Displaying the Infinite Which Is Hid:
Bentley Checks His List, Essick Cleans House
Article
William Blake and His Circle: A Checklist of Publications and Discoveries in 2005
By G. E. Bentley, Jr.

Review
Samuel Palmer 1805-1881: Vision and Landscape, catalogue of the exhibition at the British Museum and at the Metropolitan Museum of Art
Reviewed by C. S. Matheson

Minute Particulars
Blake and Kate Greenaway
By Robert N. Essick

Poem
Eternity in Love
By David Bcttcridge

Remembrance
Janet Adele Warner, 1931-2006
By Karen Mulhallen

ADVISORY BOARD
G. E. Bentley, Jr., University of Toronto, retired
Martin Butlin, London
Detlef W. Dorrbecker, University of Trier
Robert N. Essick, University of California, Riverside
Angela Esterhammer, University of Western Ontario

Nelson Hilton, University of Georgia
Anne K. Mellor, University of California, Los Angeles
Joseph Viscomi, University of North Carolina at Chapel Hill
David Worrall, The Nottingham Trent University
CONTRIBUTORS

G. E. Bentley, Jr., writes about Blake and his contemporaries, particularly George Cumberland, John Flaxman, the Edwardses of Halifax, Thomas Macklin, and F. J. Du Roveray. His Penguin edition of Blake's Selected Poems was published on 31 March 2006 (though dated 2005).

C. S. Matheson teaches at the University of Windsor, and studies late eighteenth- and early nineteenth-century literature, aesthetic theory, and visual art. She is working on a book examining the invention of public art exhibition in Georgian England.

Robert N. Essick is still cleaning his house, hoping to come upon more forgotten drawings.

David Groves edited volumes five and six of the new Works of Thomas De Quincey, and has an article on De Quincey's journalism in Studies in Bibliography (volume 55).

William Stevenson has taught at universities in three continents, but has now retired from the battlefront. He is presently engaged on the third, much revised edition of the Complete Annotated Poems of William Blake, to be published by Pearson later this year.

David Betteridge (haze-bee@tiscali.co.uk), a teacher and teacher-trainer in Scotland, has been writing poems for nearly half a century, although publishing for less than ten. He learned to love Blake's work (poetry, prose, and art), and to admire the stubborn, principled way he lived his life from childhood holidays spent listening to a revered old grandfather, who, like Blake, was himself both artisan and artist. More recently, he has learned further to appreciate the musicality of Blake's use of language, and to recognize its richness of meaning (or meanings) from getting to know an inspired setting of Songs of Innocence made by a friend, the composer Ronald Stevenson. The Marriage of Heaven and Hell remains a favorite book, unrivaled in its marriage of form and content since its inrpution into English literature.

EDITORS

EDITORS: Morris Eaves and Morton D. Paley
BIBLIOGRAPHER: G. E. Bentley, Jr.
REVIEW EDITOR: Nelson Hilton
ASSOCIATE EDITOR FOR GREAT BRITAIN: David Worrall

INFORMATION

Blake/An Illustrated Quarterly is published under the sponsorship of the Department of English, University of Rochester. Subscriptions are $60 for institutions, $30 for individuals. All subscriptions are by the volume (1 year, 4 issues) and begin with the summer issue. Subscription payments received after the summer issue will be applied to the current volume. Addresses outside the U.S., Canada, and Mexico require a $15 per volume postal surcharge for surface delivery, or $20 for airmail. Credit card payment is available. Make checks payable to Blake/An Illustrated Quarterly. Address all subscription orders and related communications to Sarah Jones, Blake, Department of English, University of Rochester, Rochester NY 14627-0451. Back issues are available; address Sarah Jones for information on issues and prices, or consult the web site.

MANUSCRIPTS are welcome in either hard copy or electronic form. Send two copies, typed and documented according to forms suggested in the MLA Style Manual, and with pages numbered, to either of the editors. No articles will be returned unless accompanied by a stamped self-addressed envelope. For electronic submissions, you may send a diskette, or send your article as an attachment to an email message; please number the pages of electronic submissions. The preferred file format is RTF; other formats are usually acceptable.

INTERNATIONAL STANDARD SERIAL NUMBER: 0160-628x. Blake/An Illustrated Quarterly is indexed in the Modern Language Association's International Bibliography, the Modern Humanities Research Association's Annual Bibliography of English Language and Literature, American Humanities Index, Arts and Humanities Citation Index, Current Contents and the Bibliography of the History of Art.

© 2006 Copyright Morris Eaves and Morton D. Paley

Cover: Kate Greenaway, A Cover Design for Blake's Songs of Innocence. Collection of Robert N. Essick. See page 44.
ARTICLE

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

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKARI SATO
FOR JAPANESE PUBLICATIONS

Blake Publications and Discoveries in 2005

The collections of books, manuscripts, prints, and drawings of Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., have been given to the library of Victoria University in the University of Toronto. The gift includes (1) writings by Blake, including Marriage (M), the "Riddle" manuscript, Songs (o) pl. 39, electrotypes, and pls. 22, 28, 30, 39, 44–46, 48th, plus modern editions and facsimiles; (2) Blake's commercial engravings, such as Young's Night Thoughts (1797), Thornton's Virgil (1821), Job (1826), and Dante (1868), plus modern reproductions and facsimiles; (3) Blake scholarship and criticism (1806–2004), especially works with references to Blake before 1863; (4) the Cumberland manuscripts; (5) books by John Flaxman, especially his classical designs; and (6) books before 1835, especially illustrated books and works Blake is known to have read or annotated (but of course not his copies). The collections are accompanied by a catalogue describing them in detail.

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

Blake's Writings

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

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

Some News Is Bad News

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

Blake's Art

The Folio Society's stupendous facsimile of the 537 watercolors for Young's Night Thoughts is the most beautiful, the most aesthetically satisfying, the most unexpected, the biggest (25 pounds), and the most expensive new book (Canadian $2,180) on Blake in many years. Even its binding is sumptuous, in handcrafted Nigerian goatskin with buckram covers incorporating designs from Blake and a buckram-covered solander box.

Summer 2006
It is a true facsimile, in that it attempts a very close reproduction of an original named copy including size of image, color of printing and of tinning, size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects or centering the image on the page. It is true-size, 42.0 x 32.5 cm; the Modigliani Neve paper is appropriate and a joy to handle, with an agreeably three-dimensional texture; the attempt to give the impression of the original is so faithful that the reproductions are bound in two volumes as Blake's watercolors were with no new type-set title page and no intrinsic indication save the same one-page colophon in each volume that this is a modern reprint. From the facsimile one can appreciate as never before save with the originals that the watercolors were often designed as two-page spreads, diptychs, with orange on verso echoing orange on facing recto or grey echoing grey. The fidelity is so minute that one can see the type show-through from the page opposite. The setting of the facsimile is so true that one can see the type show-through from the page opposite.

No News Is Bad News

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

Blake's Commercial Book Engravings

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

It was very unusual for a print by Blake to be issued again in a work with a different title:

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

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

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

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

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

This is a strikingly good harvest.
Blake Catalogues

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

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

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

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

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

Books Owned by Blake the Poet

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

Books Owned by the Wrong William Blake

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

Scholarship and Criticism

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

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

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

Books

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

8. The books include reprints.


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

Summer 2006
Jeremy Tambling's *Blake's Night Thoughts* is little more than a collection of "reasons for linking Blake and night" (11), scarcely related to Blake's extraordinary illustrations of *Night Thoughts* by Edward Young. Far more satisfying is Robin Hamlyn's substantial book accompanying the magnificent facsimile of the *Night Thoughts* watercolors, with its sane, workmanlike, but necessarily brief analysis of each of the 537 drawings.

**Essays**

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

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

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

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

**The Tools of Scholarship**

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

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

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

* * * * * * * * *

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

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

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

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

**Division I: William Blake**

**Part I:** Editions, Translations, and Facsimiles of Blake's Writings  
Section A: Original Editions, Facsimiles, Reprints, and Translations  
Section B: Collections and Selections

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

**Part III:** Commercial Book Engravings

**Part IV:** Catalogues and Bibliographies

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

**Part VI:** Criticism, Biography, and Scholarly Studies

Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed under the titles; their authors may be recovered from the index.

**Division II: Blake's Circle**

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

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

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

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

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

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

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


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

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

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

Symbols

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

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

Abbreviations

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

Summer 2006
Pl. 1 (The Ancient of Days [A], Rosenbach Museum) <BB #10> “The [brick-red] ink color and flat printing suggest that this is probably a posthumous impression. The broad, thin [grey] washes are similar to those found in some posthumous impressions of plates from *Songs of Innocence and of Experience*,” e.g., copy h, pi. 40 (“The Fly”), according to Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 149n1.

