William Blake and His Circle:  
A Checklist of Publications and Discoveries in 2010

By G. E. Bentley, Jr.

with the assistance of Hikari Sato  
for Japanese publications

Editors' notes: Illustrations to the checklist are available in the online version of the article, which is also fully searchable <http://www.blakequarterly.org>.  
Addenda and corrigenda to Blake Records, 2nd ed. (2004), now appear online. They are updated yearly in conjunction with the publication of the checklist.

Blake Publications and Discoveries in 2010

Voting

William Blake's father, James, voted in 1774, 1780, and 1784, his brother John voted in 1784 and 1788, and his partner, James Parker, voted in 1788 and 1790, but apparently "the poet himself never voted," though he was eligible to do so. This negative evidence has been used to reinforce the argument that Blake was aloof from practical politics, despite the fiery political strain in his writings and drawings. However, Blake did vote, in 1790. Perhaps his political activism should be reappraised.

Thomas Owen

Thomas Owen, the boy whom Blake took as an apprentice in June 1788, was probably born in 1775. His possible work under Blake's direction on the plates for Salzmann's Elements of Morality (1790-91) is examined by Robert N. Essick (see Salzmann in Part III).

The non-English languages recorded for Blake studies in 2010 are Croatian, Danish, Estonian, French, German, Greek, Italian, Japanese, Macedonian, Norwegian, Polish, Portuguese, Romanian, Serbian, Slovenian, Spanish, and Swedish. In addition, note the number of works published abroad in English: in Denmark, Germany, India, and Japan.

1. BR(2) 736, 742.
2. BR(2) 736, I am sorry to say.
3. See the addendum to BR(2) 59, online.
4. See the addendum to BR(2) 48, online.

Numbers of Works about Blake Recorded in Blake Books (1977), Blake Books Supplement (1995), and Blake/An Illustrated Quarterly for 1992-2010

<table>
<thead>
<tr>
<th>Record</th>
<th>Books, including reprints</th>
<th>Editions and Catalogues</th>
<th>Essays, including reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>BB</td>
<td>1,406</td>
<td>573</td>
<td>254</td>
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<tr>
<td>BBS</td>
<td>1,010</td>
<td>354</td>
<td>123</td>
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<td>Misc.</td>
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<td>1992-93</td>
<td>54</td>
<td>21</td>
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<td>1994</td>
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<td>1995</td>
<td>56</td>
<td>22</td>
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<td>1996</td>
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<td>2008</td>
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<td>2009</td>
<td>122</td>
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<tr>
<td>2010</td>
<td>180</td>
<td>78</td>
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<td>Totals</td>
<td>3,832</td>
<td>1,474</td>
<td>615</td>
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Reprints

There is a flourishing industry of republishing works related to Blake whose chief virtue is that they are (deservedly) out of print. The chief practitioners seem to be Kessinger Publishing, Nabu Press, and General Books. Note that the Kessinger editions are mere digital reprints, with, as they admit, frequent defects. I have seen none of these reprints and confess my initial incredulity about some, such as the four separate publications of 18-44 pages into which Emily Hamblen's On the Minor Prophecies of William Blake (1930) has been divided. However, as each has an ISBN assigned, I take it that they were not only advertised but published.

5. The books include reprints.
6. One hundred reviews in BB were published before 1863.
7. The miscellaneous sources include the Essick collection, the online versions of the Times [London] and the New York Times, reviews in Philological Quarterly (1925-69), and reviews in Blake before 1992, when I began reporting reviews in this checklist.
8. The author is often given as "William Blake, Jr. PhD," but it is not clear whether the oddity originates with the publisher or with the agency such as Google Books which is reporting it.
Blake's Writings

The most exciting discovery was the copy of The Mystical Inititations; or, Hymns of Orpheus, translated by Thomas Taylor (1787), with annotations newly identified as Blake's by Philip and Joseph Cardinale.9 This provides a short but fascinating marginalium by Blake and extensive markings of the text, chiefly underlining. The learned and tendentious Platonist Thomas Taylor has been fairly reliably associated with Blake in anecdotes10 and more speculatively as a major source for his ideas.11 The discovery of Blake's annotations to the Hymns of Orpheus, the only direct evidence that he had read Taylor, will justify a new investigation of the association and connection of Taylor and Blake.

Blake's long-lost letter of 7 August 1804, known previously only through catalogue snippets, was acquired in 2009 by Robert N. Essick and masterfully published in full in 2010 by Mark Crosby and Essick in Blake. It is an important letter, and the essay about it records a number of significant discoveries related only rather distantly to the text.

The perennial popularity of Songs of Innocence and of Experience is demonstrated by newly recorded editions of 1988 (in Macedonian), 2009 (in Spanish), and 2010. And Blake's reviving reputation in the years before Gilchrist's epoch-marking biography is indicated by newly recorded printings of poems in 1839, 1845, 1861, and 1862.

Blake's Art/Commercial Engravings

One of Blake's largest paintings, an inn sign made in 1812 for Chaucer's Tabard or Talbot Inn in Southwark, was for the first time identified and reproduced in 2010.12 Alas, under outdoor exposure for two-thirds of a century the picture deteriorated so extensively that at the end of its lifetime its features were virtually indistinguishable, and when the building ceased to be an inn the sign was probably abandoned. The inn sign, as recorded in contemporary engravings, is discoloringly different from Blake's familiar heroic art, and most Blake students are likely to be made uneasy by it if not incredulous of its connection with Blake.

Beginning about 1800, Blake made a number of miniatures for Hayley and his friends, but some have been lost.13 Mark Crosby and Robert N. Essick identified for the first time prints of Blake's lost miniatures of Romney in the European Magazine (1803) and Hayley's Life of Romney (1809).14 The evidence is so plain that it is difficult to understand why they were not identified long ago. This increases by a third the number of Blake's miniatures which have been reproduced.

Catalogues and Bibliographies

Newly recorded here are dealers' catalogues of 1843, 1864, 1878, 1879, and 1883 (2), which help to establish the provenances of numbers of Blake's works.

There were modest exhibitions in 2010 of Blake's works at the E. J. Pratt Library of Victoria University in the University of Toronto and at the Morgan Library and Museum. The Morgan's formidable publicity machine secured numerous reviews and notices.

Criticism, Biography, and Scholarly Studies

Two of the workhorses of Blake scholarship are worthily represented here in Robert N. Essick, "Blake in the Marketplace, 2009," and G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2009" (see Blake 43.4 and 44.1 in Part VI). A surprising number of papers on Blake were published in collections of essays: in Blake; Queer Blake, ed. Helen P. Bruder and Tristanne Connolly; Interfaces; Blake in Our Time, ed. Karen Mulhallen; Romanticism and Its Legacies, ed. Ralla Guha Niyogi; Editing and Reading Blake, ed. Wayne C. Ripley and Justin Van Kleeck; and Tate Papers.

Among the more permanently valuable of these essays are Angus Whitehead's "Mark and Eleanor Martin, the Blakes' French Fellow Inhabitants at 17 South Molton Street, 1805-21" (see Blake 43.3 in Part VI) and his "Went to see Blake—also to Surgeons college: Blake and George Cumberland's Pocketbooks" (see Blake in Our Time, under Mulhallen in Part VI). Whitehead is making wonderful discoveries about Blake's biographical context.

Two other essays in Blake in Our Time are particularly valuable. In 1983, Joseph Viscomi and Thomas V. Lange first reported that two prints in America (B) were not Blake's origi-
nals but imitations\(^{15}\) so skillful that they had been taken as genuine by generations of Blake scholars. In his festschrift essay, “Two Fake Blakes Revisited; One Dew-Smith Revealed,” Viscomi demonstrates with his customary brilliance that the inserted plates are photolithographic facsimiles (not fakes) made between 1874 and 1878 by A. G. Dew-Smith (1848-1903) to perfect his copy. This is a fascinating conclusion to a bizarre story. In “William Blake and Chichester,” Morton Paley, following Thomas Wright (1929), argues plausibly that “the foundations of his [Blake’s] four-gated city [of Golgonooza] lay in Chichester.”

**Red Herring**

According to a “Thought du jour” in the *Globe and Mail* [Toronto] 13 Jan. 2010: L6, “‘There is no mistake so great as the mistake of not going on.’—William Blake.” This phrase is not used in Blake’s writings or conversations, and I do not know why it should be foisted on Blake.

* * * * * * * * *

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2010) and those for previous years which are not recorded in *Blake Books, Blake Books Supplement*, and “William Blake and His Circle.” Installments of “William Blake and His Circle” are continuations of *Blake Books* and *Blake Books Supplement*, with similar principles and conventions.

Many of the entries below come from searches in December 2010 for “William Blake” and “2009-2010” in *Google* (7,470 works), *Google Books*, *Copac* (99 works), and *WorldCat* (684 works).

