Blake Books: Publications and Discoveries, 2006

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William Blake and His Circle: A Checklist of Publications and Discoveries in 2006

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKARI SATO FOR JAPANESE PUBLICATIONS

Blake Publications and Discoveries in 2006

What is now proved was once only imagin'd
Marriage of Heaven and Hell, pl. 8

While looking for something else, I bumped into the electronic links to National Library Catalogues Worldwide <http://www.library.uq.edu.au/natlibs/>. Of course, such a titanic resource must be another of those tiresome electronic vauntings—but it is real. Well, most of it is pretty real.

The libraries included in March 2006 were Algeria, Andorra, Argentina, Australia, Austria, Bahamas, Belarus, Belgium, Bosnia and Herzegovina, Brazil, Britain, Bulgaria, Canada, Chile, China, Colombia, Costa Rica, Croatia, Czech Republic, Denmark, Dominican Republic, Ecuador, Egypt, Eire, Estonia, Faroe Islands (with some interesting Blakes), France, Georgia, Germany (78 Blake titles), Greece, Greenland, Holland, Honduras, Hungary, Iceland, India, Indonesia, Iran, Ireland, Israel, Italy, Jamaica, Japan, Kazakhstan, Korea, Kyrgyzstan, Latvia, Lebanon, Liechtenstein, Lithuania, Luxembourg, Macedonia, Malaysia, Malta, Mexico, Namibia, Nepal, Netherlands, New Zealand, Nicaragua, Norway, Oman, Pakistan (1), Panama, Peru, Philippines, Poland, Portugal (37), Romania, Russia, Saudia Arabia, Scotland, Serbia, Singapore, Slovak Republic, Slovenia, South Africa, Spain (99), Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Trinidad and Tobago, Tunisia, Turkey, Ukraine, United Kingdom, United States of America (1950), Vatican City, Venezuela, Vietnam, Wales, and Yugoslavia.

There are 94 national libraries in this list, but there is some double-dipping, doubtless noted by those who survived this astonishing list: Holland and Netherlands; Eire and Ireland; Britain and Scotland and Wales and United Kingdom; Bosnia, Croatia, Serbia, and Yugoslavia. Some libraries only came online in 2004. Some begin their records with 1831 or even 1875, and a few are not yet up and running (e.g., China and Hungary) or have catalogues in scripts other than the Latin alphabet (e.g., Israel and Japan). Some record more than one national library (e.g., Italy with Florence and Rome, Spain with Spanish and Catalan, and the United States with the Library of Congress and the National Agricultural Library and the National Library of Medicine).

And of course many of the works recorded under “William Blake,” especially in the libraries of the English-speaking world, are by impostors such as the Boston bookseller William Blake (the poet’s contemporary) and the Bordeaux publisher William Blake (our contemporary) and the London economist William Blake (the poet’s contemporary), not to mention nominally distinct individuals such as William D. Blake, William O. Blake, and William J. Blake, whom the catalogues cannot distinguish from the true William Blake (1757-1827), the London poet.

And the mammoth record of Blakes in the Library of Congress catalogue (1950 entries) includes hundreds of musical settings of his poetry and motion pictures (almost all the movies irrelevant to the poet).

The harvest here is plentiful but not comprehensive, and there may be rewards left for the gleaner. I only looked in libraries with significant European focus, whether in Europe or in sophisticated former European colonies (Australia, Faroe Islands, Iceland, India, Malaysia, New Zealand, Pakistan, Singapore, United States of America); I have not looked, for example, at the catalogues of Kazakhstan and Kyrgyzstan. I looked only for writings by and about William Blake the poet. I did not search for books bearing his commercial engravings except for works by Fuseli (43) and Lavater (994) in the National Library of Switzerland and for José Joaquín de Mora, Meditaciones Poéticas (1826), in Spanish-speaking countries. The holdings for the national libraries of England (the British Library), Ireland, Scotland, and Wales are already recorded from COPAC in Blake (2006), and the holdings for the National Library of Australia were extensively recorded in Blake Books Supplement (1995).

A curiosity of this search concerns José Joaquín de Mora, Meditaciones Poéticas (1826), with prints from Blake’s designs for Blair’s Grave (1808), which was published by “R. Ackermann, y en su Establecimiento en Megico, Colombia, Buenos Ayres [Argentina], Chile, Peru, y Guatemala.” It is not a common book, and publicly owned copies have been traced only in Biblioteca Nacional de Chile (Santiago), Biblioteca Nacional de Espana (Madrid), Boston Public, California (Berkeley), Harvard, Liverpool, McGill, State University of New York (Stony Brook), Texas, Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley copy), and Yale. None is recorded in the national libraries of Argentina, Colombia, Costa Rica, Guatemala, Honduras, Mexico, and Peru. Did Ackermann really have offices in South America? And, if so, did he send copies of Meditaciones Poéticas there?

An even larger bibliographical resource is WorldCat, a new name for OCLC,1 which one of the most sophisticated

1. WorldCat seems to exist in two forms, though I saw only one. The first form <http://www.worldcat.org> is available free but is less sophisticated than the subscribers’ version. The description here is based largely on the free version.
bookmen I know used to describe as "the world's largest bibliographic rubbish tip." The WorldCat web site claimed on 1 February 2007 to be a "worldwide library cooperative" with records of the holdings of 41,555 "libraries participating worldwide" in 112 "countries and territories" with 76,012,210 "records" and 1,110,394,813 "holdings."

I have not yet explored all these billion holdings. Even if time would permit it, the system would not. The system permits access to only 500 entries in a category. These can be the first 500, the last 500 (but apparently none of the intervening 500s). One can search by chronology back from the present or forward from the beginning—the beginning is undated. There appears to be no way in which to see the entire list except going through year by year. An oddity of the system is that locations are listed not in alphabetical order but by distance from the inquirer.

On 10 February 2007 there were 8,411 entries for William Blake, some with hundreds of locations; two days later there were 8,457 Blake entries, and the next day there were 8,502. There appears to be no way to ascertain which are the entries made since you last looked.

The holdings reported are remarkably erratic. There was no record at all of Bellamy's Picturesque Magazine (1793), Protestant's Family Bible (1780-81), Blair, The Grave (1847; 1858), Bonnycastle, Mensuration (1782; 1791; 1794), Bryant, Mythology (1774-76), Chaucer, Prolologue (1812), Thomas Commins, An Elegy Set to Music (1786), George Cumberland, The Captive of the Castle of Sennaar (1798), Darwin, Botanic Garden (1799), Blake's Illustrations of Dante (1838, etc.), Enfield, The Speaker (1797), Fenning and Collyer, Geography (1785-86; 1787), Hartley, Observations on Man (1791), Hayley, Little Tom the Sailor (1800), Hayley, Triumphs of Temper (1803; 1807), Kimpton, History of the Holy Bible (1782), Ladies New and Polite Pocket Memorandum-Book (1782), Remember Me! (1824; 1825), and Virgil, Pastoralis, ed. Thornton (1821), all of which have plates by Blake or were in Blake's library.

On the other hand, some editions are recorded in incredible profusion—in one version of WorldCat there are records of Ariosto, Orlando Furioso, tr. Hoole (1799) in 1,497 locations, The Royal Universal Family Bible (1780-81 [i.e., 1781-82]; 1784-85; quite an uncommon book) in 6,109 locations, and Catullus, Poems (1795) in 2,041 locations.

The simplicity of the records does not allow of much bibliographical fine-tuning. The descriptions are often so vague as to be virtually useless. No distinction seems to be made between "theses," "dissertations," and "archives," and a number of manuscripts (e.g., by Hayley, Cunningham, and Varley) are listed with no location, which is very strange in a union catalogue. Occasionally authors' names are omitted (as in the thesis by Mei-Ying Sung) or garbled ("Koos" for "Roos").

And some of the books recorded in WorldCat do not exist—or do not exist yet. In early February 2007 WorldCat listed Christopher Rowland, "Wheels within Wheels": William Blake and the Ezekiel's Merkabah in Text and Image (Milwau-

kee: Marquette University Press, 2007), but the book was not printed and published until at least two months later.

The American Blake Foundation has apparently been moribund for a quarter century. It issued its last facsimile in 1976, its last scholarly book in 1979, and the last issue of its Blake Studies in 1981. The rich library of books and prints of William Blake formed for the American Blake Foundation by Kay and Roger Easson is now being dispersed. There is No Natural Religion (G) pls. a4, a6, b3 were sold in 2006 through John Windle to Robert N. Essick, and Songs pl. 23 (the second plate of "Spring") is on consignment for sale with Windle. Thirty-nine works with Blake's commercial engravings went to the University of Tulsa as a "Roger Easson Gift." However, according to the Eassons' catalogue of the American Blake Foundation research library (1977), some of the most interesting and valuable works have still not been accounted for. These include The Royal Universal Family Bible (1780, 1781), Blair, The Grave (1808 folio and trade; 1813; 1813 [i.e., 1870]), Bürger, Leonora (1796), Flaxman, Hiad (1805), Flaxman, Classical Compositions (1877), Fuseli, Lectures (1801), Hayley, Ballads (1805), Hogarth's plate for Gay's Beggar's Opera second state and third state colored, Lavater, Essays on Physiognomy (1810; "1792" [i.e., 1817], lacking vol. V), Rees, Cyclopaedia (1802-20, one set with 73 of 79 fascicles, another with 77), Virgil, Pastoralis (1821), and Young, Night Thoughts (1797) in "Original Boards uncut."