Pl. 1 (The Ancient of Days [D])

Binding: “Printed by Blake, but probably hand colored, at least in part, by someone other than Blake or his wife Catherine”—note "the careless handling of the rose-red tints on the clouds"—though "the coloring on the figure is more controlled and convincing; perhaps two different artists were responsible for these different styles." 18 The leaf with a hand-drawn brown ink border just beyond the print was mounted, probably for George A. Smith about 1853, in a window cut in a larger sheet 30.7 x 23.7 cm., with stitch marks at the left of the host leaf and inscribed (probably by George A. Smith about 1853) “2” and “From Europe, frontispiece.”

History: See the “Order” of the Songs.

If, as Joseph Viscomi argues (*Blake and the Idea of the Book* 287), the six plates of *The Book of Ahania* were etched back-to-back on three copperplates, *Europe* pl. 3 cannot be on the verso of one of them (pace *BB* 145, 113). Perhaps *Europe* pl. 3, the only *Europe* plate without a platemaker's mark (*BB* 145), has a *Book of Los* plate etched on the verso. Note that *Europe* pl. 3 appears only in copies H and K printed in 1795 and 1821 (Viscomi 279, 376, 380).

**The First Book of Urizen** (1794)

Platemaker's marks on pls. 2, 19, and 28, which I have not observed, are reported by Joseph Viscomi, *Blake and the Idea of the Book* (1993) 413n9.

**Letters**

1804 March 12 to William Hayley

History: Mrs. John Malone (Mary E. Malone) sold it (according to the Pierpont Morgan Library’s records) in 1976 to Charles Ryskamp, who gave it in January 2005 to the Pierpont Morgan Library. 19


---

**Europe (1794)**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anon.</td>
<td>1</td>
<td>1</td>
<td>Wove paper</td>
<td>24.2 x 17.7</td>
<td>dark grey-blue</td>
</tr>
</tbody>
</table>

1825 November 25


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

**Copy C**


**Copy M**

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

**Editions**

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

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


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

**Milton (1804[-11])**

**Edition**


English and Catalan text, plate by plate, on facing pages, with an "Appendix: Planxes Suplementaries" including the Preface (226-35). There are also "Postfaci del Traductor" (237-42) and "Notes" (in Catalan) (243-52).

---

10 Blake/An Illustrated Quarterly

---

"The Order in which the Songs of Innocence and Experience ought to be paged" (?after 1818) 
*Europe* pl. 1 (The Ancient of Days [D])

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

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

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

1805 July 5  

See the "Order" of the Songs.

*Song of Los* (1795)

The 8 prints of *Song of Los* derive from 4 copperplates; pls. 1 and 5 are recto and verso of a plate 17.6 x 23.5 cm.; pls. 2 and 5 are recto and verso of a plate 17.3 x 24.2 cm.; pls. 3-4 are side by side on a plate 27.2 x 21.4 cm.; and pls. 6-7 are side by side on a plate 28.0 x 22.2 cm.—see Viscomi, *Blake and the Idea of the Book* 287, and BBS p. 39. The weight would have been 3,014.9 g and the cost £2.0.5 1/4.

*Songs of Innocence and of Experience* (1794)

**Copy C**


**Copy T**

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

**Copy Z**


Section B: Collections and Selections


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


The Lamb. A Christmas Greeting to their friends printed by Betty & Ralph Sollitt at The Redcoat Press, Westport, Conn. [1952]. A folded sheet making 4 leaves; text only.


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

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

In 2005 the Archive was "designated an Approved Edition by the Modern Language Association," its first electronic "seal."
Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Robert Blair, *The Grave*, watercolors
History: The 19 watercolors were sold by the London dealer Libby Howie in February or March 2005 for £6,000,000 to "Marburg BVI," said to be a Swiss corporation but perhaps a private collector not necessarily Swiss; the export of the drawings was stopped by the British Arts Minister, Estelle Morris, until 30 May, extended to 30 September 2005, to enable a British institution to purchase the drawings, valued at £8,800,000 in the Reviewing Committee report of 16 March 2005 (<http://213.225.138.141/resources/assets//R/revcom_case043_note_doc_6927.doc>); the watercolors were sent to Switzerland. 22

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

Dante

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

Thomas Gray

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

Edward Young, *Night Thoughts* (1797)


According to the colophons in vols. 1-2, "This facsimile edition of Young's *Night Thoughts* has been reproduced by digital photography ... printed by Bath Press, Blantyre, on Modigliani Neve paper." 1,000 numbered copies for sale to members of the Folio Society and 20 lettered copies which are not for sale. The leaves (16 5/8" x 12 13/16") are virtually the same as the leaves on which Blake made his drawings (c. 16 5/8" x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20 5/8" x 15 5/8").

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


Part III: Commercial Book Engravings

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

1793 New Location: Cambridge.
1794 New Location: Cambridge (in 48 parts).

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

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


ALLEN, Charles, *Roman History* (1797)


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

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

1783 New Location: Edinburgh.
1785 New Locations: Glasgow, National Library of Scotland.
1791 New Location: Oxford (Taylorian).
1799 New Locations: National Library of Wales, Trinity College (Dublin).

Bellamy's *Picturesque Magazine* (1793)

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

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

BIBLE

*Illustrations of the Book of Job* (1826)

New Locations: Leeds, Liverpool, Manchester.

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

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

The 2 plates not accounted for in Linnell’s “Account of Expenses of the Book of Job” are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm.), shorter (21.3 and 20.0 cm.), and thinner (0.143 and 0.114 cm.) than the first 18 plates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker’s mark of G HARRIS | N° 9, Bagnio Court, Newgate Street, London. Crossing marks on the versos of these plates show that they were cut from 3 large sheets of copper which already bore these crossing marks.

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

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

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

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


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


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

Note that the plates identified were originally commissioned by several different booksellers—T. Bellamy and T. Evans, Castildine and Dunn, E. and S. Harding, and Harrison. Apparently an anonymous bookseller—none is named on the two title pages—acquired a miscellaneous collection of copperplates originally commissioned by various different booksellers and had them printed on sheets of uniform paper, two prints per sheet as in a small folio.

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

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

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

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

**Catullus, Poems** (1795)

New Location: Cambridge.

**Chaucer, Geoffrey, Poetical Works** (1782)


**Commins, Thomas, An Elegy, Set to Music** (1786)

A copy of Blake’s print was given in 1998 by Charles Ryskamp to the Pierpont Morgan Library.26

**Cumberland, George, An Attempt to Describe Hafod** (1797)


**Cumberland, George, Outlines from the Ancients** (1829)


**Cumberland, George, Thoughts on Outline** (1796)

New Locations: Cambridge (2; 1 from Keynes Collection), Edinburgh, Manchester.

**Dante, Blake’s Illustrations of** (1838)

New Location: London.

Reproductions of Blake’s engravings (Essick set) were added to the William Blake Archive.

**Darwin, Erasmus, The Botanic Garden** (1791, 1795, 1799)

1791 New Locations: Aberdeen, Birmingham, Glasgow, King’s College (London), National Library of Wales, Sheffield, Wellcome Library.


**Darwin, Erasmus, Poetical Works** (1806)


**Earle, James, Practical Observations on the Operation for the Stone** (1793, 1796, 1803)


1796 New Locations: King’s College (London), Wellcome Library.

1803 New Locations: Edinburgh, Glasgow, Wellcome Library.

**Emlyn, Henry, A Proposition for a New Order in Architecture** (1781, 1784)

1781 New Location: Bodleian.

**Enfield, William, The Speaker** (1774, 1781, 1785, 1795, 1797)


1797 New Locations: Cambridge, Liverpool.

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

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

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

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

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

Gay, John, *Fables* (1793, [1811])
Copies of unrecorded date

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

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

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

Hayley, William, *Ballads* (1805)

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

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

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

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

Hayley, William, *The Triumphs of Temper* (1803, 1807)
1803 New Locations: Birmingham, Imperial College, Leeds, National Library of Wales, Wellcome Library.

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

Hoare, Prince, *An Inquiry* (1806)

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

Hunter, John, *Historical Journal* (1793)
1793 4" and 8" New Locations (A and B not distinguished):
Aberdeen, Glasgow, School of Oriental and African Studies, Wellcome Library.

Josephus, Flavius, *Works* (1785-1800)
A New Locations: Bodleian, Leeds, National Library of Wales, University College (London).
B New Locations: Aberdeen, Manchester.
D New Location: Cambridge.
E New Locations: Aberdeen, Bodleian ("Date of publication from the Denby Mercury, 1 February 1792"), Cambridge, Durham, National Library of Scotland, University College (London).
Note: The descriptions of most of these works in COPAC are so vague as to make it very difficult to identify them with editions listed in BB.

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

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

27. As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.
1794 New Locations: Cambridge, National Library of Wales, Trinity College (Dublin).

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

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

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

Novelist's Magazine, Vol. VIII (1782, 1784, 1792)
1784 New Location: Edinburgh.
Locations of indeterminate date in COPAC: Bristol, National Library of Wales.