I have made no systematic attempt to record audio books\(^{16}\) and magazines, blogs,\(^{17}\) broadcasts on radio and television, calendars,\(^{18}\) CD-ROMs, chinaware, coffee mugs,\(^{19}\) comic books, computer printouts (unpublished), conferences, e-mails, festivals and lecture series, furniture, jewelry,\(^{20}\) lectures on audiocassettes, lipstick, manuscripts, microforms, mosaics, movies, murals, music, notebooks (blank), pageants, performances, pillows, playing cards, podcasts,\(^{21}\) poems about Blake, portraits, postcards, posters and pictures,\(^{22}\) recorded readings and singings,\(^{23}\) refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, T-shirts,\(^{24}\) tattoos, tiles, typescripts (unpublished), video recordings, and web sites.

I take *Blake Books* and *Blake Books Supplement*, faute de mieux, to be the standard bibliographical books on Blake,\(^{25}\) 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
  - Appendix: Writings Improbably Alleged to Be by Blake

**Part II:** Reproductions of Drawings and Paintings
- Section A: Illustrations of Individual Authors
  - Section B: Collections and Selections

**Part III:** Commercial Book Engravings
- Section A: Illustrations of Individual Authors
  - Section B: Collections and Selections
  - Appendix: Books Improbably Alleged to Have Blake Engravings

**Part IV:** Catalogues and Bibliographies
**Part V:** Books Owned by William Blake the Poet
- Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827

**Part VI:** Criticism, Biography, and Scholarly Studies
- Note: Collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted extensively to him are listed under the titles.

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**21.** See the exhibition *Remember Me!*, under 2010 in Part IV.

**22.** Such as from *Funcky Love* (see note 20, above).


**24.** Several T-shirts were available in 2010 at *Zazzle* <http://www.zazzle.com>.

Division II: Blake’s Circle

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake’s friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It does not include important contemporaries with whom Blake’s contact was negligible or nonexistent, such as John Constable and William Wordsworth and Edmund Burke.

Reviews, listed here under the book reviewed, are only for works which are chiefly about Blake, not for those with only, say, a chapter on Blake. Note that Blake Books and Blake Books Supplement normally do not include reviews.

Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, Google Books, WorldCat, and Copac, and, for works published in Japan, CiNii (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue, Komaba Library and the General Library of the University of Tokyo, and the National Diet Library.

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

For many kinds of favors I thank Noriaki Abe (Subun-So Book Store, Tokyo), Sandra Burgess (collections manager, Harriet Beecher Stowe Center), Professor Robert N. Essick, Professor Alexander Gourlay, Sandra Ho (media relations manager, Morgan Library), Mary Lynn Johnson (for funky Blake jewelry), Sarah Jones (for superb fact-checking and editing), Stephen Massil, Dr. Jeffrey Barclay Mertz, Professor Morton Paley, Ivana Bancevic Pejovic (for a surprising number of works in Serbian), and Tom Simpson (rare book cataloguer, E. J. Pratt Library, Victoria University in the University of Toronto).

Symbols

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

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

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Name</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BB</td>
<td>G. E. Bentley, Jr., Blake Books (1977)</td>
<td></td>
</tr>
</tbody>
</table>

26. There is nothing in Blake Books and Blake Books Supplement corresponding to Division II.

27. Especially for his “Blake in the Marketplace, 2010” typescript, despite its distressing entries for “not in BB or BBS.” Essick’s discoveries were communicated to me in Dec. 2010 and printed in Blake 44.4 (spring 2011): 116–42.

Division I: William Blake

Part I: Blake’s Writings

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

Table of Collections

Addenda

Booleian Library, Oxford

Marginalia: The Mystical Initiations; or, Hymns of Orpheus, trans. Thomas Taylor (1787)

Essick, Robert N.

MS: Letter, 7 Aug. 1804

Table of Watermarks

Addenda

JW

Letter, 7 Aug. 1804 (see Letters, below).

America (1793)

Copy B

Binding: America (B, printed 1795), probably then lacking pls. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm. apart apparently with Europe (C, printed 1794); America (B) was separated from Europe (C) by 1799 (when it was inscribed to C. H. Tatham) and probably sewn through three new stab-holes 10.7, 12.9 cm. apart; it was presumably in this state, or possibly unstitched, when sold “unbound” in 1874; by 1878 it was “BOUND BY F. BEDFORD” in citron morocco and, after being bound thus, excellent photolithographic facsimiles of...
Copy Pls. 4 and 9\textsuperscript{30} (probably copied by its owner, A. G. Dew-Smith, from copy F in the British Museum), marked “F” (for “Facsimile”), were tipped in at the appropriate places to perfect the copy.\textsuperscript{29}

Copy R
History: “Almost certainly”\textsuperscript{30} this is the copy of Edward Vernon Utterson with 18 pls. “printed in tints” (like America [R] in blue and green) in the Sotheby sale of 5 July 1852, lot 251 [sold for £2.7.0 (?to James Holmes)]; Quaritch offered it in Oct. 1883 for £36 (see Part IV) and in his General Catalogue (1886), lot 29489 (printed in blue, bound in half morocco, gilt edges), for £42.

The Book of Thel (1789)

Copy J
Binding: Thel (J) and Visions (G) were bound by C. Lewis according to the 1864 Quaritch catalogue but by Hering according to the 1880 Christie catalogue and the Quaritch catalogues of Aug. and Oct. 1883 (see Part IV) and 1896.

History: Offered with Visions (G) by Quaritch in 1864 for £15.15.0 (see Part IV); … offered in his catalogues of Aug. and Oct. 1883 for £85 (see Part IV).

A Descriptive Catalogue (1809)

Copy F
History: Offered by Quaritch in Oct. 1883 for £10.10.0 (see Part IV).

Europe (1794)

Edition

The First Book of Urizen (1794)

Edition

For Children: The Gates of Paradise (1793)

Copy F <see Blake (2010)>
History: Perhaps “Blake’s Engravings” for which Flaxman paid 4s. in Oct. 1795\textsuperscript{31} were For Children plus an extra print. In “To the Public” (1793), For Children is priced at 3s.

For the Sexes: The Gates of Paradise (?1826)

Copy G
History: Offered by Quaritch in 1864 for £6.15.0 (see Part IV).

An Island in the Moon (?1784)

It was reproduced in the William Blake Archive in 2010.

Jerusalem (1804[-20])

Edition

“This Joseph of Arimathea among the Rocks of Albion” (1773)

Copy L
History: Offered by Quaritch in Aug. and Oct. 1883 for £4 (see Part IV).

Letters

Table

Symbols

(Ph) Transcribed from a photograph


Date Postmark Watermark Collection
1804 7 Aug. †AU JW[hatman]\textsuperscript{32} Robert N. Essick (Ph) [1]804

31. BR(2) 758. Flaxman was in Italy 1787-94 when For Children was published.
32. According to Mark Crosby and Robert N. Essick, “the fiends of Commerce” (see Blake 44.2 in Part VI) 54, “A large watermark in the center of the full sheet shows a shield with a horn within, the shield surmounted by a crown and with a finial at its lower termination. Below these motifs is an elaborate JW cipher that identifies the paper as Whatman …. The chain lines are 2.4 cm. apart.”
Nouvelle revue française

Le mariage du ciel et de l'enfer


The Marriage of Heaven and Hell (1790)

Copies B and E

They were reproduced in the William Blake Archive in 2010.

Copy D

It was reproduced in black and white in 2010.

Copy M

It was reproduced in the catalogue of the exhibition at Victoria University, University of Toronto (see under 2010 in Part IV).

Editions

The Marriage of Heaven and Hell [F]. 1868. <BB #99>

In "Very Important New Books" (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for "Original Edition of Blake's Works."

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing—the water-colour drawings being filled in by an artist) of the Original Editions of the Books written and Illustrated by William Blake. As it is only intended to produce—with utmost care—a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, "Marriage of Heaven and Hell," 4to, is now being issued, price 30s., half morocco.

[quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch's New Catalogue of Miscellaneous Works (1876), lot [16078], the [Camden Hotten] facsimile is dated "(1871) Only 100 copies of this facsimile were printed, and of these only 25 copies were coloured."

Review

Anon., North American Review 108, no. 223 (Apr. 1869): 641-46 (with two others) (the Camden Hotten facsimile was "made from a fine copy in the possession of Lord Houghton" [F]; "the artist by whom the hand-work in the facsimile was executed has lately died").


A murky black-and-white reproduction of copy D with facsimile transcriptions and no other added text besides the 2010 title page.


Milton (1804-[11])

Copy D

It was reproduced in the William Blake Archive in 2010.

Editions


"The Order in which the Songs of Innocence and Experience ought to be paged" (?after 1818)

History: Sold by $Puttick and Simpson, 3-4 July 1863 ("Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps") for £15.15.0; offered by Quaritch in 1864, lot 6521 (see Part IV), including "14 portraits of the artist; his friends, and contem-

35. The title page is dated "MCMXXIII," but the colophon (p. 65) says it was printed "a Abbeville, le XXX Novembre MCMXXII."


Note also that the sketch of Thomas Hayley (no. 99 among the "Order" materials, BB p. 339) is probably the "Portrait of Hayley the Sculptor" (Butlin #345, now in the Yale Center for British Art) sold at Sotheby's, 29 Apr. 1862, lot 178 (with 7 others, including the portrait of Romney, Butlin #349).
poraries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print; … offered by Quaritch in Oct. 1883 for £80 (see Part IV).