The discovery that Blake wrote four letters (still untraced) to Ozias Humphry of which we had not previously known opens the possibility that Blake's connection with Humphry was more important and extensive than we had hitherto imagined. The two previously known letters from Blake to Humphry were written in 1808 (with two copies made by Blake) and 1809, at a time when Humphry was practically blind. The four new letters are likely to be from an earlier period, perhaps in 1793-96 when Blake printed the copies of America (H), Europe (D), the Large Book of Designs (A), the Small Book of Designs (A), and Songs of Experience (H) which Humphry acquired. Joseph Farington wrote on 19 February 1796 that "West, Cosway & Humphry spoke warmly in favour of the designs of Blake the Engraver, as works of extraordinary genius and imagination," and on 15 August 1797 Dr. James Carry wrote to Humphry: "As poor Blake will not be out of need of money, I shall beg you to pay him for me." The letters newly recorded but untraced may well deal with matters such as these.

In terms of reprints of Blake's works, the most remarkable feature here is the proliferation of editions of Blake in foreign languages: Czech editions of Alhunia, Marriage (2), Songs, and selections (3); Danish selections; German editions of Marriage (2), Songs, and selections; Icelandic edition of the Songs; Italian editions of Marriage (2), Songs, and selections (3);...
Norwegian edition of Marriage; Polish edition of Vala; Russian selections; Scottish selections; Spanish editions of Songs of Experience, Songs of Innocence, Songs of Innocence and of Experience; and Turkish selections.

Blake's Art

The most important event of the year concerning Blake's art was the sale of his 19 watercolors for Blair’s Grave at Sotheby’s (New York) on 2 May 2006. Before the sale great distress was expressed in the press and elsewhere at the prospect of the breakup of a collection which had survived virtually intact for almost exactly two hundred years. The dismemberment of the collection occurred merely to satisfy the cupidity of the vendors who had prevented Tate Britain from acquiring the collection intact. It was feared that not only would the collection be scattered to several countries but that some of the drawings would disappear entirely into unidentified or inaccessible collections. One generous buyer, Noel Rothman, said: “I don’t understand the fuss about the breakup of the collection; any real collector will surely show his treasures to any seriously interested scholar.” But some of the buyers are not “real collectors” in this sense.

The sale was a disaster, and all these fears were realized. Not only was the collection broken up, but the buyers are in at least four different countries (Britain, United States, France, and Germany), five of the buyers are anonymous, and eight of the watercolors were not sold at the Sotheby’s sale and reverted to the unknown speculators, who did not previously permit scholars to have access to the drawings. Probably no one will ever again have the privilege of seeing all the Blair watercolors together as they were before they were dismembered at the Sotheby’s sale.

Blake seems to be even more popular, or at least modish, with publishers’ design departments, as an artist than as a poet. At any rate, a surprising proportion of new books on romanticism seem to have a cover or dust jacket design by Blake, whether or not the contents refer to him. Perhaps the most wanton use of his art on covers is the Larousse Dictionary of Scientists, ed. Hazel Muir (1994), with Blake’s color print of “Newton” on the cover.

Blake’s Commercial Book Engravings

Thanks in large part to WorldCat (see above), there is an enormous harvest of new locations of books with Blake’s commercial engravings, 898 of them, or even thousands if one believes some of WorldCat’s wilder claims, such as 6,109 locations for the quite uncommon Royal Universal Family Bible (1780-81 [i.e., 1781-82]; 1784-85). And I have not interrogated the simple-minded giant WorldCat about books of any complexity.

WorldCat is supplemented in a minor but more reliable way by the records here of the transfer of the collection formed for the University of Tulsa and of that formed by Beth and Jerry Bentley to Victoria University in the University of Toronto.

Blake Catalogues

There were minor exhibitions of Blake in Prague (2000), in Syracuse (2003), in Bogota (Colombia, 2005), at the University of South Carolina (2006) and the Bodleian Library (2006) and Victoria University in the University of Toronto (2006). These were complemented by major exhibitions of Samuel Palmer at the British Museum and Metropolitan Museum (2005-06) and of Fuseli at the Tate (2006), both of which had significant portions on Blake.

The most important catalogue of Blake in 2006 was that for the sale of his watercolors for Blair’s Grave at Sotheby’s (2006), which was a cultural and financial disaster—see above. John Windle’s biennial Blake catalogue (2006) was as original, surprising, rewarding—and expensive—as we have come to expect. It was a cultural and financial triumph.

Scholarship and Criticism

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The essays include 10 doctoral dissertations on Blake from Bochum, Brown, Chicago, London, Madrid, Nürnberg, Rostock, Tübingen, Virginia, and York; they are almost certainly underrepresented here.

Many of the essays appeared in collections, particularly Blake/An Illustrated Quarterly (23), the volumes edited by Clark and Worrall (12) and Clark and Suzuki (24), the collections of Niimi (14) and Larrissy (11), and that by Williams (12), almost 100 in all.

The languages recorded here for 2006 are remarkably diverse and sometimes novel. This is partly because of the range of national libraries recorded. They include (with number of entries and cities of publication): Czech (10, Brno, Liberec, Praha); Danish (1, København); Dutch (2, ’s Graveland, Leuven); French (6, Luxembourg, Paris, Pau); German (9, Bliesdorf, Bochum, Elsterberg, Erfstadt, Hartkirchen, Nürnberg, Rostock, Tübingen, Wiesbaden); Hungarian (2, Budapest); Icelandic (2, Reykjavik); Italian (8, Firenze, Milano, Napoli, Padova, Roma); Japanese (28, Tokyo); Mazahua (1, México [City]); Norwegian (2, Oslo); Polish (3, Kraków, Wrocław); Portuguese (1, Belo Horizonte [Brazil]); Russian (1, Moskva); Scottish (1); Span-

3. The books include reprints.
ish (10, Barcelona, Bogotá [Colombia], Córdoba [Argentina], Lima [Peru], Madrid, Medellín [Colombia], México [City]); Swedish (2, Stockholm); Turkish (1, Istanbul).

Among the more novel of the languages are Mazahua and Turkish. Of these 18 non-English languages, I can cope under difficulty with only three (French, German, and Scottish), and for some, such as Japanese and Mazahua, I could not even use a dictionary.

Of course numbers of works about Blake are published in English outside the anglophone world, particularly in Japan. These include Anthony F. Loke, _Job Made Simple_ (Petaling Jaya [Malaysia], 2006) and Brigita Silina, _William Blake and English Pre-Romanticism_ (Riga [Latvia], 1982).

**Books**

The most significant of the newly recorded book-length studies of Blake in English are those by Ankarsjö, Bedard, Smart, and Schuchard.

Magnus Ankarsjö’s _William Blake and Gender_ (2006) is a worthy endeavor to show the importance of “the female sex” in Blake’s life and work. Unfortunately it is often marred by factual unreliability. “Naturally, Blake was a frequent visitor to Johnson’s shop . . . [where] he bought, or maybe borrowed, . . . [books] such as Tom Paine’s _The Rights of Man_ and the works of Wollstonecraft” and “he met Mary Wollstonecraft, . . . Mary Hays, . . . and Joseph Priestley” (52-53, 5). All these “facts” derived from Gilchrist are mere hypotheses, however attractive they may be.

Michael Bedard’s biography called _The Gates of Paradise_ is intended for adolescents, but its account of Blake’s background in the mean streets of the industrial revolution is worth the attention of their elders.

Jason Smart’s _The Torn Book_ about Blake’s marginalia is a highly theoretical book about “reading strategies” and layout. “Perhaps meaning is not translated to materiality, but is a result of materiality”? (9).

The willfulness of Marsha Keith Schuchard’s _Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision_ is displayed in the review in _Blake_ 40.4 (spring 2007).

In the section on Blake’s circle, there are major books on James Barry, John Boydell, and Henry Fuseli.

**Essays**

There are a remarkable number of worthy essays recorded here. Among the most important of them are those by Keri Davies, Jon Mee, and Joseph Viscomi.

Davies on “The Lost Moravian History of William Blake’s Family: Snapshots from the Archive” in _Literature Compass_ is unfortunately available only online, which is a pity, for it deserves a more permanent milieu. It is thorough, reliable, and enterprising, incorporating almost all the known information about Blake’s mother and the Moravians. Similarly, his essay on “Rebekah Bliss: Collector of William Blake and Oriental Books” in _The Reception of Blake in the Orient_, ed. Clark and Suzuki, breaks new ground in an exceedingly rewarding way, densely factual and original. And his essay on “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family” in _Blake_ 40.3 (winter 2006-07) establishes Blake in an artistic and Moravian context which is very promising.4

Joseph Viscomi’s “Blake after Blake: A Nation Discovers Genius,” in _Blake, Nation and Empire_, ed. Clark and Worrall, is a fascinating demonstration of the way in which the emphasis on “Blake the printmaker and poet rather than painter” (215) in Gilchrist’s epochal _Life of William Blake, _ _Pictor Ignatus_” (1863) was heavily influenced by the fact that the reproductions for Gilchrist’s book were in kerographs (W. J. Linton had invented the technique in 1861) which did not reproduce tone well. Most extraordinary of all is his demonstration in “Blake’s Virtual Designs and Reconstruction of _The Song of Los_,” _Romanticism on the Net_, that pls. 3-4 and 6-7 of _The Song of Los_ were printed from just two pieces of copper, not four. Blake must have masked pl. 3 when he printed pl. 4, etc. This is yet another technique which Blake is not known to have used elsewhere and which no one else is recorded as having used ever.

Jon Mee argues in “Bloody Blake: Nation and Circulation,” _Blake, Nation and Empire_, ed. Clark and Worrall, that the emphasis upon the circulation of the blood in _Urizen_ may derive directly or indirectly from John Brown’s _Elements of Medicine_, which Blake illustrated. And Jon Mee and Mark Crosby, “This Soldierlike Danger: The Trial of William Blake for Sedition,” in _Resisting Napoleon_, ed. Mark Philp, present the facts of Blake’s trial reliably and usefully.