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

Novelist's Magazine, Vols. X-XI (1783, 1785, 1793)
1783 New Location: Edinburgh.
1785 New Location: Edinburgh.

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

REES, Abraham, *Cyclopaedia* (1820)

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

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

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

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

SHAKESPEARE, William, *Dramatic Works* (1802, 1832)
1832 New Locations: British Library, Manchester.

SHAKESPEARE, William, *Plays* (1802, 1805, 1811)
A in Parts New Locations: British Library (perhaps this is the 10 plays without title page but with a prospectus).
B 10 vols. 1805 New Location: Aberdeen.

STEDMAN, J. G., *Narrative of a Five Years’ Expedition, against the Revolted Negroes of Surinam* (1796, 1806, 1813)
1813 New Locations: Manchester, New College (Oxford).
1796
According to an advertisement in the *Morning Chronicle* for 21 July 1796 (discovered by Angus Whitehead),

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

NARRATIVE of an EXPEDITION against the Revolted Negroes in the Colony of Sarinam [i.e., Surinam], in South America; from the Year 1772 to 1777; with some Elucidations of the Natural History of that Country, and a Description of its Productions. Also, an Account of the Indians of Guiana, and the Negroes of Guinea.

By Lieut. Col. STEDMAN, then on actual service in that Colony.
Printed for J. Johnson, in St. Paul’s Church Yard.

Summer 2006
The ad. abbreviates and paraphrases the title; to “drawings made by the Author” it adds, after “made,” “on the Spot”; the engravers are not named on the title page, but they are so listed in the ad. in Johnson’s Analytical Review 24 (Feb. 1796). Johnson deposited the statutory nine copies in Stationers’ Hall on 25 July 1796 (BBS 256), and the book was reviewed in the Analytical Review 24 (Sept. 1796): 237, suggesting that it was indeed published within “a few days” of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (DNB), too late to alter the engraved title page where he is entitled Captain.

1813
A copy of the 1813 edition offered at Christie’s (New York), 14 June 2005, lot 214, is colored in the style of the 1796 edition, not the different style of coloring in the 1806 and 1813 editions; perhaps the colored prints were remainders from the 1796 edition.28

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

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

Vetusta Monumenta, vol. 2 (?1789)

VIRGIL, Pastoralis (1821)
New Location: Cambridge.


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

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

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

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

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

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

Edition

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

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

Part IV: Catalogues and Bibliographies

1957
The 1957 edition includes reproductions of 174 Bible illustrations.

2002 May 22-June 22
Frances Carey, "Ian McKeever, William Blake's Jerusalem The Emanation of the Giant Albion" (7-13).
McKeever’s 21 carborundum etchings are said to be based on (but they do not visually echo) Blake's Jerusalem except that some of them are on type-set pages of Blake’s text.

2005 May

2005 August-September 4
The "catalogue" includes:
Jon Newman. “William’s Footprint.” 12-17. (“We look in vain within Blake's work for a ... sense of Lambeth” similar to that of Felpham [12].)
Tim Heath. “To Be Divine in a Digital Age.” 18-21. (“Blake would have enjoyed our multimedia age” [19].)
Polly Gould. “The Floating Press.” 22-23. (“I work at a copperplate printing press ... on view to the public.”)
Manuela Ribadeneira. “Without Contraries is no progression.” 24-25. (“Like almost all great poets, he [Blake] was an enemy of dualism”; “This text is taken from ‘Innocence and Experience’ written by Keith Sagar in 2002 as it appears on www.keithsagar.co.uk.”)
Phil Coy. Untitled specifications for Auto-cue Monitor and Manual. 28-29. (According to the first essay above, “Phil Coy's Auto-Cue (Jerusalem) works to include the audience as participants in the recitations of Blake’s lyrics. The words scrolling through the auto-cue are presented backwards.”)
Annie Whiles. Untitled. 34-35. (“I came across Glad Day 1794.”)
Andy Harper. Untitled. 36-37.
Sarah Woodfine. Untitled. 38-39. (Visual thoughts on Blake’s garden, presumably in Lambeth.)
Tracy Chevalier. “Blake’s Garden.” 40-42. (She is “writing a novel about Blake” called Blake’s Neighbours which begins with the Blakes naked in their garden, even though “Blake scholars have effectively demolished the Adam and Eve story as apocryphal” [40].)
The exhibits are by David Burrows, Brian Catling (one of the three “new collections of writings”; The Pittancer, on which he is working “is centred around [sic] Blake”), Tracy Chevalier, Phil Coy, Polly Gould, Andy Harper, Tim Heath, Jon Newman, Michael Phillips, Manuela Ribadeneira, and Annie Whiles (“She works with embroidery and appliqué”).

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

2005 November
An admirable catalogue, including Blake’s receipt of 5 July 1805 (#1), the copy of Quincy’s English Dispensatory (1733) with “William Blake his Book” on the title page (#68), multiple sets of Job (#11-13), Blair’s Grave (#20-23), and Young’s Night Thoughts (1797) (#65-67), plus “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard” (#405-12), “Blake’s Followers, Including Samuel Palmer, Edward Calvert, and George Richmond” (#413-23), and “The Wrong William Blake” (#424).

Summer 2006
Part V: Books Owned by William Blake of London (1757-1827)

QUINCY, John, *English Dispensatory* (1733)

According to John Windle's catalogue 40 (2005), #68, Blake has also noted the price at the front on the free endpaper. Although only a couple of pages bear markings in ink (underlinings, not writings), over twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. ... Of especial interest is the fact that the one underlined remedy in the entire book is for itching skin and skin disease. Ackroyd (p. 273) notes that Blake suffered from a nervous skin condition called "the Erisepilas." ... Bentley agrees ["uneasily"] that the copy belonged to Blake, and Essick has pointed out several similarities in letter formation between the signature in this book and known Blake signatures.

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

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

MILTON, John

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


Part VI: Criticism, Biography, and Scholarly Studies


"Ackroyd, Peter. "Oh Come, All Ye Faithful: Inspired by Milton's formidable personal piety, William Blake sought to create his own system in words and images to rouse the nation from spiritual slumber." *Guardian* [London] 26 April 2003, online <http://arts.guardian.co.uk/features/story/0,943631,00.html>.


The works are his watercolors for Blair's Grave.


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

Anon. “Bid to Keep Paintings in Britain.” *icScotland.co.uk* [?March 2005], online.

About the watercolors for Blair's Grave.


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


Watercolors for Blair's Grave.


The watercolors are for Blair’s Grave.


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


The paintings are watercolors for Blair's Grave.


The watercolors are those for Blair’s Grave.


“A British buyer now has until May 30 to ante $16.5 million (U.S.) to keep the works [drawings for Blair's Grave] in Britain.”


Caledonia Books (Glasgow) sold Blake's 19 Blair watercolors to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a lawsuit with Caledonia Books "who said..."
they had not recognized the true significance of the items they had sold," and sold them for "more than £5 million" to "an anonymous collector living in America"; "their price has now spiralled to £8.8 million," and "Tate Britain is said to be reviewing its position on the paintings."


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


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


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


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

Review


Addenda

Review


The illustrations are for Blair's *Grave*.

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

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

*Blake/An Illustrated Quarterly*

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

Reviews


*Blake/An Illustrated Quarterly*

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

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

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


Howard Jacobson. "Blake's Proverbs of Hell: St. Paul and the Nakedness of Woman." 48-49. (Compares Blake's Proverb of Hell, "The nakedness of woman is the work of God," with St. Paul’s first Letter to the Corinthians: "Every woman that prayeth or prophesieth with her head uncovered dishonoureth her head ....")

Review

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


Blake/An Illustrated Quarterly

Volume 39, no. 2 (fall [2005])


*Angus Whitehead. "‘I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake." 78-99. (A remarkably fine essay with fascinating new details about individuals who lived, like William and Catherine Blake in 1821-27, at 3 Fountain Court, Strand, chiefly Henry Banes [d. 20 Jan. 1829], "wine cooper" or "vintner," and his wife Sarah Boucher Banes [1757-March 1824], sister of Catherine Blake, Richard Best [d. 1839?], watch finisher and escapement maker, and his wife Louiza or Louisa [1790?-1845?], probably the daughter of Henry and Sarah Banes, and Louisa’s children Charles [b. 1 April 1805], Charlotte Louisa [b. 16 Aug. 1807], Elizabeth [b. 19 Dec. 1809], Thomas [b. 4 Dec. 1813], print colorer and painter, and Richard John [b. 20 March 1815], painter, nephews and nieces of Catherine Blake, and John Barrow [1757-1838], print colorer, printseller [e.g., of Blake’s "Mrs Q" (1820)], and artist. The will of Henry Banes [drawn 9 Dec. 1826, proved 14 Feb. 1829] was witnessed by John Barrow, the executrix was Louiza Best, and the beneficiaries were Catherine Blake, William Blake, and Louiza Best.)