“Pickering [Ballads] Manuscript” (?after 1807)
Edition

Poetical Sketches (1783)
Facsimile Pages <see BB p. 345>
The clearest type differences between the original and the type-facsimile are the omission of the catchword (“THE” for “THE | COUCH OF DEATH”) at the foot of p. 59 and the misprint “honſte-ſeeming” for “honest-ſeeming” on p. 65 (“Samson”) of the facsimile.

In the facsimile leaves is a watermark “MIcHAllet” (not present in copy K), and the vertical chain lines are 2.8 cm. apart, as in the original paper. However, the chain lines are much fainter in the facsimile than in the original, and the facsimile paper seems to be a trifle thicker. In copy K, the same thicker paper is used for the blank leaves adjacent to the text.

Copy Q
History: Perhaps this is the copy sold at Sotheby’s on 21 Feb. 1843, lot 336, to the dealer Rodd (see Part IV).

Editions

Review

Songs of Innocence (1789)
Copy B
History: Acquired by “R H Clarke,”27 who signed the first fly-leaf.

Editions

37. BB p. 405, silently following Geoffrey Keynes and Edwin Wolf, 2nd, William Blake’s Illuminated Books: A Census (New York: Grolier Club, 1953), identifies R. H. Clarke as “the son of Hayley’s friend J. S. Clarke [1765?-1834].” However, Stephen Massil of the Garrick Club Library (London) tells me that R. H. Clarke does not appear in the will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J. S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptized Mar. 1818 at Manchester Square Wesleyan Church, St. Marylebone, recorded as “clerk in stationers” in the 1881 census, and buried Jan. 1906 at Camberwell Old Cemetery.


Songs of Innocence and of Experience (1794[-1831])
Copy G
History: Copies G and N were listed in Quaritch’s Catalogue of Books, in All Classes of Literature (1860), lot 5400, “2 vols. in 1, 4to. 40 most remarkable engravings, half red morocco, uncut, £8.10s,” bound up with The World Turned Upside Down (1822); after the leaves of copy N were separated, copy G was offered by Quaritch in A New Catalogue of English Books (1875), lot 9426 (small octavo, “15 plates of 17 poems … printed in colours on thick paper, on one side only, hf. cali,” with a list of the poems, £25).

Copy U
History: Offered by Quaritch in Oct. 1883 for £170 (see Part IV).

Pls. 2 (frontispiece to Innocence) and 4 (“Introduction” to Innocence)
Description: Three drawings on 3 leaves: “Original Designs” for Songs pls. 2 and 4, plus “An ideal Hell” (Butlin #217) (see Quaritch’s catalogue of 1879, lot 12894, in Part IV). No other drawing for Songs of Innocence is known, and “An ideal Hell” has not been further identified.

History: “From the Collection of a friend of Blake’s”; offered at £10 in Quaritch catalogues no. 322 (Mar. 1879) (see Part IV), lot 12894; (1880), lot 12894; no. 346 (15 Nov. 1882), lot 12894; (Oct. 1883) (see Part IV), lot 10249; (1887), lot 10249; untraced.

Editions
Includes “A Cradle Song” from Blake’s Notebook.


Visions of the Daughters of Albion (1793)

Copies E and I

They were reproduced in the William Blake Archive in 2010.

Copy G

For the binding and history, see Thel (J), above.

Editions


Section B: Collections and Selections

Black's Works Reprinted in Conventional Typography before 1863

Addenda

1839


1845


1861


1862


* * * * * * * *


(“By all standards this is the best edition of Blake available on the market today” [i.e., in print]).


A unique, very Blakean watercolor “Title Page by Wm Muir” (see illus. 1 online) was commissioned and paid for (£1.5.0, June 1889), presumably by “HENRY MARTIN GIBBS | of Barrow Court Flax Bourton | Co. Somerset”, whose bookplate appears in the volume, to accompany Muir’s facsimiles of Innocence, Experience, Visions, Thel, Marriage, Milton, There is No Natural Religion, Gates of Paradise, and Urizen, bound by Zaechnsdor (1890, £7.10.0). It omits America, Europe, The Song of Los, On Homer, and “Little Tom.”

Europe A Prophecy. Facsimilled by W. Muir …. 1887. <BB #249(k)> Review

Anon., Athenæum no. 3153 (31 Mar. 1888): 410 (Europe “has been facsimiled in an admirable manner” by Muir; “Blake could not possibly have understood what he wrote, and probably did not intend to mean anything”).

The First Book of Urizen [B]. Facsimilled by Wm. Muir …. 1888. <BB #249> Review


The anonymous print in 1818 and 1823 (image 7.3 x 5.5 cm.), described in BB merely as “crude,” differs from that in

39. The complete set of Muir facsimiles was offered by John Windle, Mar. 2010; the prices and dates here derive from an inventory, presumably by Gibbs, which accompanies the volume.
1828 (image 7.1 x 4.4 cm.); in 1818, 1823 the girls follow the boys, while in 1828 the boys follow the girls.40


40. Details of the prints were first reported in Essick, “Blake in the Marketplace, 2010.” Blake 44.4 (spring 2011): 126-27.


*Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions. 2009. <Blake (2010)§> Two octavo-size paper-covered “volumes” (13.9 x 19.4 cm.) within a huge hinged double-clamshell box (132.5 x 37 cm.).


Review Robert N. Essick (see Blake 44.3 in Part VI).


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

In 2010 the archive added 39 illustrations to the Bible (20 watercolors and 19 temperas), An Island in the Moon, Milton (D) (all four copies are now reproduced in the archive), Visions (E, I), and Marriage (B, E).

Works by William Blake. 1876.  <BB #368, BBS p. 169>


The same works were named and a quotation from Charles Lamb added in “A List of Books Published by Chatto & Windus” (n.d.)44 and in the Chatto & Windus “List of Books” (Oct. 1876),45 omitting the Lamb quotation.

This seems to be the Works by William Blake, reproduced from copies of Blake’s poems in the British Museum. However, there are important differences. Works by William Blake omits Milton, Jerusalem, The Marriage of Heaven and Hell, and “&c,” it was not colored, and the individual poems were not separately issued in “a series.” Marriage was probably omitted because it had been reproduced in 1868 by John Camden Hotten, whose stock was taken over by Chatto & Windus.46

Further, the Chatto & Windus lists do not suggest that the work was “for Private Circulation.” And after 1876 “Blake’s Works” no longer appeared in Chatto & Windus lists, though Swinburne’s William Blake: A Critical Essay (London: Chatto & Windus, 1868) was advertised in all these lists.

Chatto & Windus had 100 sets of “Blake reproductions” printed on 17 Nov. 1877 and bound on 26 Jan. 1878 <BBS p. 169>. Plainly the Works by William Blake dated 1876 was not ready for distribution until 1878. Jerusalem was probably omitted because an uncolored facsimile was published by John Pearson in 1877 <BBS p. 88>.


Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible

In 2010, 39 illustrations to the Bible (20 watercolors and 19 temperas) were reproduced in the William Blake Archive.

Blair, Robert, The Grave (1805)

Edition


Review

Robert N. Essick (see Blake 44.3 in Part VI).

Section B: Collections and Selections


42. It is bound at the end of Charles Wareing Bardsley, English Surnames: Their Sources and Significations, 2nd ed. (London: Chatto & Windus, 1875) <Virginia> and More Buniana; or, Thoughts Wise and Other-Why, ed. Hon. Hugh Rowley (London: Chatto & Windus, 1875).

43. Note that the erroneous singular “Vision” is found in both the Chatto & Windus list and in Works by William Blake.

44. It is bound with Edward Lee Child, The Life and Campaigns of General Lee (London: Chatto & Windus, 1875) <Michigan> and with other Chatto & Windus publications of 1875 and 1876.


Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Bible
Illustrations of the Book of Job (1826 …)

Editions

It includes reproductions of “proof” impressions of all Blake's prints save the title page.49

Includes full-size reproductions of the 22 engravings.


BLAIR, Robert, The Grave
(1808, 1813, [1870], 1926)
The Grave, a Poem. [c. 1879]. <BBS p. 201>
New Location: Victoria University in the University of Toronto.

Editions


Sales, etc., 1808-1830s

1808

1818
Ackermann prospectus (?1813) (“large Elephant Quarto” £2.12.6, “Quarto Atlas” £3.13.6).51


Note that Ackermann had plainly purchased not only the copperplates and copyright but the remainder of the copies of the 1808 edition.