David Fuller, “Mad as a refuge from unbelief: Blake and the Sanity of Dissidence,” in _Madness and Creativity in Literature and Culture_, ed. Saunders and Macnaughton, suggests that “[t]he constant invocation of madness . . . in Blake’s work” suggests “a deep resistance to normalisation” (140). And Mark Barr, “Prophecy, the Law of Insanity, and _The First Book of Urizen_,” _Studies in English Literature 1500-1900_, discusses very profitably the concepts of madness, treason, and prophecy in the context of Richard Brothers, George III, and _The Book of Urizen_.

Harry White, “Cruel Holiness and Honest Virtue in the Works of William Blake,” _Blake_ 40.2 (fall 2006), argues persuasively that Blake “understood vice and virtue to be completely different from good and evil”; he is concerned not with right and wrong but with true and false. Andrew Lincoln, “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution,” in _Blake, Nation and Empire_, ed. Clark and Worrall, argues that in his later works “Blake’s prophetic mission began to run parallel to that of the more orthodox British Christians” (156). And finally G. D. Schott, “William Blake’s _Milton_, John Birch’s ‘Electrical Magic,’ and the ‘falling star,’” _Lancet_ (2003) presents intriguing medical analogies to “the electric flame” in _Milton_ which fell “as a falling star . . . on my left foot.”

**The Tools of Scholarship**

Blake 40.1 (summer 2006) 4-41. Together these two works record most of the significant Blake works which have changed hands and writings about Blake, with evaluations of the more important of them. It is in the nature of such works that they are far more often consulted than cited. An exception is the present checklist, which is littered with references to "Blake in the Marketplace," an absolutely essential work of scholarship.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2006) and those for previous years which are not recorded in Blake Books (1977), Blake Books Supplement (1995), and "William Blake and His Circle" (1994-2006). 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.

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: Issues of periodicals devoted entirely to Blake are listed under the titles, and collections of essays on Blake appear under the names of their editors; 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, Frederick Tatham, John Varley, and Thomas Griffiths Wainewright. It does not include important contemporaries with whom Blake's contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke. Such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

Reviews, listed here under the book reviewed, are only for works which are substantially about Blake, not for those with only, say, a chapter on Blake. 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, films, 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 reliability of electronic "publications" is remarkably various. Some such as Romanticism on the Net, with juries of peers, are as reliable as conventional scholarly journals. Others suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book sale firm of Amazon.com, which are divided into those by (1) the author,
(2) the publisher, and (3) other, perhaps disinterested, remark­ers. Wikipedia has 3,800,000 articles in perhaps 130 languages
with a motto "the free encyclopedia that anyone can edit." I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority. Of course many periodicals are now issued online as well as in hard copies. Electronic sites change their names or even cease to exist, leaving not an electronic wrack behind.

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 2006 checklist were Art Index for 2004-06; Books in Print 2005-2006 ([21 Sept.] 2006) Titles p. 1334 (32 relevant entries), Subjects p. 1928 (98 entries); Books in Print Supplement 2005-2006 ([26 March] 2006) 454 (8 Blake entries); Citation Information by National [Japanese] Institute for Informatics; National [Japanese] Diet Library Online Catalogue; National Library Catalogues Worldwide; Jason Whittaker, "William Blake" in The Year's Work in English Studies 84, covering work published in 2003 (2005), and WorldCat. It is not always easy to ascertain from these fairly rough indices the relevance of a work to the poet-painter William Blake.

I am indebted for help of many kinds to Dr. E. B. Bentley, Bucknell University Press, I. Marc Carlson (University of Tulsa Library), the Clarendon Press, Dr. Keri Davies, Professor Robert N. Essick (for generously shared books and knowledge, and especially for sending me the typescript of his essay on "Blake in the Marketplace, 2006" for Blake), Stephen Ferguson (Princeton University Library), Joseph Flicek (of Blake Press, New York), Professor Alexander Gourlay, Patti L. Houghton (Dartmouth College Library), Dr. Mary Lynn Johnson, Sarah Jones at Blake (for extraordinarily meticulous editing), Jeff Mertz, Professor Karen Mullallem, Professor Morton D. Paley, Palgrave Macmillan, Maria Rossi and Marissa Grunes (Yale Center for British Art), Patrick Scott (University of South Carolina Library), Dr. Angus Whitehead, and John Windle.

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

Research for "William Blake and His Circle, 2006" was carried out in the Bodleian Library, the Huntington Library, the Bibliotheca La Solana, the University of Toronto Library, Toronto Public Library, and Victoria University Library in the University of Toronto.

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

§ Works preceded by a section mark are reported on second-hand authority. Note that some electronic journals provide titles and abstracts but require a fee to see the whole essay. For electronic journals, sometimes the works are half or indeed mostly "unseen" here because I have seen only the abstracts.

Abbreviations

| BB   | G. E. Bentley, Jr., Blake Books (1977)          |
| Blake| Blake/An Illustrated Quarterly               |

Division I: William Blake

Part I: Blake's Writings

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

Table of Collections

| ART INSTITUTE (Chicago) | ILLUMINATED WORKS: Urizen pl. 9 |
| Kay and Roger Easson    | ILLUMINATED WORKS: Songs pl. 23 |
| Robert N. Essick       | ILLUMINATED WORKS: No Natural Religion pl. a4, a6, b3 |
| Roger Lipman           | ILLUMINATED WORKS: Songs pl. 30 |
| MORAVIAN CHURCH ARCHIVES (London) | MANUSCRIPT: Letter of Catherine Armitage (later the poet's mother) to the "Bretheren & Sistors" of the Fetter Lane Congregation, ?Nov. 1750 |
| NATIONAL LIBRARY OF SCOTLAND | MANUSCRIPT: Letter of 25? Nov. 1825 |
| VICTORIA UNIVERSITY in the University of Toronto | ILLUMINATED WORKS: Songs (o) pls. 24, 38, 53 |
| WESTMINSTER (City of) | MANUSCRIPT: Letter of James Blake (the poet's brother), 1 April 1785 |
| UNTRACED               | ILLUMINATED WORKS: 4 Europe prints |

12. In this checklist, "facsimile" is taken to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects, or centering the image on the page, or printing pages back-to-back which were printed on one side only in the original.

Summer 2007

Blake/An Illustrated Quarterly 9
The Book of Ahania (1795)
Perhaps related to the Czech translations by O. F. Babler
of The Book of Thel (1935), The Marriage of Heaven and Hell
(1931), and Tiriel (1927)<BB #29, 114, 205>

Europe (1794)
Table
Location Plates Leaves Watermark Blake Binding Leaf Printing
number order size color

Europe pl. 1 ("The Ancient of Days") was described in BB
as if it were etched on two copperplates, one 16.8 x 23.2 cm.
for "The Ancient of Days" and the other 16.9 x 23.4 cm. for
Europe pl. 1. The prints differed particularly in "the shorter
beard of the god" not extending out of the sun and "the greater
extension of the sun’s rays at the bottom" for "The Ancient of
Days." These details were particularly remarked in the Goyder
and Keynes copies of "The Ancient of Days."

In The Separate Plates of William Blake (1983) 258-60,
Robert N. Essick demonstrated that most separate prints of
the Europe frontispiece are Muir lithographic facsimiles, not
Blake's originals.

In "Marketplace, 2006," Blake 40.4 (spring 2007): 146, he
demonstrates that the copies formerly in the Goyder and
Keynes collections are, like a newly discovered copy acquired
by Essick, Muir watercolors with no printed base at all: "I sus­
pect that all the Muir facsimiles of 'The Ancient of Days' with
framing lines have a lithographic base, while those lacking
the framing lines were executed completely by hand."

Newly Recorded Prints
Robert Nikirk wrote to me on 20 February 1968:

Early in 1965, Mr. Weber, Jr. [of the New York brokerage
firm of Tice and Lynch] asked me to look at a closet full of
items which had been forfeited for non-payment of invoices
or had remained unclaimed. It included ... 4 monochrome
pages from Blake's Europe, and other oddities [including the
Riddle Manuscript].

I bought the Riddle Manuscript but neglected either to follow
up on or to record the "4 monochrome pages from Blake's
Europe." Robert Nikirk died on 5 September 1990, so the trail
is now cold.

The Riddle Manuscript came with the large group of miscel­
naneous Blake prints sold with the "Order" of the Songs <BB
p. 339>. This collection also included 27 prints from Europe
(mostly from copy c) on 19 leaves. However, the histories of
all these Europe prints save pls. 1 and 15* (which are untraced)
indicate that they could not be the four Europe prints with
which Robert Nikirk was entrusted.

**History:** In the Moravian Archive, London, since its receipt.

Letter of James Blake (1753–1827) Blake's brother

1785 April 1

**Description:** A letter to the Directors and Governors of the Poor of St. James Parish; quoted in *BR(2)* 37-38.

**History:** By descent to the City of Westminster Archives Centre.

**Newly Recorded**

Four letters to Ozias Humphry

**History:** At Humphry's death in 1810, they passed to his natural son William Upcott (1779–1845), who added them to an extra-illustrated set of J. T. Smith's *Nollekens and His Times*, 2nd ed. (1829), apparently Smith's own copy which Smith told Linnell "has been taken to pieces for illustration" (see *BR(2)* 490); this was sold with Upcott's manuscripts in the Evans sale of 15–19 June 1846, lot 910 ("2 vol. unbound," "most profusely illustrated with Views, Portraits, and Autograph Letters of the Nobility, Eminent Literary Characters, Artists, &c. so as to increase it to 4 vol.") for £6.16.6 to "Lilly." This may be the set acquired by Joseph Mayer of Liverpool, after whose death the extra-illustrated set of *Nollekens*, expanded to 9 volumes with 450 portraits and 200 letters including 4 from Blake to Humphry, was sold with Mayer’s collections at Sotheby’s, 19 July 1887; these letters from Blake to Humphry are otherwise unknown and untraced.