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

Blake/An Illustrated Quarterly

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

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

David Groves. "Blake and the Sheffield Iris." 125. (Points out a review of Cunningham [1830] focusing on Blake in the Sheffield Iris for 9 February 1830.)

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

Review

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

Blake Journal

[Number] 9 [June 2005]

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

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


*Will Easton. “William Blake and the Culture of Slavery in the Late 1780s and 1790s.” 38-60. (About the extent to which text of slavery,” with “some possible sources of African influence on Blake” [38, 40].)

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

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

*Charlotte Davies. “Blake and Costume in the Songs of Innocence and of Experience.” 74-86. (Vague “point[s] of commonality between Blake's work and contemporary fashion”;

Blake depicted in his work “fashionable dress during his lifetime” [83, 85].)

*Angus Whitehead. “But, Kitty, I better love thee: George Richmond's Annotation to 'Song [I love the jocund dance] in Volume II of Gilchrist's Life of William Blake (1863).” 87-97. (George Richmond annotated the word “Kitty” as “his good Wifes name,” suggesting that the “Song” refers to Catherine Blake and was written or revised after Blake's “twentieth year” [i.e., 1777], when, according to the integral “Advertisement,” Blake no longer touched the poems in Poetical Sketches [88, 97]. The annotations in the first volume of Richmond's Gilchrist, belonging then to Anthony W. Richmond, were reported in G. E. Bentley, Jr., “William Blake, Samuel Palmer, and George Richmond,” Blake Studies 2:2 [1970]: 43-50; both volumes now belong to Stephen Keynes.)


Reviews

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


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


On the background of the “Jerusalem” lyric from Milton.


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


Reviews


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

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

Davies, J. G. The Theology of William Blake. (1948) <BB #1466>
See entry under Frye, Northrop Frye on Milton and Blake, chapter 10.


Reviews
Karl Kroober, Blake 38.4 (spring 2005): 150-54 (“The most attractive aspect of the Companion” is its demonstration that “confronting its [Blake’s art’s] difficulties is the best way” [154]).

In 2002 is Boulos A. Sarru, “Preface” (7-8).
“This is a study of influences” (14), with little revision, for the latest work in the bibliography is 1979. “Ever since, I have published the dissertation in a series of articles and also translated and published selected chapters in Arabic” (13), but these by-blows are not recorded in his bibliography or in BBS or Blake (1994 ff.).

Erdman, David V. Blake: Prophet Against Empire. (1954) <BB #1561>
See entry under Frye, Northrop Frye on Milton and Blake, chapter 14.


Reviews
Susanne Sklar, Blake Journal 9 (2005): 114-16 (It “contains some of the best insights about Jacob Boehme I’ve yet encountered” [114]).
§Bryan Kirby, German Quarterly 78 (2005): 385-86.

See also entry under Frye, Northrop Frye on Milton and Blake, chapter 19.


See Northrop Frye on Milton and Blake below, chapter 21.


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


See Northrop Frye on Milton and Blake below, chapter 23.


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


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


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


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


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


The essays on Blake are in chapters


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


17. "Blake after Two Centuries." (Originally in University of Toronto Quarterly [1957].) 290-302, 455-56.


Of course it omits Frye's Fearful Symmetry, which is volume 14 of the Collected Works of Northrop Frye series.

Frye, Northrop. "Poetry and Design in William Blake." (1951) <BB #1648>
See Northrop Frye on Milton and Blake above, chapter 12.

See Northrop Frye on Milton and Blake above, chapter 20.

See Northrop Frye on Milton and Blake above, chapter 16.

See Northrop Frye on Milton and Blake above, chapter 26.

See Northrop Frye on Milton and Blake above, chapter 24.


Meticulous details of his grave site in Bunhill Fields.


A reprint of vol. 1 of the 1863 edition, replacing the “Supplementary” section with the letters from Blake to Butts in vol. 2: 178-98.
The introduction, mostly about Gilchrist, is full of wonderful new information, such as that Coleridge, Wordsworth, and Lamb read Blake’s poems in manuscript and that Blake engraved the “texts” of poems by Young and Blair.


Reviews


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


Summer 2006
About Dr. Paul Williams (age 76) of Ilkley who found Blake’s watercolors [which he then thought were colored engravings] in a Glasgow bookshop.


Hazard’s essay referring to Blake in his Plain Speaker (1826), 1: 223-24 <BB #1817>, originally appeared three years earlier in the New Monthly Magazine.32


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

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


Review

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


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


It consists of five essays:

- Reviews


- Reviews


28 Blake/An Illustrated Quarterly Summer 2006


Reviews


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

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

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

David Fuller, Blake 39.3 (winter 2005-06): 140-43 (“Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations” of Blake [143]).


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


Particularly useful for details of copperplate printers of Blake’s time.


Reviews

Jason Whittaker, Blake 38.4 (spring 2005): 155-57 (“What Wondrous Art does is to tease interesting potential from the new bibliography” [156]).


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


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


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

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


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


Mostly based on The Marriage of Heaven and Hell.


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


30 Blake/An Illustrated Quarterly


See also entry under Frye, Northrop Frye on Milton and Blake, chapter 7.


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


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

See the reply by Michael Phillips (entry above).


Reviews


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

Summer 2006
Summer 2006

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


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

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


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


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


Scarcely related to Blake.


Review


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


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


Division II: Blake's Circle

CUMBERLAND, George (1754-1848)
Dilettante, polymath, friend of Blake

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

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

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland, apparently of Catherine Blake (c. 1783-85), on wove paper 23.1 x 17.8 cm. pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm., inscribed in pencil on the verso “64”, loose in an old mat inscribed “M Blake by George Cumberland” and “10”, was sold by William Drummond in 2005 to Robert N. Essick. (Cumberland’s hand is almost certain, but it is very like Cumberland’s portrait of Catherine in the Fitzwilliam Museum.) Catherine, who signed her marriage register with the time of the portrait. The portrait is described and reproduced in Robert N. Essick, “Blake in the Marketplace, 2005,” *Blake* 39A (spring 2006): 164-65 and cover illustration.

JOHNSON, Joseph (1738-1809)

Bookseller, patron of Blake


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

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

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

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

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


“The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee” (7). The book consists of:


William Vaughan. “‘Brothers in art, brothers in love’: The Ancients as an Artistic Community.” 17-21.

David Blayney Brown. “‘To fancy what is lost to sight’: Palmer and Literature.” 22-27.

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


Elizabeth E. Barker. “‘The excitement of gambling, without its guilt and its ruin’: Palmer and Printmaking.” 47-54.


Catalogue: Part One: The Visionary


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


Part Two: The Victorian


Palmer, Samuel (1805-81)

Artist, disciple of Blake

2005 FEBRUARY


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

Reviews


It consists of:


Sketchbook reproductions. 34-199.


[Butlin.] “Appendix B: Media Use in the Sketchbook.” 220.


Stothard, Thomas (1755-1834) Book illustrator, sometime friend of Blake

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


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

P. xix

Owners and Repositories of Unique Materials


P. xxxiv

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

Pp. 62fn, 741, 816, 894

For “Callisto” read “Calisto.”


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

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

P. 67

P. 246

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

P. 264
In September 1808, an advertisement appeared among a list of “New Works Published in Edinburgh” in the Scots Magazine 70 (1808): 683: “Illustrations of Blair’s Grave, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions of William Blake, 4to. 2l. 12s.6d.” And a long, generous review appeared in the Scots Magazine for November 1808 (BR [2] 274-75).

P. 386

P. 387

P. 388
Sarah Banes, the sister and landlady of Catherine Blake, died in March 1824. She had been the “sole Executrix and Legatee named in the ... former Will” of her husband Henry Banes.

4. Reported by David Groves (see article under entry for p. 246).
5. Information about the death of Sarah Banes derives from the authentication (6 Feb. 1829) of the will (9 Dec. 1826) of Henry Banes reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’...,” Blake 39.2 (fall 2005): 84-85.
P. 399
After “Purgatorio, and Paradiso” add:
There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for Job (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante plates (11,209 g) was more than that of the 22 plates for Job (10,516 g), the cost is likely to have been more than that for Job (£3.11.7, not counting 2 plates unaccounted for).

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

P. 418
Letter of 25 November 1825 recorded in “William Blake and His Circle,” Blake 39.1 (summer 2005): 32-33; for “Banes may well have lived in the same building” substitute:
Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes’ exhibition room, which was 19’ x 13’6”. Anthony Dyson estimates that a star-wheel press like Blake’s would require a clear space “at least” 14’ x 14’. After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

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

P. 429
In “first printed in the Memoirs of Thomas Hollis,” delete “first” and, for “but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible to say with confidence either that they are by William Blake or that they are not by Cipriani,” substitute:
However, the etching of the bust of Milton in The Memoirs of Thomas Hollis (1780) is identical to copies given away by Hollis in 1762 and 1765; neither Blake nor any one else altered Cipriani’s etched bust of Milton between 1762 and 1780.