51. See BB p. 533.
A Catalogue of Books … Property of John Leigh Philips, 11 Nov. 1814 (lot 709 is 3 prints including “Wm. Blake, Engraver, by Schiavonetti, India paper, proof”[4] [Ford, 15s.]). <Harvard> Catalogue of Books, for 1815 (R. Ackermann, 1815) (1808 “proof impressions of the plates, atlas 4to, £3.13.6.—A few copies only left of this edition”; 2nd ed. (1813), elephant quart-o, £2.12.6).53


A Catalogue of a Very Extensive and Valuable Miscellaneous Collection of Books from the North of England [Edwards of Halifax] … Sold by Auction, by Mr. Saunders, 30 Mar. 1818 and 15 days (lots 949-50 (£1.5.0 and £1.6.0)). <Harvard>


“Works of Art, Published by R. Ackermann.” List of publications added to Fredrick Accum, A Practical Treatise on Gas-Light, 4th ed. (London: R. Ackermann, 1818) (“Printed on large Elephant Quarto. 2l. 12s. 6d. extra boards.—A few Copies on Quarto Atlas, 3l. 13s. 6d.”).<New York Public Library>

Catalogue of an Extensive Collection of Books in Every Department of Ancient and Modern Literature, for Sale by M. Carey and Son (Philadelphia, 1818) (“Elephant 4to. with proofs. $15”). <New York Public Library>

London Catalogue (1818, 1831) lists Murray as publisher. <BB p. 533>

Friedrich Adolf Ebert, Allgemeines Bibliographisches Lexikon, vol. 1 (1821) (in German) (no. 2454). <BB #535> <Taylor Institution, Oxford>


A Catalogue of Books … by Rivingtons and Cochran (1824) (lots 292, 11795). <BB #536>

Christie sale of William Sharp, 18-19 Feb. 1825 (lot 16, with Portraits of British Poets no. 1, £1.13.0). <British Museum>

A Catalogue of the … Library of the Late Henry Fuseli, Sotheby, 22-25 July 1825 (lot 123 [“rare, proofs,” 9s. 6d.]). <British Library, British Museum, Royal Academy>

“New Works Published by R. Ackermann.” Added to Asiatic Costumes; A Series of Forty-Four Coloured Engravings, from Designs Taken from Life (London: R. Ackermann, 1828) (£2.2.0). <Bodleian>

CHAUCE, Geoffrey,
The Prologue and Characters of Chaucer’s Pilgrims (1812) Notice

Newly Recorded Title

$European Magazine, and London Review 43 (Apr. 1803)

The oval frontispiece of “George Romney, Esq.r” engraved by William Ridley of Romney’s self-portrait probably derives from Blake’s miniature copied from the self-portrait for Hayley, not from Romney’s original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by Mark Crosby and Robert N. Essick, “the fiends of Commerce” (see Blake 44.2 in Part VI).

FLAXMAN, John, Compositions from … Hesiod (1817, 1870)

New Location: Morgan Library and Museum.

FLAXMAN, John, The Iliad of Homer (1805, 1870)

New Location: Morgan Library and Museum.

HAYLEY, William, Ballads (1805)


HAYLEY, William, Designs to a Series of Ballads (1802)

Sales of all four ballads55

Evans, sale of Hayley’s library, 13 Feb. 1821 and 12 following days, lot 1636, “Hayley’s Ballads, with Blake’s Designs, 4 Numbers, 1802” (4s. 6d. to “Smith”), and lot 1637, 3 numbers (“Rivington,” 3s. 6d.), perhaps the copy in the National Library of Wales, “the only traced copy with 3 ballads.”


Sotheby, 29-30 Jan. 1878, sale of the library of Albert George

54. Advertisements and notices are included only when they specify “engraved by J. Blake.”


52. A copy with “proofs on India paper, russia” was listed in the Catalogue of the Splendid, Choice, and Curious Library of P. A. Hanrott, Esq. Part the First … Sold by Auction, by Mr. Evans, 16 July 1833 and 11 days, lot 630 (to “Anh[?]” for £2.6.0). <British Library>

53. The title given in the Ackermann list (1815) for the “First Edition” (1808)—“with Biographical Accounts of Blair, Schiavenotti, and Cromek”—is in fact that of the 1813 second edition (“TO WHICH IS ADDED A LIFE OF THE AUTHOR”), and BB p. 533 mistakenly associates the advertisement with the second edition.

54.4 (spring 2011): 142.
Dew-Smith (collector and photographer, 1848-1903), lot 197 (29 Jan.), “Blake (W) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impressions of the plates, green morocco extra, e. g. Chichester, 1802” (£9 to “Jones”); perhaps this is the Essick copy in green morocco, all edges gilt.

Hayley, William, The Life of George Romney (1809)
Ordinary copies of Hayley's Romney have a printed spine label reading “LIFE | OF | G. ROMNEY | — | HAYLEY” <Essick>, but that on large-paper copies reads “HAYLEY'S | LIFE | OF | ROMNEY. | Illustrated | WITH | TWELVE PLATES | BY CAROLINE WATSON” <Essick>, though she engraved only 7 of them.

Newly Recorded Engraving after Blake
In Caroline Watson's frontispiece of three self-portraits of Romney, the small oval one at bottom representing Romney wearing a hat is probably copied from Blake's lost miniature (Mark Crosby and Robert N. Essick, “the fiends of Commerce” [see Blake 44.2 in Part VI] 64).

Hayley, William, The Triumphs of Temper (1803, 1807)
The two versions of The Triumphs of Temper dated 1807, each called the “Thirteenth Edition,” are typographically identical except for the title pages. 56 The one without the Blake prints is the second state of the thirteenth edition, not a new edition.

Malkin, Benjamin Heath,
A Father's Memoirs of His Child (1806)
Edition

Rees, Abraham, The Cyclopædia (1802-20)

Remember Me! (1824, 1825)
See the cumulative table on p. 17.

Reviews
Anon., Mirror of Literature, Amusement, and Instruction 4, supplementary no. 116 (4 Dec. 1824): 413 (“This is another of those annual volumes to which Mr. Ackermann's work has given rise… Remember Me does not rest its claims to support on its superior graphic embellishments or good poetry, but to its botanical embellishments, which to say the truth, are very prettily coloured”). <New York Public Library>

56. Mark Crosby, “A Lady's Book: Blake's Engravings for Hayley's The Triumphs of Temper” (see Blake in Our Time, under Mulhallen in Part VI).
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Anon., *Monthly Critical Gazette* 2, no. 8 (1 Jan. 1825): 187 (“*Remember Me* differs very considerably from any of its rival cotemporaries [but it doesn’t say how]. Its engravings, principally of flowers, are very beautiful”). <Bodleian>

**Salzmann, C. G.**, *Elements of Morality* (1791, 1792, 1799, 1805, ?1815) Robert N. Essick, “Blake in the Marketplace, 2010,” *Blake* 44.4 (spring 2011): 141, suggests that the hand of Blake’s apprentice Thomas Owen may be found in the anonymous Salzmann prints dated Oct. 1790 to Mar. 1791: “They are technically quite simple, in comparison with Blake’s other etchings/engravings of the period, and contain awkward patches …”

**Stedman, John Gabriel,** *Narrative of a Five Years’ Expedition …* (1796, 1806, 1813) 1796 New Location: National Library of Sweden.

Blake’s engraving of “The Skinning of the Aboma Snake” was copied in *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World; Many of Which Are Now First Translated into English. Digested on a New Plan, by John Pinkerton … Illustrated with Plates*, vol. 14 (London: Longman, Hurst, Rees, Orme, and Brown, 1813) at p. 257 <Victoria University in the University of Toronto> (see cover illus.; illus. 2 online).


**Young, Edward,** *Night Thoughts* (1797) New Location: National Library of Denmark.

Sales and collection records, 1798-1840

A Catalogue of Rare, Splendid, and Valuable Books, in Every Branch of Polite Literature; Including the Entire Libraries of the Rev. Harvey Sprogg … also of the Rev. Henry Putman … The Sale Will Begin on February 19, 1798, by John White, Bookseller, at Horace’s Head, in Fleet-Street, London (1798) (lot “1217 Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, 5l 5s to subscribers, when completed, boards — — — 1797”). <Bodleian> †


§German: “Blätter [English Leaves],” ed. L[udwig] Schubart (Erlangen, in der Waltherschen Kunst- und Buchhandlung, 1798) (the catalogue entries are in English, the commentaries in German: “Young’s Night Thoughts, decorated with appropriate Designs, by Mr. Blake, Part. I.”). †

A Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article, by Thomas Payne, Bookseller (London, 1799) (lot “777 Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, — 1797 & 98”). <Bodleian> †

A Catalogue of Books, in Every Department of Literature … Now on Sale by John White (London, Mar. 1801) (lot “1227 Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 5l 5s — 1797,” listed under folio). †

A List of Books, for Sale at W[illiam] Nelson’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: Printed by W. Barker, 1808) (lot “860 Young’s Night Thoughts, curious cuts, by Blake, boards, 11 5s 1797”). <Bodleian> †

§A Catalogue of Books, in English, Greek, Latin, French and Italian Literature, with a Few Articles in the Spanish, Portuguese, German, Russian, and Dutch Languages for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: Printed by W. Barker, 1809) (all details as in 1808, above). †

1810. A Catalogue of a Small Collection of Ancient and Modern Books, Selected with the Greatest Care, and Containing Many Curious and Rare Articles, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: Printed by W. Barker, 1810) (lot “691 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”). <Bodleian> †

