohim Creating Adam," suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time" (65).

4. The plate sizes suggest that The Book of Los pls. 3-2/4-5 were etched on one side of a piece of copper and The Book of Ahania pls. 4-3/6-5 on another (69).

5. The peculiar sizes of the small color print of "Pity" (Butlin #313), the color print of "Albion Rose," and of The Book of Ahania and The Book of Los suggest that they are cut from millboard or "paste-board" (BR[2] 48fn), but Viscomi argues (72) that "the faintly embossed lines in the horse's hind legs, tail, and front leg, and at the head of the supine figure" indicate that "small pity is from a copper plate.

6. Probably "the first statement of the fibre theory" is in James Keill, The Anatomy of the Human Body Abridged (1698); "all the Parts are made up of Threads, or Fibres" (Ishizuka [2006] 74).

She also remarks that "the series ... contains a real portrait gallery of Blake's time, including Pitt and Fox, the king and the prince regent, and even Napoleon [and Blake himself]." I hope that we may see such methods and conclusions laid out at large in the near future.

The essays by Mark Crosby (""The sweetest spot on earth": Reconstructing Blake's Cottage at Felpham Sussex") and Angus Whitehead (""The Arlington Court Picture: A Surviving Example of William Blake's Framing Practice") in the British Art Journal are densely factual and rewarding.

The most lasting valuable essay on Blake published in 2007 will prove to be Joseph Viscomi's "Blake's Annum Mirabile: The Productions of 1795" in Blake, a sequel to his "Blake's Virtual Designs and Reconstruction of The Song of Los: Romanticism on the Net" (2006). The essay is important because it deals with the fundamental units of Blake's art. In it he demonstrates, with characteristic Viscomian flair, that:

1. The Song of Los pls. 3-4 and 6-7, bearing the text of the poem, are each etched on one piece of copper, wider than it is high and therefore unsuitable for book production. They were printed by masking half the plate at a time. The "virtual" reproduction of pls. 3-4 shows at the join a butterfly which is cut in half and therefore unidentifiable in the separate, masked prints. Apparently "Blake reconstructed the text plates to salvage an experiment about which he had changed his mind" (60). And he argues that the full-page designs of The Song of Los (pls. 1-2, 5, 8) are printed from millboard, not from copper as had previously been assumed.

2. Tatham told Gilchrist that in his color prints Blake "painted roughly and quickly, so that no colour would have time to dry" (BR[2] 48). On the contrary, says Viscomi, "Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors" (61).

3. The great color print of "God Judging Adam" is almost identical in size with "Satan Exulting over Eve" and "Elohim Creating Adam," suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time" (65).

4. The plate sizes suggest that The Book of Los pls. 3-2/4-5 were etched on one side of a piece of copper and The Book of Ahania pls. 4-3/6-5 on another (69).

5. The peculiar sizes of the small color print of "Pity" (Butlin #313), the color print of "Albion Rose," and of The Book of Ahania and The Book of Los suggest that they are cut from millboard or "paste-board" (BR[2] 48fn), but Viscomi argues (72) that "the faintly embossed lines in the horse's hind legs, tail, and front leg, and at the head of the supine figure" indicate that "small pity is from a copper plate.

7. Tatham says that the great color prints were transferred from "millboard" or "paste-board" (BR[2] 48fn), but Viscomi argues (72) that "the faintly embossed lines in the horse's hind legs, tail, and front leg, and at the head of the supine figure" indicate that "small pity is from a copper plate."
a single sheet of copper cut in four (69-70). Note that "each small plate has just one rounded corner" (71), whereas the vendor of the large sheet would normally have rounded each of the corners of the plates.

Viscomi's use of "probably" and "therefore" sometimes leads him to state his conclusions with a great deal more confidence than seems to me appropriate. For instance, he assumes that copperplates were sold in standard sizes in Blake's London, but the only persuasive evidence I have found for such standard sizes is from Holland in 1597. The fact that "Albion Rose" is printed from copper also used in The Book of Ahania (1795) and The Book of Los (1795) means, according to Viscomi, that the color prints of "Albion Rose" "could [not] have been printed in 1794" (75). However, Blake might well have printed "Albion Rose" in the year previous to Ahania and Los. And Viscomi believes that "Blake was very practical in his use of copper" (79), which is not my conclusion.

Another essay dealing with the basic materials of Blake's art is G. E. Bentley, Jr.'s "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates," University of Toronto Quarterly (2007), a sequel to his "[What is the Price of Experience?]': William Blake and the Economics of Illuminated Painting [i.e., Printing]" (1999). The essay is even more dense with hypotheses than Viscomi's "Anus Mirabilis." Much of the evidence itself is hypothetical, for no copperplate from Blake's published works in illuminated printing survives, and the chief survivors are the copperplates for Job (1826) and Dante (1826-27).

The copperplate maker punched on the back of the copperplate his name and address, making it unusable to all but Blake, who often etched on both sides of the copper. Perhaps the most surprising conclusions concern Blake's biblical temperas painted on copper and his great color prints. For the biblical temperas, we know that Blake was paid £1.1.0 each. However, the costs for the copper on which some of them were painted were probably more than a guinea each. Not counting the cost of his painting materials, brushes, ink, etc., the cost of the copper for most of these Bible temperas was more than he received for them. Let us hope that the copper plates themselves were paid for by [their purchaser] Thomas Butts. (745-46)

The copperplate for Blake's enormous color print of "God Judging Adam" "would have weighed about 3.75 kilograms and cost new about £2.9.10" (747). He sold a copy of the print to Butts on 5 July 1805 for £1.1.0 (BR[2] 764), but the other two copies he printed were still in his possession when he died. Blake's use of copper seems at least occasionally to have been economically reckless.

Bentley's "Bibliomania: The Felicitous Infection and the Comforting Cure," Papers of the Bibliographical Society of Canada, is a good deal less solemn than "Heavy Metal," dealing with the joys of and antidote to the collector's mania. The Bentley collection of Blake and his contemporaries is a modest one. Bob Essick occasionally laments that his collection of Blake, certainly the most extensive and interesting in private hands, is not even the best Blake collection in his neighborhood, being surpassed by that in the Huntington Library. The Bentley collection is but a small fraction of the importance of the Bibliotheca La Solana, but it is probably the best in Canada.

Tracy Chevalier's Burning Bright and Beryl Kingston's Gates of Paradise are novels set in Blake's circle which seriously and creditably attempt to maintain historical verisimilitude in a fictional context.

In the section here on Blake's circle, the unexpected multiplication of works on the egregious Lady Caroline Lamb and the determinedly eccentric Taylor the Platonist throws disappointingly little light upon William Blake, but does show disconcerting fashions in modern publishing.

The addenda to Blake Records, 2nd ed. (2004), mention Old Bailey records of William Blakes in London in the poet's time. However, probably none of these William Blakes is the poet or was known to the poet.

Roads Not Taken

Blake the Soho nutcase we have heard of. Indeed, Blake the tall pale dweller in a cell in Bedlam we have heard of. Recently we have learned of the Blake who frightened his wife by his strange sexual demands.

But so far as I know, we have not previously heard of Blake the yabo, the lager lout, the back-alley bruiser who "frequently got into street-brawls," the chief reason we have not previously heard of it is that there is no contemporary evidence for it at all. The only London street event in which he participated, according to contemporary evidence, is probably the Holy Thursday ceremony, with "the children walking two & two in red & blue & green." There are, it is true, two events first recorded long after Blake's death on unknown authority by Alexander Gilchrist (1863) and Algernon Charles Swinburne (1868) which may be the excuse for the reference to Blake as a street brawler. According to Gilchrist, in the Gordon riots of June 1780, Blake long remembered an involuntary participation of his own. Suddenly, he encountered the advancing wave of triumphant Blackguardism, and was forced (for from such a great surging mob there is no disentanglement) to go along in the very front rank, and witness the storm and burning of the fortress-like prison [Newgate] ...}
Notice Gilchrist’s stress upon Blake’s passivity, his “involuntary participation” and being “forced” to go along with the mob. This is scarcely street brawling.

According to Swinburne’s unsupported testimony, once Blake saw a woman being “knocked about” in the street and coming up in full swing of passion fell with such counter violence of reckless and raging rebuke upon the poor [sic] ruffian, that he recoiled and collapsed, with ineffectual cudgel; ... such Tartarean overflow of execution and objuryation had issued from the mouth of her champion.14

Notice that Blake never touched the poor ruffian. This scarcely justifies the claim that Blake “frequently got into street brawls.”

The flexibility and ingenuity of the critical imagination rarely fail to amaze me. How creative are the inventions which attempt to match the actions of the peaceable poet with those of his fiery creations.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2007) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and “William Blake and His Circle” (1994-2007). Installments of “William Blake and His Circle” 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,15 and have noted significant differences from them.

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

14. BR(2) 43.

Part III: Commercial Book Engravings
Part IV: Catalogues and Bibliographies
Part V: Books Owned by William Blake the Poet
Part VI: Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted entirely to him are listed under the titles.

Division II: Blake’s Circle16

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 Wainewright. It does not include important contemporaries with whom Blake’s contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke. Such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

Reviews, listed here under the book reviewed, are only for works which are substantially about Blake, not for those with only, say, a chapter on Blake.17 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, radio18 and television broadcasts, calendars, conferences,19 exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lectures on audio cassettes,20 lipstick, microforms, mosaic pavements, movies,21 music, performances,22 pillows, playing

17. Blake Books and Blake Books Supplement do not include reviews.
20. E.g., G. E. Bentley, Jr., “[Blake the Man]: The Public and the Buried Life,” cassette of a lecture delivered 14 Feb. 1986 at the University of California, Santa Cruz (in the Santa Cruz library).
21. E.g., Blakeball (1998), directed by Emily Hubley, Hubley Studios (Pyramid Film & Video, 1990)—according to WorldCat, it “explores the world of poet and painter William Blake using a baseball game’s nine innings as a metaphor for the nine nights of Blake’s poem” Vala.

Summer 2008
cards, portraits of Blake, 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 reliability of electronic "publications" is remarkably various. Some, such as *Romanticism on the Net*, with juries of peers, are as reliable as conventional scholarly journals. Others suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. *Wikipedia* has over 7,000,000 articles in perhaps 130 languages with a motto "the free encyclopedia that anyone can edit." 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. Electronic sites change their names or even cease to exist, leaving not an electronic wrack behind. A Google search on 14 March 2007 for G. E. Bentley, Jr., brought up 11,400 unsorted entries, only a few of which (in the first hundred or so) were for G. E. Bentley, the father of the searchee, or for G. E. Bentley, the metallurgist.

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").


---

*Symbols*

* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say *Thel* or his illustrations to L'Allegro, the work is identified.

$ Works preceded by a section mark are reported on second-hand authority.