15. There is some difficulty in associating the set of Smith’s *Nollekens* sold in 1846 with that sold in 1887 and in turn with that sold to the Yale Center for British Art. For one thing, the set described in 1846 is in 4 volumes, though "unbound," while that of 1887 is "enlarged into 9 vol.," "loose in boards," and the set in Yale is loose in bundles. For another, the 1846 description says merely that it is "most profusely illustrated with Views, Portraits, and Autograph Letters," with no names given; the 1887 list names Thomas Banks, James Barry, Sir W. Beecham, William Blake, Bonomi, Sir Francis Chantrey, Maria Cosway, Anne Damer, Chevalier D’Eon, John Flaxman, Thomas Gainsborough, Humphry, W. H. Ireland, Kauffman, Thomas Lawrence, John Linnell, Nollekens, Thomas Rowlandson, Henry Tresham, and Benjamin West; and the Yale set includes from this list only Humphry and Nollekens. If the three descriptions represent essentially the same work, a great many letters, etc., must have been removed between the sale in 1887 and that in 2006.

16. Blake’s known letters to Humphry are (1) letter of 18 Jan. 1808 (copied by Smith in *Nollekens*), (2) Blake’s copy of it sent to the Earl of Eigmort (still with the Eigmort collections), (3) a second copy of it by Blake for the Earl of Buchan (offered for sale in 1836, 1837, 1862), and (4) a letter of May 1809 (exhibited in 1876). None of these can be among those offered in 1887.

1825 November 25

**History:** It went in 2006 with the rest of the Murray Archive <Blake (2006)> to the National Library of Scotland.

**The Marriage of Heaven and Hell (1793)**

**Editions**


§*Cielo e Inferno. Introduzione, traduzione e nota di Pasquale Maffei; con cinque disegni e due acquaforti originali di Sandro Steuco. (Napoli: Fiorentino, 1977) 22 cm., 69 pp. In Italian.

§Il Matrimonio del Cielo e dell’Inferno. A Cura di Paolo Manetti. (Firenze: Nuovedizioni E. Vallecchi, 1979) Biblioteca della doppia lettera, 18 cm., 82 pp. In Italian. <BB P. 100>


It is a "faksim."§


**Notebook (1793–1718)**

History: It was reproduced online by the British Library in 2006 <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>.

"The Order in which the Songs of Innocence & of Experience ought to be paged" History: It was reproduced in the William Blake Archive in 2006.

**Song of Los (1795)**

Copies B and E

History: Reproduced in Joseph Viscomi, "Blake’s Virtual Designs and Reconstruction of The Song of Los," *Romanticism*
Songs of Experience (1794)  
Edition
§Cantares de Experiencia. (México [City]: Vico, 2005). In Spanish.

Songs of Innocence (1789)  
Edition
§Cantares de Inocencia. (México [City]: Vico, 2005). In Spanish.

Songs of Innocence and of Experience (1794-[1831])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Location</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake nos.</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>UNIVERSITY in the University of Toronto</td>
<td>24, 38, 53</td>
<td>3</td>
<td>—</td>
<td>9.7 x 14.0</td>
<td>dark gray</td>
<td>(24)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18.3 x 28.5</td>
<td>reddish</td>
<td>(38)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18.4 x 27.8</td>
<td>brown</td>
<td>(38, 53)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(53)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roger and Kay Easson</td>
<td>23</td>
<td>1</td>
<td>—</td>
<td>7.5 x 2.8&quot;</td>
<td>Color printed</td>
<td></td>
</tr>
</tbody>
</table>

Copy Q  
History: When Gertrude Weyhe Dennis died suddenly in May 2003, Songs (Q) passed to a private collection.

Copies V and Y  
History: They were reproduced for the first time in the William Blake Archive in 2006.

Copy o  
Pl. 18 ("The Divine Image" from Innocence), pl. 24 ("Nurses Song" from Innocence), pl. 38 ("Nurses Song" from Experience), and pl. 53 ("The School Boy").  
History: Pls. 24, 18, 38 were offered in §Antique and Book Collector (July 1995) #25-27 at £2,250 each; pls. 24, 38, 53 were sold by N. W. Lott of Larkhall Fine Art in 2006 to John Windle, who offered them in his Catalogue Forty-Two: Blake Plates (2006) #76 (reproduced twice, once in color; price on inquiry).

Pls. 5, 20-23^20  
History: Pl. 23, sold at Sotheby's (Belgravia) on 5 April 1977, lot 207, for £280 to a dealer for the American Blake Foundation library; Roger Easson, one of the foundation's founders, placed it on consignment with John Windle in September 2006, who offered it in his Catalogue Forty-Two: Blake Plates (2006) #76 (reproduced twice, once in color; price on inquiry).

Pl. 30 ("Introduction" to Experience)  
Binding: Bound by 1857 as the frontispiece in the Pickering edition of Songs of Innocence and of Experience (1839); the preface is signed in pencil by the editor "J. J. G. Wilkinson."  
History: Acquired "From a print shop in West Street, | given me by my Bro' in Law | M. W. M. H. | 1857, | A. H." (according to the pencil inscription on the verso); acquired by "Adelaide A. L. Hewetson."21 | From her husband, with affection. | 15th Nov. 1861" (according to the ink inscription on the recto of the front flyleaf); sold at Bloomsbury Auctions (London) 25 November 2005, lot 746 (estimate £200-£300) for £2,618 to John Windle in partnership with Maggs Brothers;22 sold by John Windle in February 2006 to Roger Lipman.23

Editions
Sóngvar sakleysisins og Ljóð ísfreynsunnar: tveir ljóðaflókkar eftir William Blake. Tr. bóroddur Guðmundsson. (Reykjavík: 20. Robert N. Essick tells me in 2006 that Andrew Edmunds sent him a sketch of lot 207 in the Sotheby's (Belgravia) sale of 5 April 1977, which made it clear that the fragmentary design was for the second plate of "Spring" (pl. 23), not the first (pl. 22) as in the catalogue and thence in BBS p. 130.
21. Her address may be "Finchley Road & | 76 Wimpole St." inscribed in pencil, perhaps in her hand, at the end of the "Preface." Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson, who published The Influence of Joy upon the Workman and His Work: Illustrated by Autotype Facsimiles of Drawings by William Blake [and others] (1880).

17. The sizes in centimeters are discrepantly reported as:
Table
<table>
<thead>
<tr>
<th>Plate</th>
<th>BBS</th>
<th>Essick, &quot;Marketplace, 2006&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>7.8 x 11.6</td>
<td>9.9 x 13.8</td>
</tr>
<tr>
<td>38</td>
<td>18.7 x 28.1</td>
<td>18.7 x 27.9</td>
</tr>
<tr>
<td>53</td>
<td>7.0 x 11.2</td>
<td>18.4 x 28.0</td>
</tr>
</tbody>
</table>

The measurements in the Songs table above were made by GEB.
18. The paper was trimmed to exhibit the design only, giving it a very irregular shape with vines hanging loose at the top corners. No other Blake print is known to have been so trimmed.
19. Pls. 5, 22-23 (designs only) are the only plates from Innocence known to have been color printed.

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§Proverbs o Hell. Fae the Merriage o heevin and hell, 1793 bi William Blake; translated ti Scots bi William Hershaw. ([Fife:] Scrievins Press, 1988) small 4°, 8 pp. and covers; no ISBN.


Translation of The Marriage of Heaven and Hell and "The Everlasting Gospel."


*Selected Poems. Ed. and with an introduction and notes by G. E. Bentley, Jr. (London: Penguin Books, 2005 [i.e., 2006]) 8°, xxxv, 362 pp.; ISBN-10: 0140424466 and ISBN-13: 9780140424461. The work consists of "Introduction" (xi-xxxi), "A Note on the Texts" (xxxii-xxxv), "Selected Poems" (1-304), "Bibliography" (305-08), "Institutions with Major Collections of Blake’s Original Books and Manuscripts [and Paintings and Drawings]" (309), and "Notes" (310-54). "Of course the illustrations that accompanied most of these poems are missing, though some of the most important ones are described in the Notes" (xxvii).


25. It was "Printed in the United States," but the address is <http://www.dodopress.co.uk>.

According to the back cover, "Blake was himself a follower of Unitarian philosophy."


William Blake Archive <http://www.blakearchive.org> The Archive added in 2006 The First Book of Urizen (D), "The Order in which the Songs of Innocence & of Experience ought to be paged," Songs of Innocence and of Experience (V and Y), reproduced for the first time, Visions of the Daughters of Albion (B, O), Blake’s drawings for Job—the Linnell set and the reduced designs, and 20 watercolors for Blair’s Grave (the 19 auctioned in May 2006 plus "The Widow Embracing the Turf Which Covers Her Husband’s Grave").


Note Thomas Wright, Blake for Babes: A Popular Illus­trated Introduction to the Works of William Blake (1923) <BB #3013>.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

BLAIR, Robert, The Grave (1805)

The 19 watercolors and their portfolio were broken up (over widespread protests) and offered separately at Sotheby’s (New York) 2 May 2006, in a sale which must have been disappointing to the vendors. Full details are provided by E. B. Bentley, "Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave," Blake 40.2 (fall 2006): 66-71, and Robert N. Essick, "Blake in the Marketplace, 2006," Blake 40.4 (spring 2007): 116-17, 120-26.