§A Catalogue (Part the First for 1810) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature and Including Also a Small but Select Collection of Oriental Manuscripts: Which Are Now Selling for Ready Money at the Prices Affixed by W[illiam] Ford (Manchester: Printed by C. Wheeler and Son, 1810) (“Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf cleg. ib. …”). <Bodleian> †

A Catalogue (Part the Second for 1810-11) of a Curious and

58. Records marked † are also reported in Wayne C. Ripley, “Printed References to and Known Prices of Blake’s *Night Thoughts*, 1796-1826,” *Blake* 43.2 (fall 2009): 72-75. The unseen ($) entries derive from him.
Valuable Collection of Books, in Various Languages and Classes of Literature. Which Are Now Selling, for Ready Money, at the Prices Affixed to Each Article by W. Ford, Bookseller (Manchester: Printed by C. Wheeler and Son, 1811) (lot “15431 Young’s Complaint, and the Consolation; or Night thoughts with Blake’s singular designs round the text. ib. [London] 1797.—Blair’s Grave, with engravings from the designs of Blake. Large paper, eleg. bd. in blue mor. &c. 8l 8s. ib. 1808”). <Bodleian> †

Temple of the Muses, Finsbury Square. Lackington, Allen, & Co’s General Catalogue, for the Year 1811 (lot “264 Young’s Night Thoughts, finely printed, with curious plates, designed and etched by Blake, first 4 Books, bds. 2l. 10s. 1797”, “6569 Young’s Night Thoughts, (first four nights of) finely printed, with marginal plates, from designs by Blake, bds. 2l. 10s.”). <Bodleian> †

Lackington, Allen, and Co’s General Catalogue of Books, for the Year 1815 (1815) (lot 119, “finely printed, with curious plates, designed and etched by Blake,” £2.2.0). <Huntington>

Librorum Impressorum, Qui in Museo Britannico Adservantur, Catalogus, vol. 7 (London, 1819) n. pag. (“YOU NG (EDW.) D.D. … The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. vol. Lond. 1797”). <New York Public Library> †

§E. and A. Evans, Bookseller’s and Printseller’s Catalogue (London, 1820) (lot “421 Blake (Wm.) Illustrations of Young’s Night Thoughts, 4to. bds. 30s. — 1797”; “566 Young’s Night Thoughts, with numerous fine plates by William Blake, fol. Bds. 11s. — 1797”). †

Friedrich Adolf Ebert, Allgemeines Bibliographisches Lexikon, vol. 1 (1821) (in German). <BB #535> <Taylor Institution, Oxford>

[Thomas] Edwards’s Catalogue (Halifax, 1821) (lot 16 “many fine plates by Blake; gilt edges, £2.2.0”). <BBS p. 284>

A Catalogue of … Books, (Selected from the Stock in Trade) of Mr. Thomas Edwards … Auction, by Messrs. Thomas Winstanley & Co. … Manchester (May 1826) (lots 1076 [Blake’s Night Thoughts drawings] and 1224 [half bound, blue russi a]). <BB #538> <Bodleian>


Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P. A. Hanrott, Esq. … Which Will Be Sold by Auction, by Mr. Evans (Mar. 1834) (lot “1245 Young’s Night Thoughts, plates by Blake,—1797”). <Harvard>

“Earth,” “Air,” “Fire”); ‘Canterbury Pilgrimage,’ the large and scarce print, etc. in all 114 plates, some duplicates in different states and tinted by the artist: also 14 portraits of his friends, and contemporaries, including a portrait of Thomas Hayley, an Original Drawing, by W. Blake: a Manuscript Index to the Songs of Innocence, believed to be in the autograph of the artist: list of Original Drawings and Sketches sold by auction in 1862 [perhaps the Sotheby sale of 29 Apr. 1862, Blake lots 158-202 <BB #565>], with the prices realised, etc. in 1 vol. impl. 4to. hf. bound, crimson morocco. … £21.”

6522 *Thel* [J], motto, title, and 6 designs; *Visions* [G], 11 designs; “in one volume, roy. 4to. olive morocco, gilt edges, by C. Lewis, £15. 15s; “The cuts in both pieces coloured in the artist’s peculiar style.”

6523 Dante, 7 prints.

9032 “BLAKE (William) [For the Sexes] The Gates of Paradise [G], impl. 4to. large paper, hf. morocco, gilt top, uncut, £6. 15s. Consisting of twenty engraved leaves, the first being the title with an etching headed ‘for the Sexes,’ …. The second is the frontispiece …,” “2 leaves containing an epilogue … “To the Accuser …”

1878 29 January
The sale included *America* (B), *Visions* (N), and Blake’s copy of Swedenborg’s *Divine Love and Divine Wisdom* (1788).

Review

1879 March
Bernard Quaritch. No. 322. *Catalogue of English Literature*. Mar. 1879. <Bodleian> (see illus. 3 online)

12893 Eleven letters from Blake to Hayley, 26 Nov. 1800-4 June 1805, £52.10.0.

12894 “A PROJECTED WORK: Original Design (considerably different from the published engraving):

‘Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:—

5 verses of 4 lines each, on 2 leaves [*Songs* pl. 4]
The Shepherd, a frontispiece 1 " [*Songs* pl. 2]
An ideal Hell 1 " [Butlin #217]

—the three Drawings in Blake’s usual rich style of colouring, executed circa 1820, £10

From the Collection of a friend of Blake’s.”

1883 10 AUGUST


It consists of

*Comus*, 8 designs “mounted to the size of 11 in. by 8½ in.” [Butlin #528].

*Paradise Lost*, 9 designs “mounted to the size of 28 in. by 20 in.” [Butlin #536 3-9, 11-12].

Biblical designs, “mounted to the size of 22 in. by 17½ in,” viz. “Famine” [Butlin #196]; “Plague” [Butlin #193]; “Pestilence” [Butlin #442]; “Moses and the Bronze Serpent” [Butlin #447]; “Golia[t]h and David meeting” [Butlin #457]; “The King of Babylon moving to Hell” [Butlin #467]; “The Whirlwind, Ezekiel’s Vision” [Butlin #468]; “The Woman caught in adultery” [Butlin #486]; “Abraham about to sacrifice Isaac” [Butlin #109] with, around the margins, heads of [various] [Butlin #84].

13843 Forty sketches from “the Tatham collection,” “in pencil or chalk (two or three of them washed in colour) with MS. inscriptions by Frederic[k] Tatham; mounted on 23 leaves of cardboard, and enclosed in a portfolio, hf. red morocco” [Butlin #79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-73, 592, 598-99, 622, 643, 678, 756, 759, 788-89, 792-96, 816, 819, 824, 830-32, 834, R10] plus Mrs. Blake, “a Face in the Fire” [Butlin #C2], and 4 Wedgwood proofs, £36.

13844 “Joseph of Arimathea among the Rocks of Albion” [L] (1773), “this is one of the Gothick Artists …,” 10 x 5½", £4.

13845 *Thel* [J] and *Visions* [G] bound together, colored, “olive morocco extra, gilt edges, by Hering,” £85, “fetched, 1881, [a]t Christie’s £85 and was priced by the dealer who bought it £105.”

13846 “Chaucers Canterbury Pilgrims,” £7.10.0.

13847 Forty-five engravings “from the Flaxman collection,” “including some early pieces of 1800 [perhaps Hayley’s “Little Tom” (1800) or his Essay on Sculpture (1800)], the Portraits of Mr. and Mrs. William Cowper [presumably Blake’s engravings for Hayley’s *Cowper* (1803), frontispiece of Cowper after Romney in vol. 1 or the frontispiece after Lawrence in vol. 2, plus "M" COWPER [Mother of the Poet] in vol. 1, at p. 4],” £61.

3.16.0.

1883 October


10250 *Songs* [U] from the Beckford collection, £170.

10251 *America* [R], £36.

10252 The manuscript of Cunningham’s *Life of Blake* with 103 engravings, with a manuscript index to the Songs, £80.

10253 Young’s *Night Thoughts* (1797), £12.

61. The other prints might have included some from Flaxman’s *Naval Pillar* (1799), 3 pls., *Homer, Iliad* (1805), 3 pls., and Hesiod (1817), 37 pls.
10254 Blair, The Grave (1808), £5.5.0.
10255 Dante proofs with “2 portraits of Dante and MS. descriptions added,” £10.10.0. [I have no other record of this].
10256 Job (1825), £16.16.0.
10257 Works (1876), £4.4.0.
10259 Gilchrist (1880), 35s.
12295 Descriptive Catalogue [F], “green morocco extra, from Beckford’s library, £10.10s.”
13842 Drawings from the Butts collection: Comus, Paradise Lost, The Bible, £1,200.
13843 Tatham collection, 40 drawings on 23 leaves, £36.
13844 “Joseph of Arimathea” [L], £4.
13845 Thel [J] bound with Visions [G], £85.
13846 “Chaucer’s Canterbury Pilgrims” (1810), 37” x 22”, £7.10.0.
13847 Forty-five engravings “from the Flaxman collection,” £3.16.0. [I have no other record of this].
13848 Gilchrist (1880), 35s.