*Abbreviations*

BB G. E. Bentley, Jr., *Blake Books* (1977)

Blake's Copperplates

By the end of his life, Blake had accumulated perhaps 113 kilograms of copperplates, most of it for works in illuminated printing. By his death "a very great number of Copper Plates" passed to his widow Catherine, according to her protector and Blake's disciple Frederick Tatham, and on her death in 1831 they passed, under uncertain authority, to Tatham, who printed copies of America, Europe, Jerusalem, and Songs of Innocence and of Experience on paper watermarked 1831 and 1832. Later "all save these ten [copperplates]" were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal. Electrotype were made of the surviving Songs plates for printing in Gilchrist's Life of William Blake, "Pictor Ignotus" (1863), and then the original copperplates too disappeared. Today the only surviving copperplate for Blake's works in illuminated printing is a fragment from America pl. a, a rejected draft for pl. 5, which survives only because it was cut up and used for practice engraving under Blake's tutelage by his student and patron Thomas Butts, who preserved it accidentally in a secret drawer in an engraving desk.

Table of Copperplate Sizes

Addenda
Joseph Viscomi points out that the color print of "God Judging Adam" (43.2 x 53.5 cm.), almost certainly printed from copper, is practically identical in size to Blake's color prints of "Satan Exulting over Eve" (43.2 x 53.4 cm.) and "Elohim Creating Adam" (43.1 x 53.6 cm.), suggesting "that one of these designs is on its recto and the other on a copper sheet acquired at the same time," though previously it has been assumed that the supports were millboard.

"God Judging Adam" (1795), color print 43.2 x 53.5 cm.
"Satan Exulting over Eve" (1795), color print 43.2 x 53.4 cm.
"Elohim Creating Adam" (1795), color print 43.1 x 53.6 cm.

Small "Pity" (1795), color print
19.75 cm. high at left, 19.5 cm. high at right, 27.2 cm. wide at top, 27.4 cm. wide at bottom

27. 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. 28. I have had no reply to my letter of inquiry to the Wallraf-Richartz-Museum.

References:
29. See G. E. Bentley, Jr., "Blake's Heavy Metal," in Part VI, below.
30. BR(2) 688.
31. BB p. 73.
32. The ten copperplates consist of Songs pl. 3, (6, 43), 8, 16, 18, 24, (27, 33), (34, 47), (36, 46), (48, 53) (those in parentheses are back to back). Pl. 29, Experience title page, reproduced with the other plates in Gilchrist, is in fact a facsimile by William Muir.
"Albion Rose" (1795)
For the copperplate from which "Albion Rose" may have been cut, see The Book of Ahania.

All Religions are One (1788)
Edition

America (1793)
Copy F

The Book of Ahania (1795)
According to Viscomi, Blake acquired a sheet of copper 39.4 x 54.4 cm. "This sheet was cut exactly in half and each half was cut in half, hence each of the four quarters has a side 27.2 cm. wide or high." On these quarter sheets Blake etched (1) The Book of Los (text pls. 2-5), (2) The Book of Ahania (text pls. 3-6), (3) "Albion Rose," and (4) the small "Pity," the last always previously assumed to be on millboard. (The prints from millboard sometimes, as in "Christ Appearing to the Apostles" and "The Night of Enitharmon's Joy," exhibit striations from the millboard, despite its sealing with glue size or gesso. The small "Pity" exhibits embossing characteristic of copper but not of millboard.) As The Book of Ahania and The Book of Los are both dated 1795 by Blake, the first state of "Albion Rose" is almost certainly also 1795, not 1794 as previously assumed.

Edition
*The Book of Ahania. ([1892]) <BB #15>
For Quaritch's business records of the edition, see February 2007 Charles Cox catalogue in Part IV, below.

The Book of Los (1795)
See The Book of Ahania for the copperplate from which The Book of Los plates were cut.

The Book of Thel (1789)
Copy H
History: Said to be reproduced (in black and white) in Jordi Doce's translation of Tiriel, El libro de Thel (2006)—see copy J, below.

Copy J
History: Probably the copy reproduced (in black and white) in Jordi Doce's translation of Tiriel, El libro de Thel (2006).

§§Viscomi, "Blake's 'Annum Mirabilis'" 69-71. The sizes are The Book of Los (19.6 x 27.2 cm.), The Book of Ahania (19.8 x 27.3 cm.), "Albion Rose" (27.2 cm. high at left, 27.3 cm. at right, 19.75 cm. wide at top, 19.95 cm. at bottom), and small "Pity" (19.75 cm. high at left, 19.5 cm. high at right, 27.2 cm. wide at top, 27.4 cm. wide at bottom).

Pl. 7
See Small Book of Designs (B).

The First Book of Urizen (1794)
Pls. 7, 11-12, 17, 19, 23
See Small Book of Designs (B).

Edition

An Island in the Moon (1784)
Editions

Jerusalem (1804-1808)
Copy E

Editions

The 2007 Folio Society edition is a facsimile of the Blake Trust facsimile of Jerusalem copy E. Nothing seems to have been added to the Folio Society printing.

Review


"My focus is the plot ... as a consciously crafted literary chronological sequence of events that connect all parts into a whole"; "Once the reader has grasped the 'game-rules' of his myth, Blake's work reads fluently and clearly" (10, 18).

Letters
Four letters to Ozias Humphry
History: Offered with the extra-illustrated set of Nollekens (no date or edition identified) expanded to 9 volumes with 450 portraits and 200 letters including 4 from Blake to Humphry, among the autographs of Joseph Mayer of Liverpool, after whose death it was sold at Sotheby's, 19 July 1887, lot 189; these letters from Blake to Humphry are otherwise unknown and untraced.

N.d., recipient unknown
History: When the manuscript of "Thomas Dodd, Memorials of Engravers that have practised the Art in Great Britain from the Year 1550 to 1800" was offered with the mss. of Joseph Mayer in the Sotheby's catalogue of 21-25 July 1887, lot 730, it included "Letters or Signature by Bewick, Blake ... in 50 [quarto] portfolios"; untraced.

The Marriage of Heaven and Hell ([?1790])
Pl. 16
See Small Book of Designs (B).

Editions

Review


Poetical Sketches (1783)
Copy E

Copy Q
History: Reproduced in facsimile by Tate Publishing in 2007.

Editions


Facsimile of copy Q: Robin Hamlyn, "William Blake: From Sketches to Songs" (vii-xxi).

Small Book of Designs (1796)
Copy A
British Museum, Department of Prints and Drawings

Table

<table>
<thead>
<tr>
<th>Plate</th>
<th>Leaf size in cm.</th>
<th>Watermark</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pi. 2</td>
<td>22.5 x 29.2</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Thel pi. 4</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Thel pi. 6</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Thel pi. 7</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 1</td>
<td>16.6 x 26.1</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 2</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 3</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 5</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 7</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 8</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 10</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 11</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 17</td>
<td>19.0 x 26.0</td>
<td>1794</td>
<td>J WHATMAN color printed</td>
</tr>
<tr>
<td>Urizen pi. 19</td>
<td>16.1 x 26.1</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 23</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 24</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pi. 27</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pi. 11</td>
<td>18.9 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pi. 14</td>
<td>18.9 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pi. 16</td>
<td>18.9 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pi. 20</td>
<td>18.9 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Visions pi. 3</td>
<td>19.0 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
<tr>
<td>Visions pi. 10</td>
<td>17.8 x 26.0</td>
<td>—</td>
<td>color printed</td>
</tr>
</tbody>
</table>

# Not in Small Book (B)
All are reproduced in Butlin, pls. 308-30.

36. This is probably not the unbound copy of Nollekens, 2nd ed. (1829), in William Upcott's auction by Evans, 15-19 June 1846, lot 910, with a letter to J. T. Smith from William Twopenny about Blake's widow (see Appendix: Addenda and Corrigenda to Blake Records, entry for p. 490, below).
37. Dodd's "Memorials of Engravers" went to the British Library (Add. MSS. 33397, ff. 140-42), but the Blake ms. did not accompany it.
The orders given by the offsets (copy A), the accession numbers (copy A), the pencil numbers (copy A), and the ink numbers (copy B) are quite irreconcilable one with another. Only the offsets in copy A and the ink numbers in copy B bear Blake’s authority—Urizen pl. 10 comes before Marriage pl. 14 in the offsets in copy A, but the same plates are numbered 20 and 9 in copy B.

Binding: All these prints were stabbed together through three holes 7.2 and 8.8 cm. apart; the distance of the top hole from the top of the leaf varies from 2.2 cm. (Urizen pl. 8) to 4.3 cm. (Urizen pl. 10), suggesting either that the leaf size was variant when bound or that they have been trimmed since they were stabbed. They bear no Blake number or inscription.

38. The British Museum Department of Prints and Drawings accession numbers all begin with 1856-2-9.
39. Most versos are invisible because they are pasted down.

**Copies A and B**

<table>
<thead>
<tr>
<th>Offset order</th>
<th>British Museum accession no.</th>
<th>Pencil no. on verso</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marriage pl. 11</td>
<td>426</td>
<td>15a</td>
</tr>
<tr>
<td>?Urizen pl. 7</td>
<td>442</td>
<td>8a</td>
</tr>
<tr>
<td>?Marriage pl. 20</td>
<td>450</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 17</td>
<td>427</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 10</td>
<td>439</td>
<td>16a</td>
</tr>
<tr>
<td>?Marriage pl. 14</td>
<td>429</td>
<td>B9</td>
</tr>
<tr>
<td>?Urizen pl. 24</td>
<td>432</td>
<td></td>
</tr>
<tr>
<td>Thel pl. 2</td>
<td>434</td>
<td></td>
</tr>
<tr>
<td>?Urizen pl. 2</td>
<td>436</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 19</td>
<td>438</td>
<td></td>
</tr>
<tr>
<td>?Visions pl. 10</td>
<td>444</td>
<td>10a</td>
</tr>
<tr>
<td>425 Urizen pl. 1</td>
<td>428 Marriage pl. 16</td>
<td></td>
</tr>
<tr>
<td>431 Urizen pl. 23</td>
<td>433 Urizen pl. 3</td>
<td></td>
</tr>
<tr>
<td>435 Urizen pl. 27</td>
<td>437 Urizen pl. 8</td>
<td></td>
</tr>
<tr>
<td>440 Thel pl. 6</td>
<td>441 Visions pl. 3</td>
<td></td>
</tr>
<tr>
<td>443 Urizen pl. 11</td>
<td>445 Urizen pl. 5</td>
<td></td>
</tr>
<tr>
<td>446 Thel pl. 7</td>
<td>447 Thel pl. 4</td>
<td></td>
</tr>
</tbody>
</table>