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

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

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

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

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


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

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

12. The relationship of Henry Banes to Louisa Best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan. 1829.
The specification that the bequests to Louisa Best were "for her whole and sole use" was to ensure that they did not pass to the control of her husband, as they would otherwise have done by law and convention.

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

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

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

P. 464
Footnote to George Richmond's letter to Samuel Palmer of 15 August 1827.13

P. 493
20 January 1829

Henry Banes, Catherine's brother-in-law, died on 20 January 1829, and his will was authenticated on 6 February by his daughter Louisa Best and her son Thomas.14 By its terms (see 9 December 1826), Catherine Blake was to inherit "half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20." The "wearing apparel" bequeathed to Blake probably stayed with Louisa Best, for her husband or sons—her firstborn, Charles, would have been 23 in February 1829. The furniture Catherine did not much need,15 as she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Banes in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake's "The Characters of Spenser's Fairie Queene" in August 182917 and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists' General Benevolent Association should be withdrawn,18 and some time "after Blake's death" she returned the "gift of £100" sent her by Princess Sophia.19

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

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

P. 534
Correct the entry in Linnell's journal for "Friday 3rd [August]" 1830 to "Friday 3rd [September]" and omit the duplicate entry for Friday 3 September 1830.20

P. 570
Footnote to "Kitty, I better love thee."21

P. 625
Footnote to J. T. Smith, "lighting the fire."22

17. BR (2) 498.
18. BR (2) 501-02.
19. Seymour Kirkup reported by Swinburne (1868); see BR (2) 462-63.

20. The entry is correctly dated but only approximately transcribed by John Linnell, Jr., as given in Blake Records (1969) 401. In Linnell's original journal, discovered by GEB in 1970, the dates are mostly implied rather than explicit, and I misinterpreted the implied month as Aug. in BR (2). In 1830, 3 Aug. was a Tuesday and 3 Sept. a Friday.

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

21. In his copy of Gilchrist (1863), 2: 6, George Richmond underlined the word "Kitty" and annotated it in the margin: "His good Wifes name." Angus Whitehead, "But, Kitty, I better love thee! George Richmond's Annotation to 'Song [I love the jocund dance] in Volume II of Gilchrist's Lives of William Blake (1863);" Blake Journal no. 9 (2005): 87-97, reproduces the page and argues that "Kitty" is Catherine Boucher whom Blake married in 1782, even though, according to the Advertisement to Poetical Sketches (1783) in which the poem appears, since "his twentieth year" (1777) Blake had not had "the leisure requisite to ... revise[e] ... these sheets."

22. By this passage in his copy of Gilchrist (1: 315), George Richmond wrote: "I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience.] | G R." For Catherine's drawing of "something she saw in the fire," see BR (2) 608fn.
Footnote to Blake "was buried in Bunhill-fields, ... at the distance of about twenty-five feet from the north wall."23

Footnote to Crabb Robinson's report of 13 June 1826, "He was as wild as ever."24

To "28 Broad Street" after "The New Complete Guide" add: and William Bailey's Western and Midland Directory (Birmingham, 1783) 14 (only "Carnaby Market").

Under "28 Broad Street" at the beginning of the bottom paragraph, add: "Blake, James, and Son, Hosiers and Haberdashers, Carnaby-market" appears in William Bailey's British Directory or, Merchant's and Trader's Useful Companion, For the Year 1784 (1784), and next year, after the death of the elder James Blake, "Blake, James, Haberdasher, 28, Broad-str. Carnaby-Market" appears in Bailey's (1785).

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

To end of "29 Broad Street" add:
"Stephen Horncastle, Stationer, 29 Broad Street, Carnaby-market" is listed in William Bailey's British Directory or, Merchant's and Trader's Useful Companion, For the Year 1785 (London: dedication dated June 1785) 144; he may have been a sitting tenant when Blake's brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan. 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-88), 29, Broad Street (1779-88); 85, New Bond Street (or New Broad Street) (1789-99), but trading as William Horncastle (1794-99).25

For "The rates for 17 South Molton Street were paid by Mark Martin, who was presumably Blake's landlord," read:
The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named "William Enoch"28 and in March 1805-21 by Mark Martin.

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

Under "Cirencester Place" for James Blake, for "Cirencester Place" three times read "7 Cirencester Place," and at the end add "John Linnell had a house at 6 Cirencester Place."27

Under "3 Fountain Court," for "the rooms were small and dark," delete "small and" and add a paragraph after "the radiance of their occupants":
The Blakes had the most spacious rooms in the house. The front room, which Blake used to exhibit his pictures and probably to house his press, was 19' x 13'6", and the back room leading from it, where the Blakes slept, cooked, and worked, was 12' x 13'9".
The Poor Rates were paid by Henry Baines in 1803-22, 1826-28, by Mary Banes in 1823, and by both in 1824-25.28

26. All the information here about the Enochs derives from Angus Whitehead, "New Information Concerning Mrs Enoch, William and Catherine Blake's Fellow Inhabitant' at 17 South Molton Street," Notes and Queries 250 [ns 52] (2005): 660-63. The ratepayer information is from the rate books in Brook Street Ward, St. George's, Hanover Square, in the City of Westminster Archives, and the information that Enoch was a "tailor" is from Holden's Triennial Directory 1805-6-7 (London, 1805) and ... 1808-9-10 (London, 1808). Information for the 1805 directory was presumably collected in 1804 or early 1805 and repeated anachronistically in that for 1808.

27. BR (2) 477fn, 482, 854.

28. BR (2) 751fn for 1820-29, supplemented by Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ..." Blake 39.2 (fall 2005):
Richard Best paid the rates from 1829 to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as ratepayer by William Walker.

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

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

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

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

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

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

80, 82, 90, "Mary" Banes may refer to Henry's wife Sarah; however, since Sarah died in 1824, this suggests that the 1825 record was in error, mechanically repeating the entry for the previous year.

29. BR (2) 751fn.
30. Gilchrist (1863) 308 (one hopes based on Samuel Palmer) in BR (2) 752.
31. The entries for John Barrow in the exhibitions of the Royal Academy for 1831, 1835, and 1836 and for the Society of British Artists in 1832 and 1836 give his address as Fountain Court, and Robson's London Directory (London: William Robson, 1832) gives it at 3 Fountain Court. (Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel...." Blake 39.2 [fall 2005]; 92n87. John Barrow of 3 Fountain Court, age 81, was buried at St. Clement Danes on 25 March 1838 (Whitehead 92n91).
32. See Angus Whitehead, "I also beg Mr Blake's acceptance of my wearing apparel...." Blake 39.2 [fall 2005]; 82, 90n75.

Summer 2006
Self-portrait 7, 9, 22; Song of Los 11, 12; Songs 4, 9, 10, 11, 12, 23, 26, 27, 28, 29, 31; There is No Natural Religion 12; Tiriel 24; Visions 4, 11, 23, 31

Illustrations/engravings of/for:
Adams 13; Allen 13; Ariosto 13; Bellamy's Picturesque Magazine 5, 13; Bible (Job) 4, 5, 6, 7, 13-14, 29, 31, 35, 36; Blair, Grave 5, 6, 13, 14, 20, 21, 22, 24, 26, 27, 29, 35; Blower 5, 14; Boydell's Shakespeare 14; Brown 14; Burger 14; Cabinet of the Arts 5, 14-15; Catullus 15; Chaucer 15; Commins 15; Cumberland 4, 13, 15, 23, 26, 36; Darwin 15; Earle 15; Emlyn 15; Enfield 15; Enfield 15; Euler 16; Flaxman 16; Fuseli 16; Gay 16; [Gough] 16; Gray 13; Hamilton 16; Hartley 16; Hayley 16; Henry 16; Hoare 16; Hogarth 16; Hunter 16; Josephus 16; Kington 16; Latimer 16-17; Malkin 17; Nicholson 17; Novelists Magazine 17; Oliver 17; Reese 17; Remember Me! 17; Ritson 17; Scott 17; Sealy and Lyons 17; Shakespeare 17; Stedman 5, 17-18, 32; Stuart and Revett 18; Varley 18; Vetusta Monumenta 18; Virgil 4, 18; Whitaker 18; Wit's Magazine 18; Wollstonecraft 5, 18; Young 4-5, 6, 7, 13, 18-19

Burial 26, 28, 38
Family 7, 22, 24, 31, 33, 34-39 passim
Residences 7, 19, 29, 32, 36, 38, 39

Bode, Christoph 23
Boehme, Jacob 23, 24
Borges, Jorge Luis 23
Braud, Antonella 23
Braithwaite, Helen 33
Brews, Kathy 34
Brown, David Blayney 33
Burrows, David 19
Bushnell, Jack 32
Butlin, Martin 34