1890 23 April–1 May
The Thomas Gaisford whose bookplate is in America (B), Thel (C), Europe (E), Urizen (C), Poetical Sketches (N), Innocence (H), Songs (M), Visions (I), and Young’s Night Thoughts (1797) (colored copy G) is not the Greek scholar (1779-1855), as in the BB index, but his son with the same name (b. 1816).62

1983

1991
*Robert N. Essick. William Blake’s Commercial Book Illustrations. 1991. <BBS p. 310> For addenda, see Blake 43.4 in Part VI.

2009 20 April–4 October
Robin Blake, “William Blake at Tate Britain,” Financial Times 25 Apr. 2009 <Blake (2010)> (“the Tate’s tribute to the most lovable of all English artists ... is rather melancholy, and very touching”).

*Alexander Gourlay (see Blake 43.3 in Part VI).

2009 11 September–2010 3 January

62. Joseph Viscomi, “Two Fake Blakes Revisited” (see Blake in Our Time, under Mulhallen in Part VI) 70n11.

63. Reviews of the exhibition only (there was no catalogue), omitting mere notices.
*Morton D. Paley (see Blake 43.4 in Part VI).

Richard Goodman, Fine Books and Collections (date unknown), 5 pp.

2009 12 September–2010 3 January
Review
James Rovira (see Blake 44.3 in Part VI).

2010 19 June–10 July
*William Blake: Engravings for the Book of Job and Other Prints. Larkhall Fine Art Ltd. (Bath).
Exhibition with only an invitation card.

2010 3 August–2 October

The exhibition focuses particularly on works acquired since the gift (2005) of the Bentley Collection of Blake and his contemporaries (see the Victoria University exhibition of 30 Oct.-15 Dec. 2006 <Blake> (2007)), including the extra-illustrated Bray, Life of Thomas Stothard (1851) (see pp. 13, 22, 24-25), Diario de los niños (1839-40) (pp. 16-17), Varley, Zodiacal Physiognomy (1828) (pp. 18-19), Stothard, “The Fall of Rosamond” (1783) (pp. 22-23), Watteau, “Morning [and] Evening Amusement” (1782) (pp. 26-28), Morland, “The Idle Laundress” and “The Industrious Cottager” (pp. 29-31), “Chaucers Canterbury Pilgrims” (1810) (pp. 34, 36-37), “Spring” (pp. 46-47), and Remember Me! (1824, two copies, one with the rare color-printed slipcase) (pp. 52-55). Marriage (M) is re-produced entire.

The undated draft letter by William Hayley addressed to “Dear Poet & Philosopher” (laid into a copy of Hayley’s Triumph of Temper [1803]) was almost certainly sent to Erasmus Darwin, not “to William Blake” (p. 21). The letter recommends “my excellent friend Flaxman who is just returned [in 1794] from Rome” as a sculptor for a monument to Wedgwood (Flaxman’s monument to Wedgwood is in Stoke-on-Trent church).


Podcasts in video and audio of the symposium and still photos of the exhibition are available online <http://library.vicu.utoronto.ca/blake_in_our_time/podcasts.html>. The symposium part consists of:
Karen Mulhallen. “Welcome and Introductions.”
Robert N. Essick. “Collecting Blake.” (About great collectors of the past, not about his own major collection.)
Joseph Viscomi. “Recovering the Earliest Versions of Blake’s Oddest Book.” (About The Song of Los.)
Mary Lynn Johnson. “Blake’s Pictures at ‘The Salters’ and How Captain Butts Challenged His Sister’s Inheritance.”
Angus Whitehead. “Blake and George Cumberland’s ‘Pocket-books.”
John E. Grant. “Songs for Thomas Butts: Visions of the ‘Title Page,’ ‘Earth’s Answer’ and ‘The Tyger.”
Dennis Read. “Disputing the Sins of His Father: Thomas Cromek contra Gilchrist.”
Mark Crosby. “Blake’s Seal[s].” (The images with which he sealed his letters.)
Susanne Sklar. “The Mouth of a True Orator: Jerusalem’s Operating Instructions.”

Part V: Books Owned by William Blake the Poet

Newly Recorded Title

Title page: THE | MYSTICAL INITIATIONS; | OR, | HYMNS | OF | ORPHEUS | TRANSLATED FROM THE ORIGINAL | GREEK: | WITH A PRELIMINARY DISSERTATION | ON THE | LIFE AND THEOLOGY OF ORPHEUS; | BY | THOMAS TAYLOR. | [Greek motto] | LONDON, | PRINTED for the AUTHOR, | And sold by T. PAYNE and Son, at the Mews-gate; | L. | DAVIS, Holborn; B. WHITE and Son, Fleet-street; and | G. NICHOL, Strand. 1787.64
Location: Bodleian Library, Arch. H e.181.
History: Offered “newly bound in calf” at £2.2.0 in Bernard Quaritch’s Catalogue (no. 414) (London, Feb. 1928);55 “Bt.

64. My transcription derives from the copy in the Rylands Library, University of Manchester, via Eighteenth Century Collections Online, not from the copy in the Bodleian.
65. It does not appear in Quaritch’s Catalogue (no. 410) (Oct. 1927), which lists many other books by Taylor, suggesting that it was newly acquired by Quaritch in 1928. The Quaritch catalogue does not mention the annotations.
from Quaritch” (according to an inscription on the front pastedown) by the Bodleian Library, where it was stamped 29 Sept. 1928. Its Blake associations were first noticed by Philip Cardinale in 2001 and recorded by Philip and Joseph Cardinale in Blake 44.3 (winter 2010-11): 84-102, the source of almost all the information here.

Binding: Bound, probably in 1928, in brown calf.

Annotations and underlinings: There are annotations on pp. vii-viii and 69, corrections of printer’s errors on pp. 89 and 225, and underscoring and sidebars on pp. iv-v, vii-viii, 1-3, 5-6, 9-10, 14-15, 19-22, 26-28, 30, 44-47, 68, 70-72, 75-76, 78-79, 84, and 97. “All the handwriting and most of the underlining … appear in orange-brown ink; some underlining and markings are in a darker, brown-black shade of ink. Pencil marks appear on pages 14, 30, 44, 68, 70, and 97” (Cardinale and Cardinale 85). The only extensive note says:

There is no instance of a poet writing good Eng. Blank verse who has not also written good Rhyme: but many have written good rhyme who have shewn no capability of writing. good Blank verse —

Handwriting: Minute comparison with An Island in the Moon (?)1784-85) strongly suggests that the hand which wrote the annotations in Taylor’s book is that of William Blake, and the two inks used in underlining are much like those Blake used. The identification of Blake as the creator of the pencil marks is much more speculative but still plausible.

There were reviews in Critical Review 63 (June 1787): 401-06; Town and Country Magazine 19 (July 1787): 293; European Magazine, and London Review 12 (July 1787): 18-19 (5s.; “Mr. Taylor hath displayed no common erudition”; “we warmly recommend the ’Dissertation’”; “though Mr. Taylor may not be ranked very high as a poetical translator, he may be placed in no inferior station among the proficients in abstruser literature”); Monthly Review 79 (Aug. 1788): 133-42.

Appendix: Books Owned by the Wrong William Blake

Bible

A copy is inscribed in ink in “the same juvenile hand” on the front and rear pastedowns “a a Blake” and “W Blake.” Robert N. Essick, to whom the work was offered in Nov. 2010 by Maggs, concludes that it is “very unlikely that these inscriptions … are by the poet and artist.”66 Let us assume charitably that they are by one of the host of contemporary individuals named “William Blake” or “W. Blake.”67

Part VI: Criticism, Biography, and Scholarly Studies


For a revised version of chapter 4, see Blake’s Margins, below.


It consists of chapters on Blake’s annotations to (1) Lavater, Aphorisms (7-27); (2) Swedenborg, Heaven and Hell, Divine Love, and Divine Providence (28-60); (3) Watson, Apology (61-80); (4) Bacon, Essays (81-96); (5) Dante, Inferno, trans. Boyd (97-108); (6) Reynolds, Discourses (109-38); (7) Spurzheim, Insanity (139-49); (8) Berkeley, Siris (150-59); (9) Wordsworth, Poems and preface to The Excursion (160-76); (10) Thornton, Lord’s Prayer (177-92); plus (11) “Addendum” (193-94) and (12) “A Note on Blake’s Reading” (195-97).


Reviews

Jason Whittaker, Zoamorphosis: The Blake 2.0 Blog <http://zoamorphosis.com> 16 Feb. 2010 (“there is little that is specifically new or innovative,” but it is useful on the context).


Shirley Dent, Times Literary Supplement 2 July 2010: 26-27 (with another) (it is his “close and unserving attention to what Blake has to say” that makes the book “so rewarding”).


The attack in the *Cheltenham Examiner*, 4 Sept. 1839, assumes that the new edition of Blake's *Songs* is “a fair specimen of what 'Swedenborgianism' truly is.” A reply by “A Swedenborgian” is in the issue for 18 Sept., but it does not point out “that Swedenborg and his doctrines are in no degree answerable for the phantasies and absurdities of Blake,” whose “childish” poems should be called “Songs of Silliness and Diseased Perception.”