**Copy B**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Collection</th>
<th>Watermark</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 7</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 1</td>
<td>Keynes Trust</td>
<td>—</td>
<td>18.2 x 26.0</td>
<td>orangish brown</td>
</tr>
<tr>
<td>Urizen pl. 2</td>
<td>Tate</td>
<td>—</td>
<td>18.7 x 20.8</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 3</td>
<td>Keynes Trust</td>
<td>—</td>
<td>15.0 x 9.9</td>
<td>orangish brown</td>
</tr>
<tr>
<td>Urizen pl. 5</td>
<td>Yale</td>
<td>—</td>
<td>19.0 x 16.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 7</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 9 #</td>
<td>Princeton</td>
<td>invisible</td>
<td>15.6 x 20.7</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 10</td>
<td>Yale</td>
<td>—</td>
<td>19.0 x 16.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 11</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 12 #</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 17</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 19</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 22 #</td>
<td>Essick</td>
<td>1794</td>
<td>18.3 x 26.2</td>
<td>color printed</td>
</tr>
<tr>
<td>Urizen pl. 23</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pl. 11</td>
<td>Princeton</td>
<td>invisible</td>
<td>17.9 x 12.9</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pl. 14</td>
<td>Library of Congress</td>
<td>—</td>
<td>18.8 x 12.1</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pl. 16</td>
<td>Anon.</td>
<td>??</td>
<td>c. 18.5 x 26.0</td>
<td>color printed</td>
</tr>
<tr>
<td>Marriage pl. 20</td>
<td>Essick</td>
<td>5.6 x 10.3</td>
<td>color printed</td>
<td></td>
</tr>
<tr>
<td>Visions pl. 10</td>
<td>Keynes Trust</td>
<td>—</td>
<td>18.4 x 27.0</td>
<td>color printed</td>
</tr>
</tbody>
</table>

@ The newly discovered prints are 18.2 to 18.7 x 25.0 to 26.7 cm.

40. Another copy of Urizen pl. 3 (Sendak Collection) was cut down to 9.9 x 6.1 cm., eliminating any framing lines, numbers, and inscriptions, if they existed.

41. The original size of Marriage pl. 20 is found by combining the present dimensions of the separated print leaf (18.9 x 13.0 cm.) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm.).

42. The inscriptions are in black ink in Blake’s hand below the designs, except for those on Urizen pls. 3 (which is heavily trimmed) and 12 (see note 43); the Urizen pl. 3 and 12 (Morgan) inscriptions in a modern hand are on the verso, perhaps replacing those trimmed away.

43. BB associates the Morgan color-printed copy of Urizen pl. 12 (10.2 x 15.1 cm.), inscribed in old brown ink on the verso "I labour upwards into |
**Urizen** pl. 22  "Frozen doors to mock"
"The World; while they within torments up lock."

**Marriage** pl. 11  "Death & Hell"
"Teem with Life"

**Urizen** pl. 7  "I sought a Pleasure & found Pain"
"Unutterable"

**Marriage** pl. 14  "A Flaming Sword"
"Revolving every way"

**Thel** pl. 7  "Doth God take care of these"

**Urizen** pl. 11  "To be human"

**Marriage** pl. 9  Eternally I labour on

**Marriage** pl. 16  "Who shall set"
"The Prisoners Free"

**Marriage** pl. 20  "O revolving serpent"
"O the Ocean of Time & Space"

**Urizen** pl. 17  "Vegetating in fibres of Blood"

**Urizen** pl. 23  "Fearless tho' in Pain I travel on"

**Urizen** pl. 10  "Does the Soul labour thus",
"In Caverns of The Grave"

**Urizen** pl. 19  "Is the Female death Become new Life?"

**Visions** pl. 10  "Wait Sisters"
"Tho all is Lost"

The positions of the plates without numbers here is almost entirely arbitrary, though I have tried to utilize the offset order of copy A.

**Binding:** Each print in copy B "is a repeated pull from the same coloring" as in copy A.44

Probably stabbed together through three holes 3.8 and 4.3 cm. apart (as in **Thel** pl. 7, **Urizen** pls. 2, 5, 7, 10-11, 17, 19, 22-23, and **Marriage** pls. 11, 16) but now disbound. There are three or four framing lines round **Thel** pl. 7, **Urizen** pls. 1-3, 5, 7, 9-11, 12 (two lines), 17, 19, 22 (one line), 23, **Marriage** pls. 14, 16, 20 (two lines), and **Visions** pl. 10, and the surviving numbers are in the top right corners in black ink.

**History:** Copy B was almost certainly created about 1796—the **Urizen** title page is here dated "1796", though the etched date was "1794"—at the same time as copy A, but with the addition of three or four framing lines, numbers, and inscriptions on each print; Robert N. Essick, "Blake in the Marketplace, 2007," *Blake* 41:4 (spring 2008): 142, speculates that "Blake may have begun, c. 1818 or later, to assemble two sets of A Small Book of Designs" (copies B and C) "using illuminated-book illustrations color printed c. 1794-96"—**Urizen** pls. 9, 12 (Morgan), 22, which are not in copy A, "have thinner color printing, but more extensive hand coloring, than their companions"; at Blake’s death in 1827, the collection was inherited by his wife Catherine; at her death in 1831 they were acquired by Frederick Tatham, who wrote "This Coloured print by W Blake was given to me by his Widow | Frederick Tatham | Sculptor" on the verses of **Thel** pl. 7, **Urizen** pls. 1, 7, 11-12, 19, 23, and **Marriage** pl. 16, and sold the prints piecemeal.45

**Newly Discovered Prints**

**Thel** pl. 7, **Urizen** pls. 7, 11-12, 17, 19, 23, and **Marriage** pl. 16

**History:** Acquired at a furniture auction (in London) "many years ago" by an anonymous collector who took them to the Victoria and Albert Museum, where they were identified,46 and offered them at an [unidentified] auction in 2007.47

There are pencil numbers 1, 4-10 in the bottom right corners of **Urizen** pl. 19, **Marriage** pl. 16, **Thel** pl. 7, **Urizen** pls. 11, 23, 17, 7, and 12. This suggests that the group once had ten prints, two of which, numbered 2-3, are now missing.

The subsequent histories of the other copy B prints may be gleaned from **BB**, **BBS**, and **Blake**, as follows:

**Urizen** pl. 1: **BB** pp. 182-83, **BBS** p. 75, **Blake** (1997) p. 124

**Urizen** pl. 2: **BB** p. 183

**Urizen** pl. 3: **BB** p. 183, **BBS** p. 76

**Urizen** pls. 5, 10: **BB** pp. 183-84

**Urizen** pl. 9: **BB** p. 184

**Urizen** pl. 12 (Morgan): **BB** p. 184, **BBS** p. 76

**Urizen** pl. 22: **BB** p. 184, **BBS** p. 76, **Blake** (1996) p. 136

**Marriage** pl. 11: **BB** p. 302

**Marriage** pl. 14: **BB** p. 302

**Marriage** pl. 20: **BBS** pp. 99-100, **Blake** (1996) pp. 138-39

**Visions** pl. 10: **BB** p. 478, **BBS** p. 146

**The Song of Los** (1795)

According to Viscomi, "Blake’s Annum Mirabilis: The Productions of 1795," *Blake* 41:2 (fall 2007): 78-81, the full-page designs in *The Song of Los* (pls. 1-2, 5, 8) were color printed from millboard, as may be seen in the striations on pl. 8 (copy B), and not from copper, as had always previously been assumed (e.g., **BB** p. 70). Therefore the entries for *The Song of Los* pls. 1-2, 5, 8 on **BB** p. 70 should be omitted.

45. **BBS** p. 108 suggests that Small Book (B) may be the "prints" referred to in the letter of 15 Aug. 1797 from James Curny in Kettering (near Northampton) to Ozias Humphry (who owned Small Book [A]). However, the clear association of many of the prints with Tatham and Blake’s other disciples suggests that the Curny prints are not Small Book (B).


---

futurity | Blake], with Small Book (B), but the copy of Urizen pl. 12 in the newly discovered suite of Small Book (B) prints is a more likely candidate, since it is numbered with other prints almost certainly from Small Book (B). The inscription on the newly discovered copy of Urizen pl. 12, however, is in pencil in a non-Blakean nineteenth-century hand.

**Songs of Experience (1794)**

**Edition**


**Songs of Innocence (1789)**

**Order of the Plates**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Nos.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4-18</td>
<td>3-17</td>
</tr>
<tr>
<td></td>
<td>19-20</td>
<td>18-19</td>
</tr>
<tr>
<td></td>
<td>[21,53]</td>
<td>[20-21]</td>
</tr>
<tr>
<td></td>
<td>22-25</td>
<td>22-25</td>
</tr>
<tr>
<td></td>
<td>[54]</td>
<td>[26]</td>
</tr>
<tr>
<td></td>
<td>26-27</td>
<td>27-28</td>
</tr>
</tbody>
</table>

**Table**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Prints</th>
<th>No. of leaves</th>
<th>Watermark</th>
<th>Blake leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>R/Y</td>
<td>2, 4-20, 24</td>
<td>BUTTANSHAW</td>
<td>1, 15.4 x 20.9 (2)</td>
<td>pale brown</td>
<td>16-17</td>
</tr>
<tr>
<td></td>
<td>22-27</td>
<td>(4, 7, 16-17)</td>
<td>3-19, 15.4 x 20.9 (3)</td>
<td>12-14, 20-23</td>
<td></td>
</tr>
<tr>
<td></td>
<td>22-25</td>
<td>16.0 x 20.3 (5)</td>
<td>27-29, 15.5 x 15.0</td>
<td>14.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20.0</td>
<td>21.2</td>
<td>reddish</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>1, 2, 19-20, 9</td>
<td>Fitzwilliam</td>
<td>4-5, 9-10, 5</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13.6</td>
<td>20.1</td>
<td>red</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>20.9</td>
<td>14.5</td>
<td>10.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.3</td>
<td>20.8</td>
<td>8-15</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.2</td>
<td>20.7</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15.0</td>
<td>21.4</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11.1</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6-8, 13-15</td>
<td>brown</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Y</td>
<td>12, 16-17, 3</td>
<td>Essick</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13.0</td>
<td>20.4 (12)</td>
<td>15.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11.8</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.9</td>
<td>20.8</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14.4</td>
<td>20.9</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19-20, 24</td>
<td>14.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Parker</td>
<td>6-8, 11, 7</td>
<td>13.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>22-27</td>
<td>20.1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Neuerburg</td>
<td>13-15</td>
<td>14.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(19-20, 22-27)</td>
<td>20.9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Coloring:**

Pls. 4-5, 9, 12, 17-18 have liquified gold.
Pl. 10: The boy on the left has darker skin than the other boy. The bottom 0.7 cm. is uncolored—in later copies it is colored to represent earth or water.