The 20 watercolors for Blair’s Grave (the 19 auctioned in May 2006 plus “The Widow Embracing the Turf Which Covers Her Husband’s Grave”) were reproduced in the William Blake Archive in 2006.
DANTE


**Part III: Commercial Book Engravings**

New Locations: Edinburgh, Michigan, Mount Holyoke, Pittsburgh, Victoria University in the University of Toronto (Bentley Collection).

**ALLEN, Charles, *Roman History* (1798)**
New Locations: Boston, Mount Holyoke, Victoria University in the University of Toronto (Bentley Collection).

Pl. I: A “prepublication proof” of pl. 1, with Blake’s signature but lacking the title and “P. 2.”, was acquired from John Windle by Robert N. Essick.

Archaeologia Vol. II (1773) <BBS p. 191>
New Location: South Carolina.

**ARIOSTO, Lodovico, *Orlando Furioso* (1783; 1785; 1791; 1799)**
1783 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1785 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies).
1791 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies).

Bellamy’s Picturesque Magazine I (1793)
See The Cabinet of the Arts (1799) in which Blake’s plate of “F: Revolution” is reprinted.

**BIBLE**

*The Protestants Family Bible* (1780-81)
New Location: Victoria University in the University of Toronto (Bentley Collection).

*The Royal Universal Family Bible* (1781-82; 1781, 1784, 1785)
Vol. I (1780 [i.e., 1781]), vol. II (1781 [i.e., 1782]) New Locations: Cambridge, Victoria University in the University of Toronto (Bentley Collection).

Illustrations of the Book of Job (1826; 1874)
1826 New Location: Victoria University in the University of Toronto (Bentley Collection).

Edition

**BLAIR, Robert, *The Grave* (1808; 1813; 1847; 1858; [1870])**
1808 Quarto New Locations: Adelphi, Baylor, Boston, Boston Athenaeum, Brown, Bryn Mawr College, California (Los Angeles, Santa Barbara, Santa Cruz), Cape Town, Carnegie Mellon, Chicago, City College (New York), Claremont, Cleveland Museum of Art, Dayton, Duke, Georgetown, Harvard (Villa I Tatti), Hofstra, Hong Kong, Johns Hopkins, Kansas, Kennesaw State, Lafayette College, Manitoba, Nebraska (Lincoln), North Texas, Northern Illinois, Northwestern, Ohio State, Providence Public Library, Rochester, Rutgers, St. Joseph’s, Temple, Texas Christian, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, 4 copies), Wake Forest, Washington (Seattle), Washington State, Wesleyan (Connecticut), Western Ontario, Williams College, Wisconsin (Milwaukee), York (Toronto).
1813 Folio New Location: Victoria University in the University of Toronto (Bentley Collection).
1847 New Location: Victoria University in the University of Toronto (Bentley Collection).
1858 New Location: Victoria University in the University of Toronto (Bentley Collection).
1813 [i.e., 1870] New Locations: Brown, California (San Diego), Queen Mary (University of London), Skidmore, Victoria University in the University of Toronto (Bentley Collection).
The "Proof" of the title page "from the very rare folio proof edition" (1808) "colored, clearly by a contemporary hand ... [with] a very strong connection to Blake's and Mrs. Blake's palette," was offered in John Windle, Catalogue Forty-Two (2006) #5 (reproduced vastly reduced in size and in black and white; price on request). According to Essick, "Marketplace, 2006," Blake 40.4 (spring 2007): 131, "The hand coloring shows some skill on the descending figure, but amateurish carelessness in the coloring of the flames. This colorist would not seem to be the same as the artist who colored all the Blake pls. in a copy of the 1808 quarto issue now in the Huntington Libr."

[Blower, Elizabeth.] Maria: A Novel (1785)

Elizabeth Blower's novel was not only subscribed to by Flaxman and Romney (6 copies <Blake (2001)>), but Flaxman wrote to his wife that he intended "to introduce Miss Blower" to Romney and Mr. Long.26

Bonyycastle, John, Mensuration (1782; 1798)
1782 New Location: Victoria University in the University of Toronto (Bentley Collection).
1798 New Location: Victoria University in the University of Toronto (Bentley Collection).

BoydeII, John, Boydell's Graphic Illustrations of ... Shakspeare ([F1803])
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

Bryant, Jacob, A New System, or an Analysis of Ancient Mythology (1774; 1776; 1775, 1776)
1774, 1776 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1775, 1776 2nd ed. New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection).

Burger, Gottfried Augustus, Leonora (1796)

The Cabinet of the Arts (1799)
New Locations: Dartmouth, Princeton.

<table>
<thead>
<tr>
<th>Location</th>
<th>Number of prints</th>
<th>&quot;F: Revolution&quot; plate present</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bibliotheque Nationale (Paris)</td>
<td>95</td>
<td>No</td>
</tr>
<tr>
<td>British Library</td>
<td>94</td>
<td>No</td>
</tr>
<tr>
<td>Dartmouth</td>
<td>99</td>
<td>Yes</td>
</tr>
<tr>
<td>Essick</td>
<td>64</td>
<td>Yes</td>
</tr>
<tr>
<td>Princeton</td>
<td>112</td>
<td>Yes</td>
</tr>
<tr>
<td>Yale Center for British Art #1</td>
<td>117</td>
<td>No</td>
</tr>
<tr>
<td>Yale Center for British Art #2</td>
<td>161</td>
<td>No</td>
</tr>
</tbody>
</table>

It seems plain that The Cabinet of the Arts is a nonce publication in which prints of 1777-97 issued by different booksellers were printed more or less ad libitum. Even in the two Yale copies compared in detail, only 33 prints appear in both copies; 83 images appear only in copy 1 and 127 images appear only in copy 2.

The "F: Revolution" plate engraved by Blake for Bellamy's Picturesque Magazine (1793) appears in only three copies of The Cabinet of the Arts (Dartmouth, Essick, Princeton). As only three copies of Bellamy's Picturesque Magazine I (1793) have been traced (Harvard, Huntington, Pennsylvania), there are as many copies of "F: Revolution" traced in The Cabinet of the Arts as in Bellamy's Picturesque Magazine in which it originated. Note that no bookseller's name appears on the title pages of The Cabinet of the Arts.

Catullus, Caius Valerius, The Poems (1795)
New Locations: Brigham Young, California (Berkeley), Cape Cod Community College, Connecticut College, Delaware, Emory, Harvard (Harvard College), Lehigh, Massachusetts Historical Society, New York Academy of Medicine, Northern Illinois, Northwestern, St. John's College (Maryland), Texas Tech, Victoria University in the University of Toronto (Bentley Collection), Yale.

27. The Princeton copy lacks the engraved title page.
28. Twenty-eight engravings in Yale copy 1 reappear in copy 2, and of these 23 are also duplicated in copy 1. This information is based on wonderfully detailed notes on these two copies generously sent to me by Maria Rossi and Marissa Grunes of the Yale Center. One additional image appears twice in copy 2.
29. Yale copy 2 (ff. 48-84) has 45 plates printed (not pasted) side-by-side with different dates and different publishers.

26. Quoted from a reproduction of a letter from John Flaxman to his wife dated merely "Sunday" from Wardour Street, where they lived 1782-94; it is in an album formed by or for Sir Arthur Denman (b. 1857) (no known relation to the family of Flaxman's wife Ann Denman), kindly reproduced for me in 1985 by its owner William Baker of Sutton Coldfield.
New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection, 2 sets).

CUMBERLAND, George, *Outlines from the Antients* (1829)
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

CUMBERLAND, George, *Thoughts on Outline* (1796)
New Location: Victoria University in the University of Toronto (Bentley Collection).

DANTE, *Blake's Illustrations of Dante* (1838-1968)
1968 New Location: Victoria University in the University of Toronto (Bentley Collection).

DARWIN, Erasmus, *The Botanic Garden*, Part I (1791; 1791; 1795; 1799)
1799 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).


Part I, 1st ed. (1791), Part II, 3rd ed. (1791) New Locations: Brown, Buffalo & Erie County Public Library, California (Davis, Santa Cruz), Harvard (Medical School), Iowa, Kenyon College, Montreal, National Agricultural Library (US), New York Public Library, Ohio State, Rutgers, Smithsonian Institution, Tulsa, Windsor, Wisconsin (Madison), Yale (Medical Library).


Part I, 2nd ed. (1791), Part II, 4th ed. (1794) New Locations: Atlanta Historical Center, National Library of Wales, New York Academy of Medicine, Victoria (British Columbia), Wales (Lampeter), Wellcome Library.

1795 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1799 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

DARWIN, Erasmus, *The Poetical Works of Erasmus Darwin* (1806)

Edition


EMLYN, Henry, *Proposition* (1784; 1797)
1784 New Location: Victoria & Albert.

1797 New Locations: Pennsylvania, State University of New York (Stony Brook).

ENFIELD, William, *The Speaker* (1774 [i.e., 1780]; 1781; 1785; 1795; 1799; 1800)
1774 [i.e., 1780] New Location: Tulsa (gift of Roger Easson).

1781 New Location: Victoria University in the University of Toronto (Bentley Collection).

1785 New Location: Victoria University in the University of Toronto (Bentley Collection, 2 copies).

1799 New Location: Victoria University in the University of Toronto (Bentley Collection).

1800 New Location: Victoria University in the University of Toronto (Bentley Collection).

EULER, Leonard, *Elements of Algebra* (1797)
FLAXMAN, John, *Hesiod* (1817)
New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection, 3 copies).