Cabañas Alaman, Rafael 23
Caparro, Soledad 12
Carey, Frances 19
Casassas Figueres, Enric 10
Cattling, Brian 19
Chauvin, Danielle 23
Chevalier, Tracy 19
Church, Michael 23
Ciompi, Fausto 23
Ciseri, Ilaria 23
Clark, Steve 11
Connolly, Tristanne J. 23
Corti, Claudia 23
Cowan, Derek 19
Cox, Judy 23-24
Coy, Phil 19
Cumberland, George 4, 26, 32-33, 34
Cunningham, Allan 21, 22, 37
Curran, Stuart 11

Davies, Charlotte 23
Davies, J. G. 24
Davies, Keri 34n
Demetriou, Danielle 24
den Otter, Alice G. 26
Dent, Shirley 24
De Selincourt, Basil 24
Directories 24, 32, 38
Doe, Jordi 24
Dorment, Richard 34
Dörrebecker, D. W. 24
Doyle, Brian 24

Easton, Will 23
Eaves, Morris 21, 24
Eichhorn, Thomas 20
El-Hage, George Nicolas 24
Erdman, David V. 24
Erle, Sibylle 21, 24, 31

Essick, Robert N. 5, 7, 10, 11, 13, 14-15, 18n, 20, 21, 22, 33, 34
Esterhammer, Angela 25
Evans, Jean 19
Evans, Mark 22, 31
Exhibitions:
Cloud & Vision 6, 19; McKeever 19; Palmer 33-34

Facsimiles 4-5, 11
Fallon, David 22
Fenton, James 21
Fischer, Kevin 23, 24
Fisher, Peter E. 24
Flaxman, John 4, 36
Freedman, Carl 25
Frye, Northrop 12, 25-26
Fuller, David 22, 29
Fuseli, Henry 27
Garrido, Luis and Carol 26, 28, 37, 38n
Gaunt, William 26
Ghita, Catalin 26
Gilchrist, Alexander 7, 23, 26
Gimeno-Suances, Francisco 26
Gleckner, Robert F. 26
Gnappi, Carla Maria 26
Goldman, Bill 23
Gould, Polly 19
Gourlay, Alexander 6, 20, 22, 26, 28, 31
Graves, Roy Neil 26
Greathead, Alexandra 33
Green, Matthew 26
Groves, David 21, 22, 35, 37

Halni, Nicholas 26
Hamlyn, Robin 5, 7, 13
Harper, Andy 19
Harper, George Mills 26
Harris, James 26
Harrison, Colin 33
Hartigan, David Sean 26
Hastings, Sheena 26-27
Hayley, William 10
Haywood, Peter 27, 33
Hazlitt, William 27, 36
Heath, Tim 19
Heringman, Noah 27
Hoagwood, T. 29
Hobday, Charles 22
Holmes, Richard 7, 26
Hugo, Victor 23

Ima-Izumi, Yoko 27, 28
Ishizuka, Hisao 27, 28
Iwasaki, Toyota 28

Jacobson, Howard 22
Jasper, David 27
Jenkins, Simon 34
Johnson, Joseph 27, 33
Johnston, Kenneth 28
Jönsson, Julia 22, 31

Kaplan, Carter 27
Kaplan, Jordan 19
Kawasaki, Noriko 27
Kazin, Alfred 12
Kennedy, Mae 27
Keynes, Geoffrey 19
Kim, Minho 27
Kirby, Bryan 24
REVIEW


Reviewed by C. S. Matheson

My first face-to-face encounter with Samuel Palmer was rather clandestine. It involved a theologian, a spare bedroom and a return trip from France.

Once, on my way back from the Loire Valley after a holiday with friends, S. invited me to stop over in London at his parents' home in Highgate. His father is an ecclesiastical publisher, with distant ties to the Palmer family. S. knew I was working on Blake—was I interested in Samuel Palmer too? Yes, of course, I replied, my mind's eye suddenly full of cloisonné sheep, tipsy half-moons and darkling fields with their furrows running aslant. We have an original painting, S. said, but we keep it hidden because the insurance is so ruinous.

I followed him into a dim guest room, waiting to see from where the small picture would be conjured. Behind a copy of Virgil's Eclogues, I strode modestly with the linen? Under here, he said, hauling the corner of a substantial swaddled rectangle from beneath the bed, give me a hand. We heaved it onto the embroidered counterpane.

Its size was the first shock. I had always thought of Palmer's work as being on a very modest scale, as if his distillation of place and emotion was so intense that the physical dimensions of the work were inevitably distilled down too. This was someone, after all, who included a "diminishing mirror" in his outdoor sketching kit. I had thought of Palmer as an artist whose visions were naturally adapted to the page and the portfolio—someone whose sensibility was most happily circumscribed by the woodcut and the etching. But this painting, in its solid nineteenth-century frame and glazing, bore heavily down on all my little assumptions. The second shock was the color. It was a sunrise landscape so vivid, so intense that the adjective "lurid" immediately came to mind. It showed a restlessly brilliant sky, its pinks, oranges, and yellows utterly unsubdued by the dark suggestiveness of the hill and trees and rural labor plodding forward below. It was the violent dawn of a new day in an very old world—"An image of mysterious wisdom won by toil," as Yeats muses in "Phases of the Moon." I hope I am betraying no confidence by identifying the work as an illustration to "Lycidas."

The aptness of this little private view strikes me now after all these years, not the least because its contradictions seem writ large in the exhibition Samuel Palmer: Vision and Landscape. Curator William Vaughan has divided Palmer's art and life into the broad, unequal categories of "Visionary" and "Victorian"—divisions which variously reflect the tendencies, chronology and reception of Palmer's work. As the first major retrospective of the artist in almost 80 years (the last was at the Victoria & Albert Museum in 1926), this exhibition and the catalogue are great achievements, not to mention a timely intervention in the evolution of Palmer's reputation.

To mark the bicentenary of Palmer's birth, paintings, drawings, prints and artifacts have been assembled from public and private collections in North America, Britain, Europe and Australia. The greatest concentration of work is drawn from the collections of the British Museum, Ashmolean Museum, and Yale Center for British Art. Roughly a quarter of the exhibits in the UK show are not at the Met., principally leaves from the 1824 sketchbook (an updated edition of which has just been published by Thames & Hudson in association with the William Blake Trust), and a clutch of "blacks," innovative monochrome ink and wash landscapes that date from the early Shoreham period. John Linnell's compelling pencil portrait William Blake at Hampstead is not traveling westward. Met. viewers might also regret the omission of Palmer's Cornfield Bordered by Trees, c. 1833-44, his smallest surviving oil.

It seems churlish, however, to protest these omissions when the show is so rich and revealing—not of a narrowly canonical Samuel Palmer, but a Samuel Palmer broadened beyond...
the corrective presence of his (pyromaniacal) son, Alfred Herbert. (Before A. H. Palmer emigrated to Canada in 1910, he burned masses of what he considered his father's equivocal work; the fire, he said, lasted for days.) A long, long career of innovation, struggle and acute observation is chronicled here. Two catalogue essays on Palmer's materials and techniques, one by Alexandra Greathead and the other by Marjorie Shelley, are particularly welcome accounts of Palmer's career-long experimentation with pigments and effects. Technically and psychologically Vision and Landscape seems a comprehensive answer to the charge of escapism that has dogged assessments of Palmer's production. One is guided, in fact, to see Palmer as a unique bridge between romanticism, impressionism and post-impressionism—"essentially the English Van Gogh," as Graham Sutherland once described.

Each room establishes a major phase of Palmer's life, from his prodigious early years (Palmer was 14 when he first exhibited at the British Institution and Royal Academy), to the articulation of a "primitive vision" between 1823 and 1826. "Early" Shoreham and Palmer's involvement with Blake and the Ancients (here named "Britain's first artistic community") are carefully documented, along with "later" Shoreham, 1830-35, "the high point of his individuality," as Colin Harrison observes, and the period of such seminal works as The Magic Apple Tree, In a Shoreham Garden, The Bright Cloud. In contrast to these Shoreham rooms, the spaces devoted to Palmer's picturesque travels in the West Country and Wales, and his Italian interlude of 1837-40, feel less intense, in spite of the ambitious size and scope of the landscape compositions. The Italian scenes paradoxically reinforce Palmer's gifts as a domestic landscape artist: at his best in England, Palmer blends a naturalist's eye with a sense of place so deep it could only form through accretion. Only in the study of The Cypresses at the Villa d'Este does Palmer approach the same level of rootedness in his environment.

It is a cliché in Palmer studies to lament the waning of Palmer's creativity post-Shoreham. Happily, the exhibition does not acquiesce in this view, but gives serious treatment to the products of Palmer's extended involvement with the Society of Painters in Water-Colours and with the Etching Club of London. Elizabeth E. Barker's essay on Palmer and printmaking, "The excitement of gambling, without its guilt and its ruin," presents the technical and commercial aspects of this latter work with admirable clarity. The last two decades of Palmer's life (c. 1865-81) are represented through a magisterial series of illustrations to Milton, and, in a circle back to Blake, 11 etchings to illustrate an English translation of Virgil's Eclogues. Palmer's last great cycle of watercolors and etchings for "L'Allegro" and "II Penseroso" is best characterized as an engagement with the author—although on more moderate terms than Blake's correction of Paradise Lost. Commissioned by Ruskin's solicitor L. R. Valpy, the series is also representative of Palmer's late critical success and his standing amongst the pre-Raphaelites and their circle. I was disappointed to find that Palmer's complementary work on "Lycidas" was not addressed in the show or catalogue.