**Copy R/Y**

Essick, "Blake in the Marketplace, 2007," *Blake* 41.4 (spring 2008): 143, suggests that the prints were printed in different colors and colored and collated (and numbered) at several different periods. The pale-brown prints, some watermarked BUTTANSHAW, were printed about 1802. The reddish-brown and blue prints were printed somewhat later, perhaps at the same time (?)807 as the blue plates in America (M) and Jerusalem proofs. Blake numbered the plates 1-28 in black ink at the top right corners in the order of Innocence (S) and Songs (S), which are on paper watermarked 1808 (printing dated 1811 by Viscomi), and stabbed them in the left margin through three holes 2.6 and 3.5 cm. apart. The (hypothetical) presence in Innocence (R/Y) of pls. 53-54, which Blake moved to Experience in late copies, suggests that Innocence (R/Y) was collated before this transfer took place in 1818 (Songs [T2, U]). Pls. 34-36, not found in Innocence (R/Y), appear in early copies of Innocence but later were placed in Experience. The liquified gold in Innocence (R/Y) implies a late date for some of the coloring, as in Innocence (S) and Songs (S).

In the 1890s the volume was damaged in a bonfire, the leaves were removed and some were trimmed (pl. 18 partially through the stab holes). Pls. 3, 21, 53-54 were lost, probably through fire damage. The remaining leaves were hinged at the corners of the versos (leaving pastemarks on the versos of pls. 10, 12, 18) "into a 4to volume, green straight-grained morocco—gilt" (1952 catalogue). By 1952 the leaves were separated into 9 leaves (pls. 2, 19-20, 22-27, here called copy R) and 15 leaves (pls. 4-18, here called copy Y). After 1952 Geoffrey Keynes had the leaves of copy R matted and bound. In April and May 1962 the margins of copy Y were cleaned by Mrs. Kastner of Wolfenbuttel (according to letters kept with the prints).

History: Copy R/Y was acquired by Baron Dimsdale; the leaves were "rescued by their owner from a bonfire" in the 1890s, at some time thereafter the 24 surviving leaves were separated into copy R (pls. 2, 19-20, 22-27) and copy Y (pls. 4-18).

**Copy R**

History: Sold by Major T. E. Dimsdale at Sotheby's, 24 Nov. 1952, lot 99, for £240 to Armstrong; acquired by Geoffrey Keynes, who lent it to exhibitions in the British Museum.

51. Blake used paper marked BUTTANSHAW about 1801-08:

| BUTTANSHAW | Innocênce (Y), drawings (1806-08) |
| BUTTANSHAW | 1799 | drawing (1802) |
| BUTTANSHAW | 18 | letter of 19 Oct. 1801 |
| BUTTANSHAW | 180 | Innocence (O) |
| BUTTANSHAW | 1802 | Songs (P, Q), dated by Viscomi to 1802 |

52. According to the 1952 catalogue, in copy R "some leaves [are] stained by fire."

53. The family tradition reported in the 1952 catalogue said the purchaser was the first Baron Dimsdale (1712-1800), but, as the volume seems to have been produced c. 1802-11, the purchaser was more probably his son.


(1957), nos. 32 2-4, 6-7, 33 2-6, and (anonymously) the National Library of Scotland (1969), no. 28, the Whitworth Art Gallery (1969), no. 3, described it in his catalogue (1964), no. 508, and bequeathed it to the Fitzwilliam Museum <BBS p. 120>.

Copy Y
History: Sold by “a gentleman” at Sotheby’s, 12 March 1962, lot 151, for £1,000 to Fairbrother (i.e., the dealer Nicolas Rauch of Geneva)56 apparently for Dr. Walter Neuerburg, who acquired it in March 1962, blind-stamped each print at the lower right with the collection mark of his father, Heinrich Neuerburg (d. 1956), and “placed it on permanent deposit in 1978 [according to Detlef Dorrbecker] in the Wallraf-Richartz-Museum, Cologne” <BBS p. 120>; by 2007 copy Y was divided into eight prints with pls. 4-5, 9-10, 12, 16-18 (here called Y12), and seven prints with pls. 6-8, 11, 13-15 (here called Y3).

Copy Y1
History: According to Essick, the Neuerburg family reclaimed copy Y about 2004-05 and sold pls. 4-5, 9-10, 12, 16-18 at Sotheby’s (New York), 1 Nov. 2007, lots 16-21, to Robert N. Essick (pls. 4-5, 9-10, 18, copy Y1) and Alan Parker (pls. 12, 16-17, copy Y3).

Copy Y2
History: According to Essick, the Neuerburg family sold pls. 4-5, 9-10, 12, 16-18 at Sotheby’s (New York), 1 Nov. 2007, lots 16-21, to Robert N. Essick (copy Y1) and Alan Parker (copy Y3). Essick, “Blake in the Marketplace, 2007,” the source of much of the information here about copy Y.

Copy A
History: Reproduced in 2007 in the William Blake Archive.

Copy B
History: Reproduced in 2007 in the William Blake Archive, the first time in color.

Copy T
History: Reproduced in 2007 in the William Blake Archive.

Copy W


The second edition is thoroughly revised both in text and apparatus. This is an admirable edition.


§Night. (Vienna: [Wolfgang Buchta, 1999] 16 pp., 35 cm. According to the colophon it consists of "6 unique color lithographs and handwritten text by W. Buchta. 13 copies.


The third edition contains John Barnard and Paul Hammond, “Note by the General Editors” (x-xi), “Preface” (xii-xvi), “Chronological Table of the Life and Work of William Blake” (xvii-xxiii), “Appendix: Doubtful and Spurious Attributions” (914-15) (“To the Nightingale” and “The Felpham Rumper”), indices of “Titles and First Lines” (916-26), of “Notes and Relevant Passages” (927-28), and of “Prose Quotations” (929). The Poems “include The Marriage of Heaven and Hell and, for the first time, There is No Natural Religion and All Religions are One.

The text is still modernized, and poems after 1807 have been rearranged. “The heart and lungs of the edition … are … the headnotes [which] have been largely rewritten … [and] the footnotes [which] … have been scoured and revised” (xiv). The headnotes and footnotes are admirable: humane, learned, crucially informative.


*Songs of Innocence and of Experience and The Book of Thel.* (Teddington: Echo Library [print on demand], 2006) 8°, 53 pp.; ISBN: 9781847020215 and 9781406825343 (large print, 84 pp.).

This is distinct from the work with the same title published by Dodo Press (2005), 45 pp., and a different ISBN <Blake (2007)>.


Doce, “En los valles de har” (7-29); text in English and Spanish on facing pages of Tiriel (42-83) and Thel (111-29); “Notas” (105-10, 149-55).

Reviews


Deirdre Toomey (see Jerusalem in Part I, Section A, above).

Summer 2008

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

In 2007, the Archive added reproductions of *America* (F), *Songs of Innocence and of Experience* (A, B, and T), copy B for the first time in color, plus Young, *Night Thoughts* (1797), colored copy I (Huntington) and an uncolored copy, and Blake's watercolors for Milton's *Comus* (Thomas-Huntington and Butts-Boston Museum of Fine Arts sets).


“Introduction” (4-9). The illustrations would give the heebie-jeebies to the children I know. The poems include head-notes and helpful annotations such as “Tyger—tiger” and “groand—groaned.”


For Quaritch's business records of the edition, see February 2007 Charles Cox catalogue in Part IV, below.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

**BLAIR, Robert,** *The Grave* (1805)

“The Day of Judgment,” not sold at the 2 May 2006 Sotheby's sale, was seen on the wall of Sam Fogg's book and antique shop, 15d Clifford Street, London, but was, according to Fogg, “not presently for sale.”

Five watercolors are still unsold with Libby Howie and her backers: “Whilst Surfeited upon Thy Damask Cheek,” “The Descent of Man into the Vale of Death,” “The Gambols of Ghosts,” “The Counsellor, King …,” and “The Death of the Good Old Man,” not priced but vendible. 60.

**BUNYAN, John,** *Pilgrim's Progress* (1824-27)

Edition

*The Pilgrim's Progress.* Ed. G.B. Harrison. (1941) <BB #377>


The 2007 edition is a debased reproduction of that of 1941.

**GRAY, Thomas,** *Poems* (1797-98)


MILTON, John, *Comus* (1801, c. 1815)
The Thomas–Huntington and Butts–Boston Museum of Fine Arts sets were reproduced in the William Blake Archive in 2007.

YOUNG, Edward, *Night Thoughts* (1795-97)

Section B: Collections and Selections


Part III: Commercial Book Engravings

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

1793 New Locations: British Library, Dalhousie, Union Theological Seminary.

BIBLE

Illustrations of the Book of Job (1826)


BLAIR, Robert, *The Grave* (1808, etc.)


BURGER, Gottfried Augustus, *Leonora* (1796)


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


The text is in English, the notes in German. It was originally a Berlin dissertation.

HAYLEY, William, *Ballads* (1805)


**Remember Me!** (1824, 1825)

New Location: Victoria University in the University of Toronto (formerly an Essick copy).

STEEDMAN, John Gabriel, *Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam* (1796, 1806, 1813)

1796 New Location: Sveriges [Swedish] Nationalbibliothek.

VARLEY, John, *Zodiacal Physiognomy* (1828)

New Location: Victoria University in the University of Toronto.

YOUNG, Edward, *Night Thoughts* (1797)

Colored Copies

Copy I

History: It was reproduced in the William Blake Archive in 2007.

Copy Y

History: The watercolored leaves are reproduced in color by the National Gallery of Victoria online.

Appendix: Books Improbably Alleged to Have Blake Engravings

**Anon., Biographical Sketches of Eminent British Characters** (1813)


The copy in the Victoria and Albert Museum is inscribed "Rebekah Ivory, May 3rd 1814" and in pencil on the upper paste-down: "These admirable 'Heads' were engraved by W. Blake."

Part IV: Catalogues and Bibliographies

1933 JANUARY

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

The drawing is "Satan, Sin and Death: Satan Comes to the Gates of Hell," Butlin #530.

1964
Review

1980
The catalogue includes prices.

1994 16 JULY-16 AUGUST

2000 9 NOVEMBER-2001 11 FEBRUARY; 27 MARCH-24 JUNE
Reviews, Notices, etc.
Anon., "Blake vs. Glaxo Smith Kline" (11 Feb. 2001) (a leaflet [seen online] given out at a demonstration on the last day of the Blake exhibition at the Tate protesting the neglect by the pharmaceutical company, the sponsor of the exhibition, of Africans with AIDS).

2004 1 JULY-14 AUGUST
"Published on the occasion of an exhibition held at Riflemaker, London, July 1-Aug. 14 2004."