FLAXMAN, John, *The Iliad* (1805)
New Location: Victoria University in the University of Toronto (Bentley Collection, 4 copies).

FUSELI, John Henry, *Lectures on Painting* (1801)
New Locations: National Library of Switzerland, South Carolina, Victoria University in the University of Toronto (Bentley Collection).

GAY, John, *Fables* (1793; [1811])
1793 New Locations: Carnegie Mellon, Indiana, Rhode Island, Rochester, Tulsa (gift of Roger Easson), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Westminster City Library.
1811 New Locations: Indiana, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, Washington (St. Louis). 30

GOUCH, Richard, *Sepulchral Monuments in Great Britain*, Part I (1786)
New Locations: Buffalo & Erie County Public Library, Inner Temple (Honourable Society of the), Leicester Academy, London Library, Newberry, Newcastle, New York Public Library, St. Mary of the Lake, Tulsa (gift of Roger Easson).

HAMILTON, G., *The English School* (1831-32; 1837; 1839)
1831-32 New Locations: Arizona, Boston Athenaeum, Brigham Young, Brooklyn Public, Buffalo & Erie County Public Library, California (San Diego, Santa Barbara), Cambridge, Delaware, Fordham, Georgia Institute of Technology, Harvard (Fine Arts Library), Kentuck, Kentucky, Mississippi, New Hampshire, New York Historical Association, Pennsylvania State, SmithsonIan Institution, Victoria University in the University of Toronto (Bentley Collection), Villanova, Virginia, Washington (St. Louis), Wellesley.

HAYLEY, David, *Observations on Man* (1791)
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

HAYLEY, William, *Ballads* (1805)
New Locations: Bryn Mawr College, California (Berkeley), Chicago, Cincinnati, Colorado, Michigan State, Missouri, National Library of Wales, New York Public Library, North Texas, Northwestern, Ohio State, Phoenix Public, Skidmore, Stanford, Temple, Tulsa, Victoria University in the University of Toronto (Bentley Collection), Washington (St. Louis), Wayne State.

30. *BBS* p. 216 reports two "copies of unrecorded date" in Washington (St. Louis), but there is only one copy, of [1811].

HAYLEY, William, *Designs to a Series of Ballads* (1802)
New Locations: Harvard, Union-PSCE, Victoria University in the University of Toronto (Bentley Collection, Ballads 1-2).

HAYLEY, William, *Essay on Sculpture* (1800)
New Locations: Boston Athenaeum, Bryn Mawr College, California (San Diego), Johns Hopkins, McMaster, Niedersässische Staats- und Universitäts-Bibliothek, Principia College, Victoria University in the University of Toronto (Bentley Collection).

HAYLEY, William, *Life ... of William Cowper* (1803-04)
1803-04 New Locations: Adelphi, Alberta, Allen County Public Library (Indiana), Arizona State, Boston, Boston College, Brandeis, British Columbia, Bryn Athyn College, Bryn Mawr College, California (Berkeley, Irvine, Los Angeles, Santa Cruz), Central Connecticut State, Chicago, Clark, Connecticut, Delaware, Essex, Harvard, Houston, Howard, Illinois, Johns Hopkins, Lehigh, Leicester, Louisiana, Loyola (Chicago), Marquette, McMaster, Michigan State, Middle Temple (London), Mills College, Minnesota, Missouri, National Library of Ireland, Nebraska (Lincoln), Newberry Library, New York, Ohio, Principia College, Queen's University (Belfast), San Francisco Public Library, Southern California, Southern Illinois, State University of New York (Albany, Stony Brook), Texas (Austin), Trinity College (Hartford, Connecticut), Tufts (gift of Roger Easson), Vanderbilt, Vassar, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, 2 sets), Virginia, Wake Forest, Wales (Lampeter), Washington State, Wellesley, Wesleyan (Connecticut), Williams College, Wisconsin (Milwaukee).
1803 2nd ed. of vols. I-II New Location: Victoria University in the University of Toronto (Bentley Collection).
1803 New York New Location: Victoria University in the University of Toronto (Bentley Collection).

HAYLEY, William, *Life of George Romney* (1809)
New Locations: Alberta, Albright Knox Art Gallery (Buffalo), Arizona, Arizona State, Bibliotheque d'Art et d'Archéologie (France), Boston Athenaeum, Bowdoin College, British Columbia, Brown, Bryn Mawr College, California (Berkeley, Los Angeles, Riverside, Santa Barbara, Santa Cruz), Chicago, Chrysler Museum, Columbia, Connecticut College, Cornell, Dartmouth College, Delaware, Edinburgh, Emory, Florida, Glasgow, Harvard (Fine Arts; Houghton), Illinois, Indiana, Iowa, Johns Hopkins, Kansas, Kentuck, Lehigh, Library of Virginia, London Library, Los Angeles County Museum of Art, Manchester, McGill, McMaster, Michigan, Minnesota, New Brunswick, Northwestern, Ohio State, Pennsylvania State, Queens College (New York), Rice, Ringling Museum of Art, San Francisco, San Francisco Public Library, Stanford, Strathclyde, Texas (Austin), Tulsa (gift of Roger Easson), Utah, Utrecht, Victoria (British Columbia), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, 2 copies, 1 lacking plates), Virginia, Virginia Histori-
cal Society, Wake Forest, Wales (Lampeter), Washington (St. Louis), Waterloo, Wisconsin (Green Bay, Madison, Milwaukee, Parkside).

**HAYLEY, William, *Triumphs of Temper* (1803; 1807)**
1803 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies).
1807 New Location: Victoria University in the University of Toronto (Bentley Collection).

**HENRY, Thomas, *Memoirs of Albert de Haller* (1783)**
New Location: Victoria University in the University of Toronto (Bentley Collection).

**HOARE, Prince, *Arts of Design* (1806)**
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

**HOGARTH, William, *Works* (1795-1838)**
1822 New Location: Victoria University in the University of Toronto (Bentley Collection).

**HUNTER, John, *Historical Journal* (1793)**
A and B New Locations: Arizona State, Bodleian, Boston Athenaeum, British Museum (Ethnography), California (Santa Cruz), California State, Detroit Public Library, Essex Museum, Harvard (Botany), Johns Hopkins, London (Corporation of), London Library, Mariners’ Museum, Nagoya (Information Center, Aichi-Ken, Japan), Peabody, San Francisco Public Library, Texas Tech, Trinity College (Hartford, Connecticut), Victoria University in the University of Toronto (Bentley Collection, Virginia).

**JOSEPHUS, Flavius, *Works***
(1785-87); [1795]; [1799]; [1800])
[1785-87?] New Location: Victoria University in the University of Toronto (Bentley Collection).
[1795] New Location: Victoria University in the University of Toronto (Bentley Collection).
[1799] New Location: Victoria University in the University of Toronto (Bentley Collection).
[1800] New Location: Victoria University in the University of Toronto (Bentley Collection, 2 copies).

**LAWATER, John Caspar, *Aphorisms on Man***
(1788; 1789; 1794)
1788 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1789 New Location: Victoria University in the University of Toronto (Bentley Collection).
1794 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

**LAWATER, John Caspar, *Essays on Physiognomy***
(1789-98; 1816; “1792” [i.e., 1817])
1789-98 New Locations: National Library of Switzerland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1810 New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection).

**LINTON, W. J., *Thirty Pictures by Deceased British Artists***
(1860)
New Location: Victoria University in the University of Toronto (Bentley Collection).

**MALKIN, Benjamin Heath, *A Father's Memoirs of His Child***
(1806)
New Locations: Baylor, Birkbeck College (London), Boston College, Brown, California (Irvine, Los Angeles, Santa Cruz), California State (Bernardino), Cambridge, City University of New York, Claremont, Cornell, Davidson College (North Carolina), Delaware, Emory, Essex, Florida State, Georgetown, Georgia, Georgia State, Hong Kong, Johns Hopkins, Kansas City Public, Kentucky, Library of Congress (2), Loyola (Chicago), Macalester, McGill, Michigan State, Minnesota, Mount Holyoke, Newberry, New Hampshire, New York Public Library, Nihon (Mishima-Shi, Shizuoka, Japan), North Texas, Northwestern, Notre Dame, Ohio, Oklahoma, Oregon, Pennsylvania, Providence College (Rhode Island), Puget Sound, Rice, Rutgers, St. Louis, St. Olaf, Simon Fraser, South Carolina, Southern California, State University of New York (Buffalo), Tulsa (gift of Roger Easson), Vanderbilt, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wake Forest, Washington (Seattle), Western Ontario, William & Mary, Wisconsin, Yale (Medical Library), York.

David Bindman bought in July 2006 from a print stall on Portobello Road, London, a proof before all letters of the frontispiece in a state between the two previously known states; “The central portrait medallion corresponds to the image in the 1st proof st., but the surrounding design corresponds to the 2nd proof st. (design finished, but lacking all letters).”

**Monthly Magazine** (1797)
New Location: Victoria University in the University of Toronto (Bentley Collection).

Blake apparently copied the portrait of “The late M. Wright of Derby” (Anon.: Blake: s) from a print on which is written “Wright, of Derby; etched by himself” which later belonged to George Cumberland.

MORA, José Joaquin de, *Meditaciones Poéticas* (1826)
New Locations: Biblioteca Nacional de Chile, State University of New York (Stony Brook), Victoria University in the University of Toronto (Bentley Collection).

NICHOLSON, William, *Natural Philosophy* (1782; 1787)
1782 New Location: Victoria University in the University of Toronto (Bentley Collection).
1787 New Location: Victoria University in the University of Toronto (Bentley Collection).