Mostly quotation from “a writer, who knew them intimately” (Cunningham #10); Blake died in 1828 and “she died a few years afterwards.”


The Tate “unveiled Monday eight ‘powerful’ etchings by … William Blake, which lay undiscovered for decades before turning up at a second-hand book sale” “tucked inside a railway timetable in a box of books.” They were bought by the Tate for £441,000 with the help of the Art Fund. The vendor “has asked to remain anonymous.” They “will go on public display” at the Tate in July and will then “travel to the Pushkin State Museum of Fine Art in Moscow in November 2011 for the exhibition William Blake and British Visionary Art.”

Anon. “[Miss Flaxman]. *John Flaxman, Esq. P.S. r.A.* ” the exhibition William Blake and British Visionary Art. ” State Museum of Fine Art in Moscow in November 2011 for display” at the Tate in July and will then “travel to the Pushkin...”

Anon. “[Miss Flaxman].” *John Flaxman, Esq. P.S. r.A.* [from the inn] on their journey” to Canterbury (see illus. 6 online). The sign, visible for 60 years, was repeatedly described and ascribed to Blake in the nineteenth century, but has been forgotten since then. Another painting hung “over the gateway” representing Chaucer and his merry company setting out from the Tabard Inn in Southwark representing “Chaucer and his merry Company setting out [from the inn] on their journey” to Canterbury (see illus. 6 online). The sign, visible for 60 years, was repeatedly described and ascribed to Blake in the nineteenth century, but has been forgotten since then. Another painting hung “over the gateway” representing Chaucer may also have been by Blake.

Anon. “[Miss Flaxman].” An obituary consisting mostly of a list of memorials. “His fate “unveiled Monday eight ‘powerful’ etchings by … William Blake, which lay undiscovered for decades before turning up at a second-hand book sale” “tucked inside a railway timetable in a box of books.” They were bought by the Tate for £441,000 with the help of the Art Fund. The vendor “has asked to remain anonymous.” They “will go on public display” at the Tate in July and will then “travel to the Pushkin State Museum of Fine Art in Moscow in November 2011 for the exhibition William Blake and British Visionary Art.”

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They are from the Small Book of Designs (B).


The Tate “unveiled Monday eight ‘powerful’ etchings by … William Blake, which lay undiscovered for decades before turning up at a second-hand book sale” “tucked inside a railway timetable in a box of books.” They were bought by the Tate for £441,000 with the help of the Art Fund. The vendor “has asked to remain anonymous.” They “will go on public display” at the Tate in July and will then “travel to the Pushkin State Museum of Fine Art in Moscow in November 2011 for the exhibition William Blake and British Visionary Art.”

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The “painting (1812) is the inn sign, perhaps 6’ x 8’, for the courtyard of the Talbot (formerly Tabard) Inn in Southwark representing “Chaucer and his merry Company setting out [from the inn] on their journey” to Canterbury (see illus. 6 online). The sign, visible for 60 years, was repeatedly described and ascribed to Blake in the nineteenth century, but has been forgotten since then. Another painting hung “over the gateway” representing Chaucer may also have been by Blake.


Review

Mark Lussier, *University of Toronto Quarterly* 79.1 (winter 2010): 427-28 (with its “superb introduction,” written in an “engaging style,” “Bentley’s *William Blake’s Conversations* will join his other foundational works in exerting an enabling influence on future research”).

Reviews

*Alexander Gourlay. William Blake's 1809 Exhibition, Tate Britain, 20 Apr. - 4 Oct. 2009; Martin Myrone, ed., *Seen in My Visions: A Descriptive Catalogue of Pictures*. 96-100. (The exhibition ‘is no more successful than the original … in communicating Blake’s ideas’ [96].)

*Nancy M. Goslee. Matthew J. A. Green, *Visionary Materialism in the Early Works of William Blake* (2005). 100-04. (“The struggle to understand his study is well worth the time” [104].)

*Minute Particulars*

Morton D. Paley. “And the sun dial by Blake” (Butlin #374A). 105-06. (About a lost drawing by Blake.)

G. E. Bentley, Jr. “Blake Copperplates in the Thomas Ross Archive.” 107-08. (The copperplates in the archive of the print-publishing firm of Thomas Ross are almost certainly copies of Blake's plates, not the originals.)


*Blake/An Illustrated Quarterly*

Volume 43, number 4 (spring 2010)


*Review*


*Rememberance*


*Newsletter*

Anon. “Conference in Oxford … and in Toronto.” 151. (Blake, Gender, and Sexuality in the Twenty-First Century is organized by Helen Bruder and Tristanne Connolly, 15-16 July 2010, at St. Aldate's Church, Oxford, and Blake in Our Time, organized by Karen Mulhallen, “will celebrate the future of Blake studies and the legacy of G. E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of Toronto.”)

*Blake/An Illustrated Quarterly*

Volume 44, number 1 (summer 2010)

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 2009.” 4-48. (The 269 previously unrecorded references to Blake before 1863 helped swell the checklist to fill the whole issue, and even so the introduction was severely curtailed, some entries were conflated or postponed, and the customary “Addenda and corrigenda to Blake Records, 2nd ed. (2004), … now appear on the journal’s web site …. They will be updated yearly” [4]. The most remarkable discovery [by David Alexander] is the apprenticeship record [1788] of Thomas Owen to William Blake [5].)

*Minute Particulars*


*Review*


*Minute Particulars*

Paul Miner. “Blake’s Design of Nebuchadnezzar.” 75-78. (One source of *Marriage* pl. 24, first suggested by Frederick York Powell, “Blake’s Etchings,” *Academy* 7 [16 Jan. 1875]: 66, but later ignored, is probably in le Sieur de Royaumont [Nicolas Fontaine], *The History of the Old and New Testament* [1691, 1701, 1703, 1705, etc., in English, 1670 in French].)

*Blake/An Illustrated Quarterly*

Volume 44, number 3 (winter 2010-11)

*Philip J. Cardinale and Joseph R. Cardinale. “A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s *The Mystical Initiations; or, Hymns of Orpheus* (1787).” 84-102. (An admirably argued demonstration that the annotations in a copy of Taylor’s book in the Bodleian are in a hand “strikingly similar” to that in *An Island in the Moon* [?1784-85], and the extensive underlinings and sidebars in similar inks are probably also by Blake. Color versions of pp. vii-viii are reproduced at <http://www.blakequarterly.org>.)

*Reviews*


James Rovira. Michael Phillips and the Infernal Method of William Blake, Cornell Fine Arts Museum, Rollins College,
of Phillips's reproductions of copperplates and prints from them of Songs [18 plates and prints], America pl. 1, Europe [5], and “inking daubers, historical pigments …”; “Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at … <http://www.blakequarterly.org>.”


It was published in her book (see below).


Apparently derived from her thesis (see above).


A philosophical consideration of Blake and John Locke.


The prints are from the Small Book of Designs (B).


There are some queer uses of “queer” here. Helen P. Bruder and Tristanne Connolly, “Introduction: ‘What is now proved was once, only imagin’d.’” 1-20. (“Blake's queer themes are striking and abundant” [12].)

Helen Kidd. “Pansexuality (Regained).” 21-22. (A poem.)


2. Richard C. Sha. “Blake and the Queering of Jouissance.” 40-49. (About “jouissance, meaning enjoyment” [40], i.e., masturbation.)


8. Tristanne Connolly. “‘Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” 116-39. (Tracey Emin is an artist and poet.)


13. Mark Crosby. “No Boys Work: Blake, Hayley and the Triumphs of (Intellectual) Paiderastia.” 199-208. (About Hayley’s teaching boys such as the sons of the Earl of Egremont and E. G. Marsh, as well as Blake.)


15. Keri Davies. “‘My little Cane Sofa and the Bust of Sappho’: Elizabeth Iremonger and the Female World of Book-Collecting.” 221-35.

Review

Max Fincher, Times Literary Supplement 6 Aug. 2010: 26 (Blake as “a queer icon”).


*68. A “tranny” is apparently a transvestite.

An extract from Burdett’s *William Blake (1926)* <BB #1316>.

*Bürger, M. W. [i.e., J. Thoré]. “William Blake.” Histoire des peintres de toutes les écoles: école anglaise. 1863. <BB #1317>

The wood engraving of “Death’s Door” (11.3 x 17.4 cm.), signed “L. Chapon” (i.e., Léon Louis Chapon [1836-1918]), is not noted in *BB*. The work seems to consist of individually paginated chapters first issued separately.


Mary K. Greer's Tarot Blog <http://marygreer.wordpress.com>, 9 Sept. 2010, announces the “Revised Edition of the William Blake Tarot.” The 2010 edition is said to have better colors, etc. Ed Buryn, “my ex-husband,” created it, but Mary Greer had a lot to do with the original.


“This article situates his [Blake's] time in the Abbey in the context of his apprenticeship before offering a few examples of how the Gothic aesthetic resonates in his later works” (162). It is part of an issue “In Celebration of Richard Gough (1735-1809)” (118-224).