2006 15 FEBRUARY-1 MAY
Reviews
Audrey Niffenegger, "Creatures of the Night: As Tate Britain's major spring exhibition Gothic Nightmares opens this month, Audrey Niffenegger succumbs to the dark seductions of Blake and Fuseli," Guardian [London] 4 Feb. 2006 [http://arts.guardian.co.uk/features/story/0,1701788,00.html].

2006 2 MAY
Review, Notice, etc.

2006 30 OCTOBER-15 DECEMBER
Review
C. S. Matheson (see Blake 41.3 in Part VI, below).

2007 11 JANUARY-21 MARCH
According to an electronic press release, it "features unique items lent or donated by writers and artists who have been inspired in some way by Blake's life and work, including Tracy Chevalier, Philip Pullman and Patti Smith."
Reviews
§Rare Book Review Feb.-March 2007.

2007 FEBRUARY
Lot 199 is "Bernard Quaritch's Wholesale Stock. Annual Results," a folio ledger of business records with "the statistics on William Blake's Book of Ahania (1895) [William Griggs's facsimile ([1892]), Songs of Innocence [and of Experience, ed. E. J. Ellis] (Quaritch, 1893) and the three-volume Works of 1893 edited by Yeats and Ellis (small and large paper)."

2007 31 MARCH-10 JUNE
The volume was "published on the occasion of the exhibition . . . [in] Pallant House Gallery, Chichester 31 March-10 June 2007."
The sections relevant to Blake are:
Review

2007 7 APRIL-2008 6 APRIL
*David Bindman. Mind-Forg'd Manacles: William Blake and Blake/An Illustrated Quarterly 21

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


2007 30 APRIL-21 OCTOBER
§Blake, Slavery and the Radical Mind. Exhibition at Tate Britain 30 April-21 October 2007.

Reviews
* Hew Lewis-Jones, "Mind in Chains: Two exhibitions devoted to Blake and slavery reveal an artist of baffling ambiguities as well as savage power," Apollo Nov. 2007, online.

2007 11 JULY-DECEMBER


2007 15 AUGUST-18 NOVEMBER
David Bindman. "'Nature worse than Chaos': Blake's Dante." 31-38 of "Artists Discover Dante."

A very impressive catalogue and exhibition, including Blake reproductions as figs. 4, 10-17, 21, 28, 30, 32, catalogue nos. 17, 23, 30, 36, 38-39, 43-44, 46-47, 49, 51-52, 55, 58, 61-64, 67-68, and Fuseli and Flaxman.

Reviews, Notices, etc.
* [David Bindman and Stephen Hebron.] Dante Rediscovered: From Blake to Rodin (Grasmere: Wordsworth Trust, 2007) oblong 4°, 24 unnumbered pp. plus covers; no ISBN ("This booklet accompanies the exhibition Dante Rediscovered").
A. N. Wilson, "Dante Inspired a Wealth of Genius," Tele-


2007 1-2 NOVEMBER


The Neuerburg family offered Songs of Innocence (Y1) :
*16. "Introduction" (pl. 4); estimate $3,000-$5,000 (sold for $28,000 to John Windle for Robert N. Essick).
*17. "The Shepherd" (pl. 5); estimate $35,000-$45,000 (sold for $109,000 to John Windle for Robert N. Essick).
*18. "The Little Black Boy" (pl. 9-10); estimate $45,000-$65,000 (sold for $193,000 to John Windle for Robert N. Essick).
*19. "The Chimney Sweeper" (pl. 12); estimate $3,000-$5,000 (sold for $73,000 to Alan Parker).
*20. "The Divine Image" (pl. 18); estimate $5,000-$10,000 (sold for $121,000 to John Windle for Robert N. Essick).
*21. "A Cradle Song" (pl. 16-17); estimate $10,000-$15,000 (sold for $115,000 to Alan Parker).

All reproduced in color. According to BBS p. 120, Walter Neuerburg placed Innocence (Y), consisting of pls. 4-18, "on permanent deposit in 1978 in the Wallraf-Richartz-Museum, Cologne"; the ownership and location of the seven leaves (Y*) with pls. 6-8, 11, 13-15 are not alluded to in the Sotheby's catalogue.

2007 3 NOVEMBER-2008 1 JUNE
§William Blake: "I still go on / Till the Heavens and Earth are gone." Exhibition at Tate Britain 3 November 2007 to 1 June 2008.

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

Reviews, Notices, etc.

2007 20-30 NOVEMBER

62. Prices and buyers derive from Essick, "Blake in the Marketplace, 2007" 140, 142, 145-46. The underbidder for the Essick lots was Parker and for the Parker lots Essick.
According to a publicity release, it was an exhibition of "translations of William Blake's Lambeth work ... [as mosaics] made by [37] artists and volunteers for installation in Centaur Street." Apparently there was no catalogue.

2007 NOVEMBER-2008 FEBRUARY

*William Blake at 250. An Exhibition from November 2007 to February 2008 [in the University of Iowa Libraries. 8°; a 2-leaf description of the exhibition.

"Exhibit Planning: Mary Lynn Johnson, John Grant, Eric Gidal, Judith Pascoe, Greg Prickman." The exhibits are facsimiles plus "Commercial Engravings and Book Illustrations."

Part VI: Criticism, Biography, and Scholarly Studies


Review


Reviews

*Eugenie R. Freed (see Blake Journal, below).

G. A. Rosso (see Blake 41.3, below).


2008 NOVEMBER-2009 FEBRUARY


"Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. [sic] Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor." This is the earliest puff for Flaxman's Hesiod (1817); the others are all in 1817—Literary Panorama, Edinburgh Review, and New Monthly Magazine—and all misidentify the engraver as "J. Blake." The first payment to Blake for his engravings was in September 1814, but Flaxman's contract with Longman was not signed until 24 February 1816 (BR[2] 771-72).


A review of Edmund Lodge, Portraits of Illustrious Personages of Great Britain (London: William Smith, 1828) goes out of its way to describe Blake's Visionary Heads as a "delusion" but "of no kin to madness."

The review was first reported by Keri Davies (see Blake 41.1, below).


A program including "Blake Texts" (4-18) and "Notes on Tracy Chevalier and Michael Phillips" (19) and on "Composers and Performers" (20-27).


Quotation from Cunningham's life of Blake, ¶37, about Blake's Visionary Heads of William Wallace and Edward I.

63. See Morton D. Paley, "Mr. J. Blake," Blake 40.4, below.
The review was first reported by Angus Whitehead (see Blake 41.1, below).

Ansari, A. A. Arrows of Intellect. (1965) <BB #1085>
Reviews


Fantasy fiction with a plot to recreate Blake’s prophecies and destroy the British empire.


About the nature of God.


Review

*Elizabeth B. Bentley (see Blake 41.2, below).


Review


Beer, John. Blake’s Humanism. (1968) <BB #1143>

An electronic version was available in 2007 at <http://www.humanities-ebooks.co.uk/>.


"For fifty-six years ... I acquired books, prints, and drawings by William Blake and his friends" (7), an infection which was cured by giving them to the library of Victoria University in the University of Toronto.


Review


*Bentley, G. E., Jr. "Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates." University of Toronto Quarterly 76.2 (spring 2007): 714-70.

Ten tables of tentative data lead to the "stupendous simplification" of Bentley’s Theory of Engraving: E=MG^2—Engraving equals Money times Genius^2.

The essay is a sequel to "['']What is the Price of Experience[']?": William Blake and the Economics of Illuminated Painting [i.e., Printing]," University of Toronto Quarterly 68.2 (spring 1999): 617-41 <Blake (2000)>.


Review

Stephen C. Behrendt, University of Toronto Quarterly 72.1 (winter 2002-03): 405-06 (this is a "remarkable biography," "meticulously documented" and "richly enhanced" with almost 200 reproductions, which "engages readers directly with the artist ... in a way that virtually no previous biographical study has done").


*Blake/An Illustrated Quarterly*

**Volume 40, number 4 (spring 2007)**


J. B. Mertz. “Gilbert Dyer: An Early Blake Vendor?” 147-49. (Gilbert Dyer [b. 1776], the son of the active Exeter bookseller Gilbert Dyer [1743-Oct. 1820], is probably the vendor in April 1821 of *Marriage [B]* and “Accusers” [B].)

- Review

G. E. Bentley, Jr. Marsha Keith Schuchard, *Why Mrs Blake Cried* (2006). 150-51. (“All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated.”)

**Minute Particular**

Morton D. Paley. ““Mr. J. Blake.”” 151. (According to the *New Monthly Magazine* for 1 Jan. 1815, 537, “Mr. FLAXMAN has finished a series of compositions in outline from Homer’s Works, which will be engraved by Mr. J. [sic] Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor.”)

*Blake/An Illustrated Quarterly*

**Volume 41, number 1 (summer 2007)**

G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2006.” 4-43. (There were “a remarkable number of worthy essays,” particularly those by Keri Davies, Jon Mee, and Joseph Viscomi [7]. There is an “Appendix: Addenda to *Blake Records*, 2nd ed. (2004)” [39-41].)

- Review

Magnus Ankarsjö. *Blake Society Annual Lecture, 28 November 2006: Patti Smith at St. James’s Church, Piccadilly, London. 44-45.* (She “has taken the anecdotes of Blake’s life to heart.”)

64. George Dyer had been suggested in *BB* p. 298 and *BR*(2) 378fn, and Gilbert Dyer in *BR*(2) 344fn.

**Minute Particulars**

Keri Davies. “Blake in the *Times Digital Archive.*” 45-46. (A *Times* review on 3 Jan. 1829 of Edmund Lodge’s *Portraits of Illustrious Personages of Great Britain* [1828] digresses to discuss the “exalted imagination” of “the late Mr. Blake, the engraver” and his “interviews with his distinguished buried [i.e., dead] acquaintance.”)

Angus Whitehead. ““Visions of Blake, the Artist”: An Early Reference to William Blake in the *Times.*” 46-47. (A review in the *Times* on 27 Jan. 1830 of Cunningham’s *Lives* quotes from his life of Blake, 537, about Blake’s Visionary Heads of William Wallace and Edward I.)

*Blake/An Illustrated Quarterly*

**Volume 41, number 2 (fall 2007)**

*Joseph Viscomi. “Blake’s ‘Annus Mirabilis’: The Productions of 1795.”* 52-83. (A major essay, especially about the “sequencing” and supports of the color prints of 1795. The 49 reproductions include all of *The Song of Los* [B]. “An online version of this article, with six more illustrations [nos. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available ... at <http://www.blakequarterly.org>.”


According to a corrigendum in *Blake* 41.3 [see below], the plate identified as *The Song of Los* [C] pl. 3 should be identified as *The Song of Los* [E] pl. 7.