Palmer's relationship to Blake and the nature of his debt to Blake are certainly things that trouble the division between the categories "Visionary" and "Victorian." Vaughan describes Blake as the second most important mentor in Palmer's life after his father-in-law Linnell, and characterizes Palmer's 1824 introduction to Blake as the most influential encounter of his life. (Blayney Brown in his essay ranks Blake as the third greatest influence on Palmer's literary life after his nurse Mary Ward and her favorite author, Milton). Much stress is given throughout the exhibition and catalogue to the lasting impact on Palmer of Blake's Job illustrations and his wood engravings for Thornton's Pastorals of Virgil and, to a lesser degree, Blake's designs for the Inferno and Pilgrim's Progress. Less acknowledged are traces of Blake's graphic methodology throughout Palmer's work, even in unexpected places like the 1828 Oak Trees, Lullingstone Park. Vaughan notes that the form and presence of Palmer's study of these ancient trees may owe something to Blake's Wood of Self-Murderers from the Dante illustrations, but I would argue that Palmer's awareness of Blake goes beyond literal content here and into the surface tension of the piece. The texture of Oak Trees is a revelation firsthand. Palmer has built up the furrows and edges of the foreground oak with gouache and ink; heightened lines course the length of the tree like the sap within its limbs and time in its aspect. It's as if the energies of the organism itself are squeezing the marks up in relief from the paper—a powerful enactment of Blake's "determinate and bounding" line that not only "distinguish[es] the oak from the beech," but reveals the very nature of what it represents.

The implication here, however, is that Palmer seemed to value Blake more for what he represented as a type of artist than for what he produced as an artist. Blake is cast as a singular creative genius, independent, original and spiritual, who privileged the imagination over observation. Palmer's lifelong mandate was to reconcile natural observation and imagination. But one of his most prized possessions was William Blake's spectacles.
Kate Greenaway, Randolph Caldecott, and Walter Crane are generally considered to be the most important children's book illustrators in Britain during the second half of the nineteenth century. In their biography of Greenaway (1846-1901), Spielmann and Layard state that, in spite of her illness in the last year of her life, "she was full of schemes for books—not merely projected schemes, but plans fully matured, first sketches made, and pages fully 'set-out.'" Among these "was a new Blake's Songs of Innocence, to be published at a shilling net, each song with at least one drawing; this was so fully worked out that for certain of the designs several sketches were made." I have not been able to locate any such sketches by Greenaway illustrating individual poems in Blake's Songs of Innocence, but I reproduce here what I believe to be her design for the projected book's front cover, dust jacket, or both (illus. 1).

Those familiar with Greenaway's often saccharine but carefully executed watercolors and published designs might find it odd to attribute this bold and awkward sketch to her hand. This style, however, can be found among many of her first thoughts on paper. Even more indicative of her authorship is her distinctive handwriting at the bottom of the design. Hastily written with at least two letters elided, this inscription reads as follows: "blue Paper Cover[,] Label Cream[,] Gr[apes] and / leaves bo[r]der[,] white letters -". These are instructions, or perhaps simply aides-mémoire for the artist herself, for the color scheme of the cover and a description of the border design of grapes and leaves for the vignette below "BLAKE." The border motifs were sketched so awkwardly that they might be misinterpreted without verbal notation. The author and title inscriptions are clearly written, although Greenaway probably began to write "BLACK," for the "K" of "BLAKE" is written over a "C."

The center of the vignette apparently pictures two seated figures facing each other. They are as minimally represented as the border, but would presumably be developed in more detail in subsequent drawings. Behind and slightly overlapping the back of the figure on the left is a capital "B." Greenaway probably began to write Blake's name in this space, and then changed to the name above with the two figures in the vignette. Three facsimiles of the Songs, including William Muir's of 1884, had been published by 1901, and thus Greenaway need not have had access to an original copy to have been influenced by the leaves, vines, and grape clusters pictured in Blake's designs for "On Another's Sorrow," "The School Boy," and both plates of "The Echoing Green." Electrotypes reproductions of three of these plates, absent only the second plate of "The Echoing Green," were also available in Alexander Gilchrist's Life of William Blake, 1863 and 1880. The human figures are less easily related to Blake's imagery. The closest parallel is the two very small figures, seated on a tendril and facing each other, below the second word of the title to "Nurses Song." None of these similarities is sufficient to prove that Greenaway was responding to Blake's own illustrations in Songs of Innocence.

David Bindman gave me the drawing in 1980. It languished half-forgotten in a drawer until a house cleaning returned it to notice in February 2005.


2. For reproductions of some examples of Greenaway's rough preliminary sketches, and a reproduction of her handwriting, see Kate Greenaway: Catalogue of an Exhibition ... at the Hunt Institute, ed. Robert Kiger (Pittsburgh: Hunt Institute, 1980) 51 (an illustration of page 61 of Greenaway's journal), 54, 81, 83.

44 Blake/An Illustrated Quarterly Summer 2006
"This Class of Impostors": Robert Cromek's View of London Booksellers and Engravers

BY DAVID GROVES

Robert Hartley Cromek's brief friendship with William Blake around 1805-06 is well known to readers of Blake. So, too, is Blake's deep resentment of Cromek, after Cromek hired Luigi Schiavonetti (rather than Blake himself) to engrave Blake's designs for Robert Blair's *The Grave*, which Cromek published in 1808. But no scholar has ever cited Cromek's jaundiced account of London publishers, which he wrote at about the same time in his edition of the *Reliques of Robert Burns*. As Cromek himself had been an engraver in London, and was now making a living in publishing, his observations have some weight.

Cromek's account occurs in a footnote to Robert Burns's letter of 2 February 1790 to the Edinburgh bookseller Peter Hill. In that letter, the Scottish poet is asking the bookseller to look for "'Banks's new and complete Christian's Family Bible,' printed for C. Cooke, Paternoster-row, London," which was then coming out in installments. "He promises," Burns explains, "to give ... I think it is three hundred and odd engravings, to which he has put the names of the first artists in London." Here it is interesting to recall that William Blake did some engraving in his early years for similar works like the *Royal Universal Family Bible* and the *Protestants Family Bible*. Burns's interest in the *Christian's Family Bible* provoked the following caustic comment from Cromek:

"Perhaps no set of men more effectually avail themselves of the easy credulity of the public, than a certain description of Paternoster-row booksellers. Three hundred and odd engravings!—and by the first artists in London, too! No wonder that Burns was dazzled by the splendour of the promise. It is no unusual thing for this class of impostors to *illustrate* the Holy Scriptures by plates originally engraved for the History of England, and I have actually seen subjects designed by our celebrated artist [Thomas] Stothard, from Clarissa Harlowe and the Novelist's Magazine, converted, with incredible dexterity, by these Bookselling-Breslaws, into Scriptural embellishments! One of these vendors of "Family Bibles" lately called on me, to consult me professionally, about a folio engraving he brought with him. —It represented MOns. Buffon, seated, contemplating various groups of animals that surrounded him: He merely wished, he said, to be informed whether by *unwothing* the Naturalist, and giving him a rather more res-

olute look, the plate could not, at a trifling expense, be made to pass for "Daniel in the Lions' Den".

Without mentioning his former friend Blake, some of these details in Cromek's account come remarkably close to William Blake's early experiences as a London engraver. In 1782-83, Blake engraved eight of Thomas Stothard's designs for the *Novelist's Magazine*, including four that were illustrations to Samuel Richardson's *Clarissa*. Quite possibly, then, Blake's engravings of Stothard's designs were among the ones that Cromek saw "converted ... into Scriptural embellishments!" In view of the ease with which (according to Cromek) London publishers turned illustrations of English history into Bible pictures, it may be relevant that Blake's *Prospectus* of 1793 lists, among his engravings, "a Series of subjects from the Bible, and another [series] from the History of England."


5. Bentley 423n.

Blake's Advent Birthday

BY W. H. STEVENSON

After long debate, the dating of *The Marriage of Heaven and Hell* has been firmly laid to rest by Joseph Viscomi; *Marriage* can safely be dated 1790. The opening words are well known, and the coincidence, but not accident, of Swedenborg's proclamation in 1757 of the New Age:

As a new heaven is begun, and it is now thirty-three years since its advent ...