Blake’s “London,” which today he might call “New York,” “reveals us to ourselves” as “mentally imprisoned.” (By 2 Nov. 2010 there had been 11 online responses—to the politics, not to Blake.)


“Emersonian self-reliance, when read through this Blakean lens, needs serious consideration …” (91).


*Essick, Robert N., and Donald Pearce, eds. Blake in His Time. 1978. <BBS pp. 466-68>

For a revised version of Hazard Adams, “Revisiting Reynold[s]’s Discourses and Blake’s Annotations,” see Adams, Blake’s Margins, above.


For a revised version of chapter 6, “From Donation to Demand? Almsgiving and the ‘Annotations to Thornton,’” see Haggarty, Blake’s Gifts, above.

Hamblen, Emily S. On the Minor Prophecies of William Blake. 1930. <BB #1780>

It was published in separate chapters as


They were bought for £441,000 with the aid of the Art Fund.


*Interfaces

Number 30 (spring 2010): Blake Intempestif/Unruly Blake


Only 150 copies of the issue were printed, each with an impression from Michael Phillips’s facsimiles [2009] of Blake's copperplates of Songs pls. 1, 3-4, 8, 12, 18-19, 24, 27, 29-30, 33, 37-38, 42, 46.


Short biographies for a juvenile audience.


“Whereas Milton concerns itself with the annihilation of authorial Selfhood, Jerusalem … [focuses] on the self-annihilation of the reader” (175).


For a “revised version,” see his Blake on Language, Power, and Self-Annilhation, above.


“Through self-annihilation, Blake attempts to undo the oppression of monologism” (9).

Revised portions appear in several chapters of his Blake on Language, Power, and Self-Annilhation, above.


On the relationship between the language of paradox and the language of poetry, especially in “The Tyger” and The Marriage of Heaven and Hell.


“The urgency of his polemic all but defies us to feel the impress of his exaltation” (2009, p. 86).


Artistic exercises in response to Blake by 14 artists.


On the context of Lucy Hooper’s poem.
Well informed, cautious, and judicious.
Great.” 131-64. (A densely factual and original essay only occasionally related to Blake. The parents of Thomas Butts were married by John Wesley.)

7. Angus Whitehead. “Went to see Blake—also to Surgeons college: Blake and George Cumberland’s Pocketbooks.” 165-200. (On 3 June 1820 George Cumberland “Went to see Blake” and perhaps took him “to introduce [him?] to Mr [William] Clift,” the distinguished curator of the Hunterian Museum in the Royal College of Surgeons, and to discuss with Clift the purchase of a fossil.)

8. *Martin Butlin.  “George Richmond, Blake’s True Heir?” 201-12. (Richmond is Blake’s artistic heir, especially in his Creation of Light [1826].)

Part Three: “What I Both See and Hear”:

Architecture and Industry


10. Keri Davies.  “William Blake and the Straw Paper Manufactory at Millbank.” 233-61. (The first European straw paper mill was built at Millbank in 1801 by Matthias Koops [who had been declared bankrupt in 1790] and was declared bankrupt in 1803, which ruined Richard Twiss [d. 1821], who owned Blake’s For Children.)

Jerome McGann.  “Epilogue: A Memorable Fancy.” 262-64. (The Prolific Giant in Marriage pls. 16-17 is GEB, or rather “all those books and essays turned out from his Printing House in Hell: clearing away rubbish, building and decorating immense bibliographical palaces …” [263].)


For the associated exhibition and symposium, see Remember Me! under 2010 in Part IV.


It includes:

Abhishek Sarkar.  “Blake’s Thel: The Feminine Mystique.”

Gwee Li Sui.  “Who Won the Battle of Ideas between Newton and Blake?”


On Blake’s “prophetic politics” as seen in America, The Book of Los, and Jerusalem (174-75).


“Blake’s psychology of subjectivity is astute, innovative, and complex” (xi). “A portion” of chapter 2, “Wordsworth, Plato,
“Wayne c. ripley.  “Delineation editing of co-texts: Wil-
Blake Archive
Reading Blake
Shirley Dent, Times Literary Supplement 2 July 2010: 26-27 (with another) (“the acuity of these readings is undermined by the jarring addition of twentieth-century theorists”).

Wayne C. Ripley.  “Introduction: Editing Blake.”  35 paragraphs.  (“The first task of every editor has been to remediate" Blake's work. Many of the contributors to the Blake Archive and received their graduate training from its editors.”)
Justin Van Kleeck.  “Editioning William Blake's VALA/The Four Zoas.”  83 paragraphs.  (A responsible, reliable, and judicious summary of the problems in editing Vala.)
W. H. Stevenson.  “The Ends of Editing.”  48 paragraphs.  (“In all this, the editor must keep head above water” [¶48].)
Rachel Lee and J. Alexandra McGhee.  “‘The productions of time’: Visions of Blake in the Digital Age.”  46 paragraphs.  (The essay, about Blake’s “hybridity,” “documents our experiences editing Blake’s … Island in the Moon … in the William Blake Archive” [¶11, 7].)
Wayne C. Ripley.  “Delineation Editing of Co-Texts: William Blake's Illustrations.”  35 paragraphs.  (“Social-text editing provides the most appropriate editorial model for Blake's illustrations of other authors.” With examples from Young's Night Thoughts [1797] and Blair's Grave [1808], he wants to show “the social realities of these works” [¶5, 35].)


Review


Review


§Rowland, Christopher.  “‘Would to God that all the Lord's people were prophets’: Prophetic Voices.”  Glass 19 (spring 2007): 30-40.  <http://www.cls.g.org/Glass_19_web.pdf>.

On the nature of Christian prophecy, beginning with William Blake, Joanna Southcott, and Richard Brothers.


Concerns "William Blake's creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle."


*Susan Matthews. “An Alternative National Gallery: Blake’s 1809 Exhibition and the Attack on Evangelical Culture.” 28 paragraphs. (Blake in the context of James Barry, An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi [1783] and Barry’s support for Mary Wollstonecraft; she deals especially with Blake’s The Penance of Jane Shore.)

*Philippa Simpson. “Lost in the Crowd: Blake and London in 1809.” 30 paragraphs. (Some of Blake's ideas about the "Rubbish of the Continent brought here by Ignorant Picture dealers" ["Public Address," Notebook p. 24] were shared by other artists.)

*Konstantinos Stefanis. “Reasoned Exhibitions: Blake in 1809 and Reynolds in 1813.” 26 paragraphs. (About retrospective catalogues such as Blake's Descriptive Catalogue and the British Institution's Catalogue of Pictures by the Late Sir Joshua Reynolds Exhibited by the Permission of the Proprietors in Honour of the Memory of That Distinguished Artist, and for the Improvement of British Art [London, 1813]. “Descriptive catalogue” was the current term for what the French called catalogue raisonné or reasoned catalogue.)

All the papers were given at the symposium Appealing to the Public: William Blake in 1809, Tate Britain, Sept. 2009.


“Illuminated Poems” consists of reproductions on glossy paper of (1) Blake’s America copperplate fragment71 with one sentence of text saying that “now, in 1947, an experimenting poet [Todd] and two artists [S. W. Hayter72 and Joan Miró] have rediscovered Blake’s antique printing method and are making Illuminated Poems” (72); (2) “The Engraver for Bill Hayter,” with decorations which look like Aboriginal designs (73); (3) “The Glass Tower,” undecorated (74); (4) “An Alien World for Dolores Miró,” with curious unsigned pasted-on colored designs [by her father, Joan Miró].

According to “The Tale of the Contents” (56), from which the title derives, Todd is preparing a new book William Blake, The Mental Prince.73 He has written a full account of Blake’s method that will be printed in a technical magazine.74


An interview: “If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt.”


Williams, Nicholas M. “Blake Dead or Alive.” Nineteenth-Century Literature (2009) <Blake (2010)§>

About “how Blake points to the problem of perceiving motion” (498 [abstract]).


Division II: Blake’s Circle

BARRY, James (1741–1806)

Dunne. “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”

Solkin, John. Reform and revolution: James Barry’s Writings and the Reform of Culture around 1770.

Myrone, Martin. “James Barry’s ‘Hairbreadth Niceties’: risk, reward and the reform of culture around 1770.”


Lewina, the Maid of Snowdon. A Tale (1793)

Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great-Britain (1793)

Cumberland, George (1754–1848)

Lewina the Maid of Snowdon. A Tale (1793)

Children of the Earth (1794)

A Poem on the Landscapes of Great-Britain (1793)

Review


Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great-Britain, by George Cumberland,” are productions of very different merits. The former is simple, and occasionally pathetic and interesting, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. (271-72)

PALMER, Samuel (1805–81)


Smiles and Shaw-Miller. “Preface.”


Postle, Martin. “This very unstudent-like student’: Palmer and the Education of the Artist.”

Payne, Christiana. “Dreaming of the marriage of the land and sea: Samuel Palmer and the Coast.”


Smiles. “From the Valley of Vision to the M25: Samuel Palmer and Modern Culture.”

Shaw-Miller. “Palmer and the Dark Pastoral in English Music of the Twentieth Century.”

STEDMAN, John Gabriel (1744-97)


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