- Reviews

Karen Mulhallen. *Young, Night Thoughts* [facsimile], commentary by Robin Hamlyn (Folio Society, 2005). 84-91. (A major review, with original identifications of portraits in the drawings. “We can actually climb into these drawings for the first time, and it is a profound experience.” However, there are “remarkable variations as to accuracy of color in the Folio [Society] edition throughout the series. [In some reproductions, the] coloring [is] almost unrecognizable,” particularly with respect to “greenishness,” and there are omissions of many significant details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [85, 89, 90].)


**Minute Particular**

“M. Crosby. “The Sketch on the Verso of Blake’s Self-Portrait: An Identification.” 92-95. (The very rough lines on the verso of Essick’s self-portrait of Blake seem to represent the colonnade of Hayley’s Turret House, which “reinforces Essick’s dating of the self-portrait to the period Blake was resident in Felpham ...” [1800-03] [95].)

**Newsletter**

“Companion of Angels, a musical drama based on the lives of the Blakes, will be performed” three times in the autumn of 2007.

Summer 2008
Justin Van Kleeck. “A Bibliography for the Study of VALA/ The Four Zoas.” 100-24. (“This bibliography is also online in an expanded version—including reviews, which have been omitted from the print version ... at the journal’s web site <http://www.blakequarterly.org>, where it will be updated yearly.”)

Reviews
C. S. Matheson. [Robert C. Brandeis,] William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University, Victoria University Library, Toronto (2006). 131-33. (“The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration.”)

Minute Particular
Morton D. Paley. “The Last Judgment by ‘B. Blake.’” 135. (In the 1808 Royal Academy catalogue, “The Last Judgment” is identified as being by the landscape artist “B. Blake” of 37 Broad Street, Soho, rather than by the poet- engraver William Blake of 17 South Molton Street.)

Corrigendum
Joseph Viscomi. 135. (In his "Blake’s Annus Mirabilis" [Blake 41.2], the plate identified as The Song of Los [C] pl. 3 should be identified as The Song of Los [E] pl. 7.)

Blake Journal
Journal of the Blake Society at St. James’s
Number 10 (copyright 2006, received 2007)
Kevin Fischer. “Converse in the Spirit: Blake and Boehme.” 5-24. (A Blake Society lecture silently derived from his Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit [2004]; “The difficulties involved in the writings of each [Blake and Boehme] are considerably lessened if each is read in the light of the other” [6—see Converse 67.] 
*Andrew Solomon. “Mental Fight.” 48-64. (“Blake’s myth ... can, if we use it rightly, lead us to a new state of inner peace. That is my own experience” [53].)

*Rumyana Hristova. “Blake, Dante, and the Bogomils: Two Short Papers with an Introduction.” 67-85. (The two parts of the essay are “the influence of ancient unofficial religious doctrines on William Blake’s art and writings” [70-77] and “the serpent as a symbol in the context of William Blake’s oeuvre and the teaching of the Bogomils” [79-83].) Bogomilism is a tenth-century Bulgarian Gnostic heresy whose descendants are alleged to include Albigensians, Waldensians, Lollards, Templars, Rosicrucians, Freemasons, the Moravian Church in the eighteenth century, Dante, Bacon, Boehme, Milton, and Blake.)

Review
*Eugenie R. Freed. Magnus Ankarsjö, William Blake and Gender (2006). 88-95. (His “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the vi- sual aspects of any of the poems he considers, by ... largely putting aside the shorter works—and by the lamentable absence of Catherine Blake from these pages” [94].)

Reviews


It consists of Bloom, “The Work in the Writer” (ix-xiii) and “Introduction” (1-20), plus:

26 Blake/An Illustrated Quarterly Summer 2008


Ron Broglio. “Living inside the Poem: MOOs and Blake’s Milton.”

David M. Baulch. “If the acts have been performed let the Bard himself witness: William Blake’s Milton and MOO Space.”


Nelson Hilton. “Golgonoosa Text.”

Joseph Byrne. “Blake’s Contraries Game.” (On Songs of Innocence and of Experience.)


Helen P. Bruder. “The Bread of sweet Thought & the Wine of Delight’: Gender, Aesthetics and Blake’s ‘dear Friend Mrs Anna Flaxman’ (E 709).” 1-11. (Chiefl y about Blake’s designs to Gray.)

Tracy Chevalier. “Peeking over the Garden Wall.” 12-15. (She is unwilling to give up the story of the Blakes naked in their Lambeth garden in her novel with the “working title ... Blake's Neighbours” merely because “po-faced scholars” such as G. E. Bentley, Jr., “relegate it to a footnote” [13]. The essay was first published “in an abbreviated form” on 40-42 of the 2005 August-September catalogue Cloud and Vision <Blake (2006)>.)

Claire Colebrook. “Blake, Literary History and Sexual Difference.” 16-25. (“Milton ... a text about literary history expressed through a drama of sexual difference” provides a new way for feminist criticism to approach the politics of literary history” [23, 16].)

Tristanne Connolly. “Transgender Juvenilia: Blake’s and Cristall’s Poetical Sketches.” 26-34. (About parallels between Blake’s Poetical Sketches [1783] and Ann Batten Cristall’s Poetical Sketches [1795] which “could be coincidences”; both take on and blend “male and female voices at will” [26, 33].)

Shirley Dent. “The right stuff in the right hands’: Anne Gilchrist and The Life of William Blake.” 35-43. (In the completion of his biography of Blake after Gilchrist’s death, “Anne Gilchrist is the person calling the editorial shots” [36].)


Eugenie R. Freed. “Blake’s Golden Chapel: The Serpent Within and Those Who Stood Without.” 53-61. (A very fruitful proposal that in “I saw a chapel all of gold” the vomitting serpent, derived from Milton and Revelation, is the ordained priesthood proposed for the Swedenborgian New Church.)


Nancy Moore Goslee. “Aesthetic Agency? Enitharmon in Blake’s Europe.” 70-77. (“I read Enitharmon’s actions in Europe [especially in pl. 7] as Blake’s response to Orc’s role in America” [70].)

Germaine Greer. “No Earthly Parents I confess’: The Clod, the Pebble and Catherine Blake.” 78-90. (She “suggests that the Blakes’ childlessness might have been deliberately contrived” [78].)


Kathryn Sullivan Kruger. “The Trimurti Meet the Zoa: ‘Hindoo’ Strategies in the Poetry of William Blake.” 109-17. (“Nothing in western literary or biblical tradition can explain their [the Zoas’] existence,” but representations of Brahman can [110].)


Catherine L. McClenahan. “‘Endless Their Labour’: Women in Blake’s Illuminated Works and in the British Workforce.” 137-47. (An account of how Blake’s "depictions of ... women
in the illuminated works correspond to the occupations of women in the labouring classes between 1750-1830" [137].)
*Cindy McCrery. "Sentiment, Motherhood and the Sea in Gillray and Blake." 148-58. ("James Gillray and William Blake both addressed the terrors of shipwreck and the vulnerability of unfortunate mothers in their art" [149].)
*Jennifer Davis Michael. "Framing Eve: Reading Blake’s Illustrations." 159-69. (An exploration of "the relationship between her [Eve’s] creation and her fall" in the designs to the Bible and Paradise Lost [160].)
Gerda S. Norvig. "Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake's Songs." 170-78. ("Lucid dreaming ... [is] the capacity to attain waking consciousness within one’s dreams" [170].)
Heather O'Donoghue. "Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake's Prophetic Books." 179-88. (A learned and persuasive account of how the "representations of valkyries and sibyls ... [in Gray's Norse Odes and Percy's Northern Antiquities] can be traced in Blake's works" [180].)
Brenda Webster. "Blake, Sex and Women Revisited." 254-60. ("His attitude towards women seems saturated with conflicting feelings toward a mothering figure," especially in Visions of the Daughters of Albion [255].)
Julia M. Wright. "Baillie and Blake: At the Intersection of Allegory and Drama." 270-78. (Joanna Baillie, Plays on the Passions, and "Blake are responding in similar ways to the impact of sensibility on understandings of human character ..." [274-75].)
Review

A potted biography from Bentley, Stranger, stressing Blake's "recurrent hallucinatory visions."


"Two poems ... that contain variations of the sublime are William Blake's 'Jerusalem' [from Milton] and Samuel Taylor Coleridge's 'The Rime of the Ancient Mariner'; "Jerusalem" "is an example of ceremonial oratory"; Blake is only on 88-89.


For "Edmund Burke, William Blake, William Wordsworth, and Samuel Taylor Coleridge, it is precisely their conservative and anti-modern commitments that led to their radical departures from ... conventions," Chapter 3 is on Blake.


Review


A novel in which Thomas Kellaway, a Windsor chairmaker, comes from Piddleterthende, Dorsetshire, to work for Philip
Astley's circus and live during March 1792-July 1793 at 12 Hercules Buildings next door to William Blake, of whom he and his family see something.

Reviews


A densely factual and rewarding essay.


David Worrall. "Blake in Theatreland: Fountain Court and Its Environ's." 26-38. (Blake ignored the rowdy singing at the Coal Hole at the corner of Fountain Court and the Strand and instead chose to illustrate the Book of Job) [37].)


Shirley Dent. "Esoteric Blackists and the 'Weak Brethren': How Blake Lovers Kept the Popular Out." 57-68.


Matt Green. "This Angel, who is now become a Devil, is my particular Friend': Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie." 127-39. (Salman Rushdie himself lists The Marriage as a seminal text in the development of the oppositional standpoint presented in The Satanic Verses" [128].)

Illustrated with a reproduction of a fine medieval manuscript subtitled “William Blake, Frontespizio del *The Book of Thel*” (see illus. 1).


“The most relevant context for analysing Romantic curses ... is the powerful philosophy of performative language” (22).


Ill-informed remarks stimulated by the celebrations of Blake’s 250th anniversary.

1. “William Blake, Frontespizio del *The Book of Thel*,” illustration for Ernest de Selincourt, “Blake, William,” *Enciclopedia italiana di scienze, lettere ed arti* (Milan: Bestetti & Tumminelli, 1930) 7: 177, exhibiting a talent for illuminating medieval manuscripts not otherwise recorded in Blake. It illustrates the assertion that “In *Songs of Innocence, Songs of Experience, e The Book of Thel* la parola non si può dissociare dall’immagine più che il profumo da una rosa” (the words can no more be dissociated from the images than the perfume from the rose).


The Hungarian National Library and WorldCat have no record of an edition in Hungarian.


On 27 Oct. 1843, he “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted” (359).


266-70 in chapter 10, “Britain’s Little Black Boys and the Technologies of Benevolence,” are especially about Blake’s “The Little Black Boy.”


“Blake had an ambivalent attitude to the body. It is both opportunity and limitation” (53).


Sound recordings of Ginsberg’s lectures, dealing, inter alia, with *Vela*.


The Blake section is 84-96.


About Blake, Coleridge, Thomas Carlyle, and Gerard Manley Hopkins.


The firm of Thomas Ross owns “nearly 10,000 plates,” including unidentified “plates by William Blake” (not elsewhere recorded as surviving).