*Novelist's Magazine*, Vol. VIII (1782; 1784; 1792)
1782 New Locations: South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 3 copies).
1792 New Location: Victoria University in the University of Toronto (Bentley Collection).

*Novelist's Magazine*, Vol. IX (1782; 1785; 1793)
1782 New Locations: South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1783 New Locations: South Carolina, Victoria University in the University of Toronto (Bentley Collection).
1785 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1811 New Location: Victoria University in the University of Toronto (Bentley Collection).

OLIVIER, [J.,] *Fencing Familiarized* (1780)
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

[RITSON, Joseph, ed.,] *A Select Collection of English Songs* (1783)
New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

SALZMANN, C. G., *Elements of Morality* (1791; 1792; 1805; 1815)
1791 New Location: Victoria University in the University of Toronto (Bentley Collection, vol. III only).
1792 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1805 New Location: Victoria University in the University of Toronto (Bentley Collection, vol. I only).
1815 New Location: Victoria University in the University of Toronto (Bentley Collection).

SCOTT, John, *Poetical Works* (1782; 1786; 1795)
1782 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

1786 New Location: Victoria University in the University of Toronto (Bentley Collection).
1795 New Location: Victoria University in the University of Toronto (Bentley Collection).

SEALLY, John, and Israel LYONS, *A Complete Geographical Dictionary* (1787)
New Location: Victoria University in the University of Toronto (Bentley Collection).

SHAKESPEARE, William, *Dramatic Works* (1802)
New Location: Victoria University in the University of Toronto (Bentley Collection).

SHAKESPEARE, William, *Plays* (10 vols., 1805; 9 vols., 1805; 9 vols., 1811; 1839)
1805 9 vols. New Location: Victoria University in the University of Toronto (Bentley Collection).
1805 10 vols. New Location: Tulsa (gift of Roger Easson).
1811 New Location: National Library of Switzerland (3 sets).
1839 New Location: Tulsa (gift of Roger Easson).

STEDMAN, J. G., *Narrative* (1796; 1806; 1813)
1796 New Locations: South Carolina (a second set), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).
1806 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

STUART, James, and Nicholas REVETT, *Antiquities of Athens*, Vol. III (1794)
New Location: Tulsa (gift of Roger Easson).

VIRGIL, *Pastorals* (1821)
New Location: Victoria University in the University of Toronto (Bentley Collection, 2 sets: one with vols. I-II lacking the Blake plates, one with vol. I only, but with Blake plates). After publication, Linnell bought the 17 woodblocks and allowed prints to be made from them. A set of 16 of them (lacking the first print) was sold at Christie’s (London), 29 March 2006, lot 57 [for £3,600], according to Essick, “Marketplace, 2006,” *Blake* 40.4 (spring 2007): 134.

WHITAKER, John, *The Seraph* ([1818-28]; [1825-28])
[1818-28] New Location: Victoria University in the University of Toronto (Bentley Collection).
[1825-28] New Location: Victoria University in the University of Toronto (Bentley Collection).

*Wit’s Magazine* (1784)
New Location: Victoria University in the University of Toronto (Bentley Collection).

Summer 2007
WASHINGTON (St. Louis—a second copy, lacking pl. 4).

1791 New Locations: Tulsa (gift of Roger Easson, 2 copies), Washington (St. Louis—a second copy, lacking pl. 4).

1796 New Locations: Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection).

New Locations: Colgate, Colorado, Colorado College, Dallas Quincy (Quincy, Illinois), Salem, Skidmore, South Carolina, North Texas, Pennsylvania State Library, Principia College, 1791 New Locations: Tulsa (gift of Roger Easson, 2 copies, one printed without the engravings), Virginia.

YOUNG, Edward, Night Thoughts (1797)

New Locations: Colgate, Colorado, Colorado College, Dallas Public, Delaware, Georgia, Grinnell, Miami, Mount Holyoke, North Texas, Pennsylvania State Library, Principia College, Quincy (Quincy, Illinois), Salem, Skidmore, South Carolina, Stanford, Tulsa (gift of Roger Easson, disbound), Victoria University in the University of Toronto (Bentley Collection). Edition


Review

Jean Evans, Library Journal 15 Sept. 2004: 83-84 ("[T]he disc contains almost as many extras as there are on a movie DVD").

Part IV: Catalogues and Bibliographies

1972


1983


1991


2003 31 MARCH-2 MAY

$William Blake at Syracuse University: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E. S. Bird Library: Louise and Bernard Palitz Gallery, Syracuse University Lubin House, 11 East 61st Street, New York, New York, March 31-May 2, 2003. (Syracuse: Syracuse University Art Collection, 2003).

2005 16 MARCH-9 MAY


2006 15 FEBRUARY-1 MAY


The catalogue consists of:


The catalogue is organized into "The Nightmare: Fuseli and the Art of Horror" (43-51, nos. 1-8), "Perverse Classicism" (53-71, nos. 9-30), "Superheroes" (73-99, nos. 51-32), "Gothic Gloomth" (101-21, nos. 33-57), "Witches and Apparitions" (123-45, nos. 74-98), Martin Myrone and Mervyn Heard, "The Phantasmagoria" (146-49, no. 99), "Fairies and Fatal Women" (151-75, nos. 100-23), "Revolution, Revelation and Apocalypse" (177-205, nos. 124-51), Christopher Frayling and Martin Myrone, "The Nightmare in Modern Culture" (207-12, nos. 152-57).

The catalogue is rewardingly learned and very generously and handsomely illustrated; it focuses upon Fuseli and the Gothic, but there are 33 Blake reproductions, particularly in the section on Revelation.

Reviews


Blake/An Illustrated Quarterly 21
The modest teaching exhibition includes chiefly Blake Trust facsimiles and 26 works with Blake's commercial book illustrations, some of them acquired not long after the founding in 1805 of South Carolina College, the precursor of the university.

Review


2006 15 SEPTEMBER-28 OCTOBER

“All Genius Varies”: A display celebrating William Blake (1757-1827) at the Bodleian Library 15 September-28 October 2006.

A 4-leaf flier describing 9 important Blake works in the Bodleian, in conjunction with the Blake and Conflict conference at University College, Oxford, 22-23 September 2006.

2006 30 OCTOBER-15 DECEMBER


The reproductions include the unique Marriage (M) (entire),33 the Riddle Ms. (recto and verso), Visionary Head of ?Henry VIII, Linnell oil sketch of Mrs. George Stephen, Stothard watercolor of “Infancy” (for “The Seven Ages of Man”), and Henry Tresham’s oil of Anthony and Cleopatra (for the Boydell Shakespeare). There are separate sections on William Blake, George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham, mostly in the context of Blake.

2006 [NOVEMBER]


There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

5. Engraved title page from "the very rare folio proof edition of [Blair's] The Grave, issued in 1808 ... colored, clearly by a
contemporary hand, and the coloring has a very strong connection to Blake's and Mrs. Blake's palette.


76. Songs pl. 23 ("Spring"), color printed, trimmed to the design only with irregular outlines, price on inquiry (from the American Blake Foundation library).

77. Songs o pl. 24 ("Nurses Song" from Innocence), in gray ink on paper with "partial Whatman watermark," trimmed close to the plate, price on inquiry (sold to Victoria University in the University of Toronto).

78. Songs o pl. 38 ("Nurses Song" from Experience), printed in red on wove paper without watermark, price on inquiry (sold to Victoria University in the University of Toronto).

79. Songs o pl. 53 ("The School Boy"), printed in orange on unwatermarked wove paper, price on inquiry (sold to Victoria University in the University of Toronto).

85-87. There is No Natural Religion (G) pls. a4, a6, b3, "rudimentary color printing" in olive-brown on unwatermarked wove paper, price on inquiry (from the American Blake Foundation library, sold to Robert N. Essick).

90. "Morning Amusement" and "Evening Amusement" (Watteau-Blake), "printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired," $7,500 (sold to Victoria University in the University of Toronto).

**Part V: Books Owned by William Blake the Poet**

REYNOLDS, Sir Joshua, *Works* (1798)

History: The history of Blake's annotated copy before it was acquired by the British Museum library in 1865 is not known, but Gilchrist (1863) 1: 370 quotes from the third contents leaf: "To learn the language of art, copy for ever, is my rule."

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


"I will dismantle the claims that define Blake as condescending towards the female sex" and "demonstrate the hitherto unacknowledged significance of Blake's female characters" (2), especially in *The Four Zoas* (60-121), *Milton* (122-57), and *Jerusalem* (158-90).

Review


A 7-page proposal for "a week of events" and a Blake "Memorial Window" in St. Mary's, Felpham.

Summer 2007


A pamphlet, with excerpts from Peter Ackroyd, the Blake Archive biography, and John Tolver, "The 'bounding line': Verbal and Visual Linearity in Blake's 'Laocoon' and Book of Urizen," "produced to mark England's Second Blake Supper" (28 Nov. 2003) of the Knights of Albion ("Crusaders for and Explorers of The Art and Vision of William Blake") and the Mental Fight Club.


"The argument that, because one of the Blair watercolors is now at Yale, the set is already broken up and can appropriately be sold piecemeal "is nonsense"; "This is an auction [Sotheby's New York, 2 May 2006] that should not take place."


"Bailey, Martin. "Dealer's Decision to Break Up William Blake Album Branded 'philistine': The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby's?" Art Newspaper 16 March 2006, online.

"The decision to break up the album [was] made by London dealer Libby Howie on behalf of a small group of investors"; the "application for a UK export licence ... was made by a family trust registered in the British Virgin Islands."