One detail, I believe, has not been previously noted. Consider the words "now" and "advent." Advent Sunday, the fourth Sunday before Christmas Day, ranges between 27 November and 3 December. Blake, a lifelong nonconformist, would largely ignore the church year, but there is no reason for him not to notice that, in 1790, it fell on 28 November: his 33rd birthday.

Just another coincidence, this time quite accidental? Blake is already set to associate his own age, Christ's age, and Swedenborg's New Age, and to elide nativity and resurrection, in a total inversion of tradition—the marriage of heaven and hell. In his conviction that he was the man to bring all this before a world ready for revolution, why should he not also, in the same cheeky mood, point to the Advent significance of his birthday?

Eternity in Love

BY DAVID BETTERIDGE

"Eternity is in love," the poet wrote, "in love with the productions of time." From his vantage point of filthy Thames and cruel streets, amid the shambles of an empire's hub and capital of greed, he looked, and all around he found his proof: eternity; eternity in love; in love with each and any flower, or grain of sand, or song, or chimney sweep.

We, when we hear the clamor, high in the frosty air, of wild geese flocking to their winter feeding grounds; when we hear the tiny crack of catkin, bud, or pod, ripening, opening, each in its due time; when, in a flood of sunshine, we see the silver flash of salmon curving in a hefty leap and plunge; when, amid the slow, far journeying of constellations, in the staccato of the Dog Star's signaling, we catch the quick red stab of its eye winking; then, and at all such moments when the fire of Nature self-reveals, we stop, must stop, and test the truth of Blake's wise apothegm.

In the cadences of poetry, of memory, of work, and in the silences to which they lead; in or after acts, however small or bold, of empathy or hope; on occasions when the news is heard that good, although as fragile as a snail or creeping tendril of convolvulus, has yet achieved a breakthrough from its crush of opposites; then, and always when some gleam of spirit's gold appears, we again, to test the truth, must stop.

In things contingent and ephemeral, or seeming so, there! eternity! eternity in love! in love beyond all waste and count of years!

REMEMBRANCE

Janet Adele Warner
14 February 1931-6 May 2006

It must have been predawn in Vancouver the morning of 7 May when Renée Warner, Janet's daughter, called me in Toronto to tell me of Janet's death the evening before. That night I was unable to sleep, thinking of all that Janet had meant to me over the more than forty years in which we had been friends. I decided to try and write down something about this friendship and her impact on my life, but I have found this to be an impossible task, for Janet was an enormous person, not in body, of course, but in spirit. And the world of the spirit is infinite.

I had spoken to Janet earlier in the week, from New York City on Tuesday 2 May, after the great William Blake sale at Sotheby's of the recently discovered watercolor drawings done by Blake two centuries earlier in illustration to Robert Blair's poem The Grave. The writings and the images of William Blake were what had brought Janet and myself together in 1964, in what I believe was Northrop Frye's final graduate course in William Blake. Frye was a magisterial thinker and a sweet man, but he was notoriously shy, so the overflowing room—in fact, a lecture theatre in Victoria College in the University of Toronto—in which he conducted his Blake seminar could never be a comfortable forum for his personality.

During our course with Frye, Janet became fascinated with the minute particulars of Blake's images, and she began to count tendrils in the vegetation which abounds in Blake's Songs of Innocence and of Experience, and went on to study embroideries and other domestic artifacts, like transfer prints on china, as well as images on trade cards, and the most popular, even "humble" sources, in order to search for influences on Blake's art and design. At the time, her passion for this aspect of material culture was out of step with the prevailing approaches to Blake's art, which were highly symbolic, as evident not only in Frye's work, but also in that of Kathleen Raine, and many other critics and scholars. But, as in many aspects of life, Janet was ahead of her time, and the book which she eventually published, Blake and the Language of Art (1984), in its investigation of popular culture, was in the vanguard of current critical approaches.

Shortly after I met her, Janet told me she wanted to write a novel about Blake's wife, Catherine Boucher. I thought this was one of those throwaway remarks that people make, since I find that many people imagine themselves writing novels. After graduate school, Janet became a professor at the recently established York University in Toronto, where she remained until her early retirement. She published numerous articles, and was a productive scholar. When she and her husband John retired to the west coast of Canada to pursue their passion for
sailing and gardening, and to be near their respective families and their own children, she decided to write that novel on Blake's wife. She wrote me about it, and again I thought little, until the news came that her book, *Other Sorrows, Other Joys*, had gone to auction in New York, was purchased by Simon & Schuster, and was to be published by St. Martin's Press in December 2003. Janet passed through Toronto on her way to New York to meet with her agent and her publisher in September of that year, and we had a glorious week which included shopping for clothes for her trip and dinners out, the Word on the Street book festival, and lots of late night pajama party conversations. In the store where we bought her several outfits on the Street book festival, and lots of late night pajama party conversations. In the store where we bought her several outfits for that auspicious New York trip, they still ask me about my wonderful friend Janet, now nearly three years later.

Immediately after her novel on Blake's wife was published, Janet set to work on a novel on the women in Lord Byron's life, a project she was not able to complete.

Janet and I have traveled the world together, and I expect we will continue to do so. We have gone to conferences and given papers on Blake in Toronto, California, and Vancouver. On one trip, after her ancient and charming Uncle Cal picked us up at Los Angeles airport and took us for hamburgers, we flew up to Santa Barbara and stayed in a rather ramshackle motel on the beach. The Miramar Motel hosted for that event some of the world's greatest Blake scholars, and we walked on the beach together and looked at the Pacific and talked about Blake. In the evening I was exhausted, but Janet was always out into the night with other scholars talking, talking. She had an enormous passion for life, and a sense of fun which was irresistible. At another Blake conference, we went to Santa Cruz, talked about linguistics and Blake while overlooking a field of horses, and then in the evening we all made our way down to the seafront and visited a kind of tacky midway on the beach.

In fact, Blake and oceanfronts seem to be a motif in our friendship, for we went to New York together one year, and left the city proper to visit David Erdman, whose lovely home overlooked the Atlantic. David and Janet and I walked the beach, gathered shellfish, and retired to lunch to talk Blake talk.

I remember once in England, when I was staying with my adopted family in Surrey, and she had been visiting her mother-in-law Molly on the Isle of Wight, she came down to lunch at the Fogs' grand country house, with its orchard, and rose garden, and wood, and croquet lawn, and lake, and she stayed three days. She taught me on that three-day lunch how to make a delicious suet tart which is stuffed with a whole lemon. Janet knew how to travel light, and she could make an occasion of any gathering.

When she went to the Himalayas on her own, to think about her life and to make life-altering decisions, she inspired me to do the same a few years later, and I borrowed her day pack and her weatherproof jacket which supported me in every way, as I climbed glaciers and crossed the sacred portals of Tibetan lamaseries.

Janet told me she could never get enough of the writings of William Blake, and, like him, she was a deeply spiritual, life-affirming person. She was always exquisitely dressed, always feminine, always observant of social rituals, and yet able to be informal, generous, and welcoming. She had the talent, and the openness, to enter into the life of other people with grace, and many an orphan I took to her house for dinner, when she and John still lived in Toronto.

I went to Vancouver to say goodbye to Janet, two weeks before she died of pancreatic cancer, and I was privileged to spend a day alone with her. I had feared the worst, as I knew she was down to seventy pounds. Nothing prepared me for the brilliance which greeted me. Her pure white silky hair, those luminous eyes which shifted from grey to green to blue throughout the day, her ineffable sense of humor, her radiant smile.

On her bedside table was an edition of the collected works of William Blake. And her favorite poem from Blake's *Songs of Innocence*, "The Divine Image," was earmarked there:

To Mercy Pity Peace and Love,  
All pray in their distress:  
And to these virtues of delight  
Return their thankfulness. …

For Mercy has a human heart  
Pity, a human face:  
And Love, the human form divine,  
And Peace, the human dress. …

And all must love the human form,  
In heathen, turk or jew.  
Where Mercy, Love & Pity dwell,  
There God is dwelling too

On that bright Sunday in Vancouver, only last month, Janet gave me, as she always has, recipes for the kitchen and for life, that famous lemon tart, comments on love and the spirit world, many quirky stories of human hopes and foibles, practical remarks about literary archives, trips almost taken, and the one departure. Despite her pain, we laughed about many of the adventures we had shared, including one twenty years earlier in Vancouver, for which she was still gently reprimanding me! She was always a surprise and always a support. The most generous of friends, and the most gracious, and the most life-affirming.

When I walked into her room, straight from the airport, that Sunday morning at St. Paul's Hospital, she looked up and said "You look like an angel." As evening approached, and I kissed her and turned to leave, she looked at me, and smiled and promised, "We will meet again—I believe that." And I do believe her.

Karen Mulhallen composed this remembrance of their long friendship the morning after Janet Warner's death, and Janet's daughter Renée read it at the memorial service which took place on 23 May 2006 at 2:00 pm at Shaughnessy Heights United Church, 1550 West 33rd Avenue, Vancouver, BC, Canada.
Janet A. Warner
1931-2006