The company is descended from John Dixon, who printed proofs of Blake’s *Job* on 3-4 March 1825 *(BR[2] 410, 783, 804), and from Dixon & Ross, who printed 25 sets of Blake’s Dante on 26 Sept. 1838 (*BB* p. 545). The company’s web site, <http://www.thomasross.co.uk>, lists over 5,000 subjects for sale, including Flaxman, Hogarth, Linnell, and Stothard (apparently from the original of his Canterbury Pilgrims plate), but the only Blake there is a reduced facsimile of his Canterbury Pilgrims plate.


“In my advanced composition course, I take Blake’s *The Marriage of Heaven and Hell* ... as our model for the power of technical writing in the modern age” because, working with “iron and acid,” “Blake demonstrated a prescient glimpse of digital composition in its multivalent dimension” (135, 141, 137).

A collection of portraits and busts from the National Portrait Gallery.


Howell, Heather. **William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.** (Felpham: Blake Memorial Project, 2007) 4', 8 pp.; no ISBN.


"Every purchase of this booklet supports The Blake Memorial Project."


A very original and rewarding essay. "Blake's idea of the 'fibres of love' derives partly from a spiritual strand embedded in [Enlightenment] fibre medicine ... and partly from a spiritualized trend of Swedenborg's idea of a divine organ."

"Blake, in appropriating and enlightening the fibre's three representative functions of weaving, mediating, and spiritualizing, and in grounding his visionary work with images of the fibre and the fibre-woven body, was working through a set of intellectual and metaphorical cruxes that originated in fibre medicine. He therefore may be called the last progeny, not the radical opponent, of Enlightenment fibre medicine" (87, 88).


An essay "on the debt software pirates and biochemists owe to William Blake's genius" in "reverse engineering"—scarcely related to Blake.


It consists of:


Christopher Z. Hobson. "Unbound from Wrath: Orc and Blake's Crisis of Vision in The Four Zoas." (Reprinted from *Studies in English Literature 1500-1900* 33.4 [autumn 1993]: 725-54 <Blake (2000)>.)

William Richey. "One must be master': Patronage in Blake's *Vala,"* (Reprinted from *Studies in English Literature 1500-1900* 33.4 [autumn 1993]: 705-24 <Blake (1997)>.)


The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted.


"Friends of William Blake, a group of New York-based artists, writers, and activists," published a map showing how to escape from the Republican National Convention in Madison Square Garden in the event of a terrorist attack.


A carefully factual novel about the Blakes’ three years in Felpham and his trial, told from the points of view of the villagers, the Blakes, and Alexander Gilchrist, with some minor twists in the story of the fracas in the garden and landlord pressure on witnesses.


Lindsay, Jack. William Blake: Creative Will and the Poetic Image. (1927, 1929, 1969) <BB #2131>
The second edition adds an essay on Vala.


Lister, Raymond. William Blake. (1968) <BB #2137> Review


Blake was “Hayley’s increasingly discontented guest at Felpham for three years.”


Explores “how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts [sic] The French Revolution and The Four Zoas” (165).


"I want to insist on the direct influence of Michelangelo's figures on Blake's vision rather than on his art" (121).


On melancholia.


A sound, well-organized, and generously illustrated setting of Blake in his artistic context. The most original point is that a very useful analogue to Blake's designs in his works in illuminated printing may be seen in "the embroidered sampler, the common and highly prized exercises in needlework undertaken by girls and women, often framed and used as a kind of decoration themselves" (72).


On “William Blake’s head and the Victorians’ attempt to establish a visual image of the Romantic poet that fully corresponded to their own complex myth of him” (143).


Includes chapters on Diggers, “milenarismo y gnósticosmismo,” Ranters, and Muggletonians (“una secta familiar a Blake”).

*Peskett, Reverend Timothy (rector of St. Mary’s Church, Felpham). William Blake and Felpham: The 250th Anniversary of William Blake’s Birth 28th November 2007. ([Felpham: Rectory, 2007]) single sheet folded to make three narrow quartos; no ISBN.


A commentary on the poems.


“Above all, Blake proclaimed the true spirituality and holiness of the flesh, as shone forth in such images as Bright Day” [apparently “Glad Day”] (442).

§Preston, Kerrison. “Blake of Soho: This year’s Soho Fair includes a special exhibition of the works of William Blake, the Soho-born poet, painter and visionary.” Soho Annual, n.d. The only record I can trace of Soho Annual is the fourth annual Soho fair, official program, 1958.


On “how the writer and artist has inspired his work, and his life,” with inserts from Patti Smith, Tracy Chevalier, and Chris Orr.


§Robin Jarvis (see Makdisi, above).


A walking tour which included the site of the “underwear shop” of Blake’s brother where Blake held his exhibition.


Especially useful on satire of Swedenborg in *The Marriage of Heaven and Hell.*


About "what Blake believed his art could tell his contemporaries" (47).


"A historical investigation of how the reception of Swedenborg's esoteric teaching was absorbed into the socio-cultural matrix of the late eighteenth century to become a platform for opposition politics" (96).


Parts of it are reprinted in chapter 3 (39-74, "Reading Blake") of his *William Blake's Poetry: A Reader's Guide* (see below).


A responsible summary, with "Study Questions." Parts of his "St. Paul's Gifts to Blake's Aesthetic" (see above) are reprinted in chapter 3, "Reading Blake" (39-74).


A general essay; "William Blake was a bit of a nutter."


On the symbolic and numerical significance of Jerusalem in *Jerusalem* and *Vala.*


"The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology" (153 [2005]).


"The work of William Blake ... is more likely to enable an understanding of Revelation or apocalyptic hermeneutics than many [ancient] Jewish texts" (355).


"Blake's two "Holy Thursday" poems . . . offer a typical example of apocalyptic wisdom, in which contrasts are used to stimulate the imagination in a new assessment of reality" (61).


In "London," "it is as a latter day Ezekiel or John that Blake the poet walks the streets of London" (42).


Review


*Colin Wilson, “Addicted to Desire,” Daily Mail [London] 3 Jan. 2007: 44 (Blake's "obsession with uninhibited sex ... terrified his wife, appalled and scandalised society and led him to make the most extraordinary sexual demands on those close to him").

G. E. Bentley, Jr. (see Blake 40.4, above).


Reviews


Blake is passim.


Jennifer Davis Michael (see Blake 41.3, above).


Reviews
Wayne C. Ripley (see Blake 41.3, above).


Tanaka, Takao. "Sei James Kyokai to Jerusalem [St. James's Church and Jerusalem]." Gengo Bunka [Shikoku University, Bulletin of the Research Institute of Linguistic Culture] no. 3
A discussion of St. James's Church, Blake, and Jerusalem as a Blakean city.


Roger Cly's funeral procession is alleged to be "a deliberate mockery or caricaturing of ... Blake's famous elegy."


Vlaanderen: Kunsttijdschrift 56, no. 314 (Feb. 2007)


All, including Senden's, are in Flemish.


Reviews

§Kathryn Freeman, Clio 34.1-2 (fall 2004-winter 2005): 180-84.


Summer 2008


Division II: Blake’s Circle

BARRY, James (1741-1806)
Painter, friend of Blake

2005 22 OCTOBER-2006 4 MARCH


$Wilson, Rob. “‘Hirelings in the Camp, the Court & the University’: Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet.” Comparative American Studies 2.3 (2004): 385-96.


A short story.


Reviews


(The book is “well-researched,” but the argument is “buried under Wright’s often dense prose and piles of criticism” which are often irrelevant [pars. 1, 9]).


$Jonathan Roberts (see Paley, above).


$Wormser, Baron. “William Blake.”

BOWYER, Robert (1738-1834)
Print impresario

“Thomas Butts, Great Marlborough-street, Gent.” and [his son] Joseph Edward Butts, same place, were recorded as not having claimed two dividends due October 1799 5½% annuities in the list of names and descriptions of the proprietors of unclaimed dividends on bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5 October 1800.55

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan 1964-77.

CROMEK, Robert Hartley (1770-1812)
Entrepreneur, friend-enemy of Blake

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek’s Reliques of Robert Burns (Dec. 1808) (Pforzheimer Collection, New York Public Library).

CUNNINGHAM, Allan (1784-1842)
Biographer

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.


Butts, Thomas (1757-1845)
Clerk, patron, friend of Blake

“Thomas Butts, Great Marlborough-street, Gent,” and [his son] Joseph Edward Butts, same place, were recorded as not having claimed two dividends due October 1799 5½% annuities in the list of names and descriptions of the proprietors of unclaimed dividends on bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5 October 1800.55
The Norfolk Record Office in Norwich has recently received a major archive of letters to the Reverend William Gunn (1750-1841) of Irstead, near Norwich. He was an antiquarian, author of, inter alia, *Inquiry into the Origin and Influence of Gothic Architecture* (1819), about which Flaxman corresponded with him.

The archive includes rich letters of 1794 to 1827 from John Flaxman (in Rome in 1794, in Buckingham Street, Fitzroy Square, thereafter) and from Flaxman's wife Nancy, his half-sister Mary Ann, and his sister-in-law Maria Denman, often writing as his amanuenses or about him. Frequently the letters are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman's work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman's letters include sketches, especially of arches and of Anglo-Saxon architecture.

There appears to be no reference to William Blake the poet in the archive, but there is a mysterious Mrs. Blake and a prosaic William Blake. The letters cited here are from John Flaxman unless otherwise noted.

2 Feb. 1794 from Nancy Flaxman: "the Drawings from Aeschylyus which delight all who see them are compleat save one .... I chose out the best therefore of the Homer & the Hercules are also safely deposited & Paid for."

1 July 1800: "Several of the English artists are dead in consequence of the blessings of French Liberty being spread over Italy—Hamilton, Hewitson, Keane & some others have been its Martyrs ...."

5 Jan. 1802 from Nancy

17 Oct. 1802 about working with granite and basalt

29 Dec. 1805

19 Feb. 1806

n.d.

March 1810

4 June 1811

Nov. 1812

2 Dec. [no year] from Nancy who gives a plot summary of a long poem by Flaxman being sent separately. "Our war with America is a very bad thing."

9 Dec. 1812

6 April 1813 [Nancy] copy of a poem by Flaxman called "The Complaint"

n.d. from Nancy

17 Feb. 1814

22 Feb. 1814

11 June [1814]

30 Sept. 1814

1 Oct. 1814: "I am going to publish ... outlines from Hesiod" [engraved by William Blake].

5 Dec. 1814

5 Dec. 1814 [another letter]

16 Dec. 1814 from John and Nancy

28 Jan. 1815 from John and Nancy

18 April 1815 from Mary Ann Flaxman

27 June 1815

12 Sept. 1815

7 Nov. 1815 "W" Blake of Swanton Abbotts [about 4 miles northwest of Irstead] writes to the Reverend William Gunn about a curacy for Blake's son.

15 Jan. 1816 [postmark] from Nancy

15 March 1816 from Nancy about Flaxman's designs for "The Shield of Achilles"

28 Dec. 1816

29 July 1817 from Nancy: "the beautiful Hesiod" engravings were published in March.

28 April 1819

16 March 1820

16 Oct. 1820

n.d.

n.d.

22 Jan. 1822

9 Sept. 1822 from Mary Ann

8 Oct. [1822]

15 Oct. 1822

n.d. from Maria Denman

Jan. 1823 from Mary Ann

5 Aug. [1823] Maria: "M. Blake has received her Shakespeare and I hope is pleased with it—the Bookseller has not yet sent me a bill"—the context suggests that Maria Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.

24 Oct. 1823 from Mary Ann and John

9 Dec. 1824

13 Feb. 1826 from Mary Ann and John

27 Jan. 1827 from Mary Ann

A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Long-fellow's translation of Dante on versos.


Fuseli, John Henry (1741-1825)
A major essay showing that the representations of God in pictures by Fuseli and Blake of "The Triumphant Messiah" casting out the rebel angels from heaven, "The Creation of Eve," and "The Expulsion" could hardly be more different; "Blake's revision [of Milton] ... is finally as Christocentric as Fuseli's is Satanically centered"; "Fuseli became Milton's first anti-theistic interpreter" (267, 265, 259), like William Empson's Milton's God (1961).


On Fuseli's "Titania's Awakening" for Midsummer Night's Dream.

Hayley, William (1745-1820)
Poet, patron, employer of Blake
Letters from Hayley to Cadell & Davies, Lady Hesketh (including those of 18 July and 3 Aug. 1805 with references to Blake), William Huskisson,§ and Robert Wolsley§ and letters to Hayley from Charles Dunster, Lady Hesketh (including 1 Feb. 1804 about Blake), and Johnny Johnson from the Cowper and Newton Museum (Olney) were deposited in 1996 in the Buckinghamshire County Record Office.


Heath, James (1757-1834);
Heath, Charles (1785-1848);
Heath, Frederick (1810-78);
Heath, Alfred (1812-96)
Engravers

Humphry, Ozias (1742-1810)
Miniaturist, patron of Blake


67. The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottager is returned & speaks with due gratitude of Kindness shewn to her in London." Gentlemen, who lived in houses, weren't often on social terms with cottagers—the Blakes are an exception. Nancy Flaxman sent "love to the good Cottagers" on 10 Dec. 1802, and John Carr asked on 29 Jan. 1803 to be remembered to the "owner of the little white-faced Cottage on the sea shore" (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

68. Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire:
I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh.
Perhaps Blake had copied the design, as he had those sent with Hayley's letters of 21, 25 Feb., 7, 13, and 24 March 1802.

Summer 2008

Blake/An Illustrated Quarterly 41
JOHES, Thomas (1748-1816)
Patron of Hafod, North Wales


KIRKUP, Seymour (1788-1880)
Artist, friend of Blake


LAMB, Lady Caroline (1785-1828)
Byron's bête noire, entertainer of Blake


Includes Byron and Lady Caroline Lamb.


A fictional memoir based on Lady Caroline Lamb's letters.


LINNELL, John (1792-1882)
Painter, patron of Blake


Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the church "withdrew" itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

MARSH, John (1752-1828)
Lawyer, musical composer, friend of Blake


PALMER, Samuel (1805-81)
Painter, disciple of Blake

2004 11 FEBRUARY-23 MAY


42 Blake/An Illustrated Quarterly

Summer 2008


PARKER, James (1757-1805)
Engraver, fellow apprentice, print-shop partner with Blake
For a newly recorded stipple engraving by Parker, see Stothard, below.

STOTHARD, Thomas (1755-1834)
Book illustrator, sometime friend of Blake
A circular (19.2 cm.) stipple engraving (Stothard-Parker), printed in reddish brown, of British ladies in India(?) (23.8 x 26.7 cm.), was offered on eBay in Jan. 2007; it is not recorded in A. C. Coxhead, Thomas Stothard, R.A. (1906) or Bentley, The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings, Studies in Bibliography 49 (1996): 208-31.


Addenda and Corrigenda

P. xix

Owners and Repositories of Unique Materials

Emend to read "Cowper and Newton Museum (Olney, Buckinghamshire), since 1996 on deposit in the Buckinghamshire County Record Office."

P. 48

Footnote to Tatham's statement that Blake made his color "prints in oil."

P. 48

Footnote to Tatham's statement that in his color prints, Blake "painted roughly and quickly, so that no colour would have time to dry."

P. 79

15 August 1797

James Curry to Ozias Humphry

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints ....

The "prints" may be a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry ....

For the last sentence substitute "The 'prints' might be proofs or an early copy of Blake's Night Thoughts engravings (apparently published in November 1797), perhaps one of the sets Blake colored."


2. According to Viscomi, "Blake's Annus Mirabilis" 61, "Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors."

3. The prints cannot be "a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year," for many of the prints in Small Book (B) were inscribed after Blake's death by Frederick Tatham.

4. The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J. T. Smith's Nollekens and His Times (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated—the Twopenny letter is number 474 (referring to the Blake biography in Smith's book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., nos. 58, 66), suggesting that the collection belonged to "9 vol." with main letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Vale collection, which was in Sotheby's auction of Joseph Mayer, 19 July 1887, lot 189.

For further discussion, see "William Blake and His Circle, 2006," Blake 41.1 (summer 2007): 11, 40.

P. 203fn


P. 344fn


P. 378fn

For "The former owner was probably Lamb's friend George Dyer," read "The vendor was probably Gilbert Dyer [Jr.] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344fn)."

P. 490

On 19 November 1828, William Twopenny, an antiquary and barrister, wrote to J. T. Smith:

My dear Sir,

Can you tell me where the Widow of Blake the artist lives.

Yours most truly

W. Twopenny

Temple

19. Nov. 1828

P. 493

A review of Edmund Lodge's Portraits of Illustrious Personages of Great Britain (London: William Smith, 1828) in the Times for 3 January 1829 went out of its way to discuss Blake's Visionary Heads:

Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external appearance, and the fashion of...
the human form they wore. Nothing is more natural than to
covet the power of calling them up
"In their shapes and state majestical,
"That we may wonder at their excellence,"
and verify or correct the images which fancy has formed
by the true copy which the art that confers immortality has
preserved of them. The late Mr. Blake, the engraver, whose
genius was subject to a kind of morbid excitement, was so
possessed with this notion, that he had contrived a belief
that he could, almost at will, bring before his actual physical
eyesight the forms of the great men of this and other
countries, whose existence he could only know by means of his-
history. Under this delusion, which, however, was of no kind to
madness, and could not have happened to any but a person
of exalted imagination, he had frequent interviews with his
distinguished buried acquaintance, and used to relate his
imaginary conversations with them in perfect conviction of
their truth and reality."

P. 503
For "The publication of Cunningham ... appeared in the
Athenaeum ..." read "The publication of Cunningham's life of
Blake provoked a spate of comment upon Blake in the winter
and spring of 1830. The first, which appeared in the Times
for 27 January 1830, merely quoted from Cunningham 537 about
Blake's Visionary Heads of William Wallace and Edward I.7
The second, which appeared in the Athenaeum ...."

P. 717fn
For "No account of Blake in the Times is known before
1901," read "The only known accounts of Blake in the Times
before 1901 are reviews of Edmund Lodge and of Allan Cun-
ningham on 3 Jan. 1829 and 27 Jan. 1830."

P. 735
Under 28 Broad Street, for "Stephen Blake ... is listed for
this address in 1783 in the New Complete Guide and in 1784
in Lowndes's London Directory," read "Stephen Blake, Haber-
dasher, 28 Broad Street, Carnaby Market is listed in Lowndes's
London Directory for the Year 1782 and 1784 and in the New
Complete Guide in 1783."

P. 822fn
Before "Compositions in Outline," add "According to the
New Monthly Magazine 2 (1814 [1 Jan. 1815]): 537, 'Mr. FLAX-
MAN has finished a series of compositions in outline from
Hesiod's Works, which will be engraved by Mr. J. Blake, and
printed in folio, to correspond with the outlines from Homer,
by the same eminent professor, and ....'"

P. 838ff
Miscellaneous References to "William Blake" in London,
1740-1830
oldbaileyonline.org/> has records of William Blakes in London
in the poet's time in roles as diverse as eel thief and victims of
hat theft and murder. However, probably none of these Wil-
liam Blakes is the poet or was known to the poet.

P. 839
Engraver (1748-c. 1817)
William Staden Blake not only "had a press with Charles
and William Galabin at 1 Ingram Court, Fenchurch Street
(1801)," but he also published at least two editions of a work
printed at the Galabin Press:
Samuel Britchen, A Complete List of All the Grand Matches of
Cricket That Have Been Played in the Year 1799; with a Cor-
correct State of Each Innings and the Articles of Cricket Inserted
(London: Printed by H. L. Galabin, Ingram-Court, Fenchurch
Street, for W. S. Blake, Change-Alley, Cornhill, 1799) 28 pp.,
8°, and (1800) 44 pp., 8°. Other editions were produced by
different printers and publishers.

P. 842
Classical Scholar (c. 1785)
"William Blake," almost certainly not the poet, wrote his
name repeatedly in an eighteenth-century manuscript transla-
tion of Sophocles's Ajax with learned notes in English, Latin,
and Greek.9
New Contemporary References to William Blake after 1831
On 27 October 1843, the young Quaker Barclay Fox "called
on Linnell, a very clever painter. He showed us Blake's Illus-
trations of Dante done in the style of Campo Santo, a sort of
mad genius, poor and gifted."

P. 859
Endnotes 150 and 159, letters of 14 Nov. 1804 and 3 Aug.
1805: to "Cowper Museum, Olney, Buckinghamshire," add
"on deposit since 1996 in Buckinghamshire County Record Office."

5. Marlowe, Doctor Faustus 4.2, where Alexander the Great is conjured up
for the German emperor.
don] 3 Jan. 1829: 4, col. A, first reported by Keri Davies, "Blake in the
col. E, first reported by Angus Whitehead, "Visions of Blake, the Artist: 
An Early Reference to William Blake in the Times," Blake 41.1 (sum-
mer 2007): 46-47. The Times's account alters Cunningham's "stept" and
"sto" to "stepped" and "stopped."
8. The reference in Lowndes's London Directory for the Year 1782 was
pointed out to me by Angus Whitehead.
Notebook," Blake 31.2 (fall 1997): 44-64 (the handwriting is that of the
poet) and G. E. Bentley, Jr., "William Blake and the Sophocles Enigma,
359.