The office of Prime Minister Tony Blair feared that a reference to "Blair's Grave" on the eve of the announcement of an election might be misconstrued, and the headline "Arts Minister defers export of 'Blair's Grave'" was altered to "... export of 19 rediscovered watercolours."


"Bailey, Martin, and Georgina Adam. ""The break-up could and should have been avoided"; A unique William Blake al-
Bum has been dispersed forever, probably on behalf of an investor from the Gulf. "Art Newspaper" 1 June 2006, online.

The company that offered the collection of Blair watercolors, which is "registered in the British Virgin Islands," probably made no profit.


"Concerned with an expansive definition of treason in 1794, Blake utilized the cultural conflation of prophet with madman and encoded his prophetic books with a form of internal contradiction analogous to legal conceptions of insanity—an internally divided subject was deemed incompetent to stand trial or instigate legal proceedings" (977).


A handsomely illustrated popular biography stressing the importance of the industrial revolution.

Reviews
§Book List "A fine biography"
Susan Perren, Globe and Mail [Toronto] 2 Dec. 2006: D22 ("a rich, engrossing, and sympathetic biography" for "ages 14 and up").

Addenda

Review
Morton D. Paley. Studies in Romanticism 44 (2005): 639-46 (a summary of "what BR2 contains that its predecessors do not," concluding that it is "excellent ... meticulously researched ... fascinating" and "indispensable to Blake scholarship" [639, 646]).


"E. P. Thompson ... looked to poet William Blake ... as a mentor ..." (396).


Blake/An Illustrated Quarterly
Volume 39, number 3 (winter 2005-06)

Blake/An Illustrated Quarterly

Robert N. Essick. "Corrigendum." 182. (In "A (Self?) Portrait of William Blake," Blake 39.3 [winter 2005-06]: 137, Blake's teacher in miniature painting in 1801 should have been William Meyer rather than his father Jeremiah [d. 1789].)

Aileen Ward. "Building Jerusalem: Composition and Chronology." 183-85. (Cumberland's statement in 1807 that "Blake has eng." 60 Plates of a new Prophecy" [Blake Records 1869] 187] must refer to Milton [with 50 plates—Milton "at one time may have contained something like sixty plates"] rather than to Jerusalem [with 100 plates], for 71 Jerusalem plates are said to have references to events after 1807; the "1804" on each title page is merely "to link the two poems ... or perhaps to tie them both to a significant date in Blake's life.")

*Morton D. Paley. "William Blake in 'The Vanguard of the Age.'" 185-86. (Edward Armitage made a painting [1870-71, now papered over] on the wall of University Hall [now Dr. Williams's Library] representing Crabb Robinson surrounded by Blake [copied from the Phillips portrait in Blair's Grave (1808)], Coleridge, Flaxman, Charles and Mary Lamb, Southey, and Wordsworth; the painting was copied by Herbert Johnson for Hugh Stannus, "The Vanguard of the Age," Architect 37 [1887]: 22.)

Review

Discussion
Magnus Ankarsjö. "Blake's Four 'Zoas'!" 189-90. (In "Blake's Four ... 'Zoa's?', Blake 39.1 [summer 2005]: 38-43, Justin Van Kleek cites Blake's use of apostrophes in the illuminated
books, but the formation of "none of them ... resembles the debated one in the Zoas title," and therefore "it is not likely that the mark was deliberately inserted by Blake.")

Justin Van Kleeck. "mark ye the points' (Jerusalem pl. 83)." 190-91. ("[P]unctuation ... in Blake's etched, and then printed, works [as cited by Ankarsjö] offers little valuable or reliable evidence" about the formation of manuscript punctuation as in The Four Zoas. (Neither Van Kleeck nor Ankarsjö cites Blake's manuscript apostrophes.))

Blake/An Illustrated Quarterly
Volume 40, number 1 (summer [July] 2006)
G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications. "William Blake and His Circle; A Checklist of Publications and Discoveries in 2005." 4-41 (with an index by Sarah Jones). (2005 was "a slow year for Blake's writings," but "a strikingly good harvest" for his commercial book engravings, major catalogues by John Windle and COPAC; "the spate of writing about Blake continues unabated," including works in Afrikaans, Catalan, and Galician [4-6].)

- Review

Minute Particulars
Robert N. Essick. "Blake and Kate Greenaway." 44. (Essick owns a rough sketch for a cover or dust jacket for a proposed edition [1901] of Songs of Innocence with her own illustrations.)

David Groves. "This Class of Impostors: Robert Cromek's View of London Booksellers and Engravers." 45. (Cromek's warranted vilification of illustrated book publishers such as C. Cooke is expressed in his edition of Reliques of Burns [1808]; Blake is present only by analogy.)

W. H. Stevenson. "Blake's Advent Birthday." 45. (In The Marriage of Heaven and Hell, the "thirty-three years" since the "advent" of the Last Judgment [1757] proclaimed by Swedenborg may refer to 28 November 1790, Blake's birthday.)

David Betteridge. "Eternity in Love." 46. (A poem.)

Karen Mulhallen. "Remembrance: Janet Adele Warner, 14 February 1931-6 May 2006." 46-47. (Janet was "a productive scholar" with "an enormous passion for life, and a sense of fun," "always exquisitely dressed," with a "radiant smile" till the end.)

Blake/An Illustrated Quarterly
Volume 40, number 2 (fall [October] 2006)
Harry White. "Cruel Holiness and Honest Virtue in the Works of William Blake." 52-65. (A dense and impressive essay arguing that Blake "understood vice and virtue to be completely different from good and evil.... [H]is approach ... was not to inform his readers of what he thought to be right and wrong, but true and false" [52, 53].)

Morris Eaves and Morton D. Paley. "Newsletter." 65. (After 26 years, Nelson Hilton is retiring as review editor, to be replaced by Alexander Gourlay.)

*E. B. Bentley. "Grave Indiginites: Greed, Hucksterism, and Oblivion: Blake's Watercolors for Blair's Grave." 66-71. (An account of the breakup of the set of illustrations for The Grave at Sotheby's [New York] 2 May 2006, with prices and buyers; 11 watercolors were sold for $7,102,640 [including premiums] "which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which $4,810,000 was offered and rejected at the 2006 sale" [71].)


- Review

Blake/An Illustrated Quarterly
Volume 40, number 3 (winter [January 2007] 2006-07)
"Marsha Keith Schuchard. "Young William Blake and the Moravian Tradition of Visionary Art." 84-100. (The Moravian tradition in art is clear, though the paintings are mostly lost; Blake's connections with them are highly conjectural, pace Schuchard.)

Keri Davies. "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family." 100-09. (The career of Blake's acquaintance Jonathan Spilsbury [1737-1812], a portrait painter and engraver who became a devout Moravian, has intriguing parallels to that of Blake. "I suspect that the Blake family's involvement with the Moravian church extended long after Catherine had supposedly [sic] left the congregation, and ... certainly [sic] seems to have been renewed after 1800" [109].)

Minute Particular
Thomas R. Frosch. "An Analogue to the 'Greatest Men' Passage in The Marriage of Heaven and Hell." 110-11. (The analogue is "the reconceptualization of the Church of Sainte-Geneviève [in Paris as the Panthéon in 1791], with its implication of the replacement of God by humanity.")

Anon. "Newsletter." 111. ("The village of Felpham is celebrating the 250th anniversary of Blake's birth by planning a festival of arts week in November 2007" and "The Centre for Eighteenth-Century Studies at the University of York ... is hosting a three-day Blake at 250 conference.")


An account in the student newspaper of the Center for the Study of William Blake founded by Roger and Kay Easson at Illinois State University.


It says, inter alia, that "Satan summoning his legions is an awful production; it reminds us very much of Blake" (80). The reference may be to Blake’s "Satan Calling Up His Legions" (four versions, Butlin #529.1, 636.1, 661-62), one of which was exhibited at his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

The Dictionary of National Biography records no chronologically appropriate person with the initials P. M. C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.


Gives examples from Wordsworth, Blake, and minor poets.


On "Jerusalem" from Milton and Coleridge's "The Rime of the Ancient Mariner."


Steve Clark and David Worrall. "Introduction." 1-19. ("Above all, the book wishes to challenge the still powerful orthodoxy of a retreat from radical engagement into visionary other-worldliness" [5].)

1. Saree Makdisi. "Immortal Joy: William Blake and the Cultural Politics of Empire." 20-39. ("Blake was basically the only major poet of the late eighteenth and early nineteenth centuries who categorically refused to dabble in recognizably Orientalist themes or motifs" [24].)

"A longer and much more elaborate version of this essay appears as one of the chapters in my book William Blake and the Impossible History of the 1790s" (2003) <Blake (2004)>, 2. David Worrall. "Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject." 40-62. (In Thel, "Blake ... creates a satiric critique of the Wadström project," described in Wadström's Plan for a Free Community upon the Coast of Africa [June 1789], which was "to be run entirely on the principles of conjugal love as outlined by Swedenborg" [50, 42].)

The essay also appears in Steve Clark and Masashi Suzuki, eds., The Reception of Blake in the Orient (2006).

3. Jon Mee. "Bloody Blake: Nation and Circulation." 63-82. ("[T]he sudden infusion of blood into his poetry [especially Urizen (1794) pls. 1-5] suggests that he either read it [John Brown, The Elements of Medicine (May 1795)] or knew something of it" [74].)


out the middle man, Blake produces a business plan distinct from both Reynolds’s lectures and Boydell’s Shakspeare Gallery)” [125].

7. Christopher Z. Hobson. “What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” 136-52. ([A]s he grew older, ... he increased his attention to male and female homosexuality in texts and art” [139].

8. Andrew Lincoln. “Restoring the Nation to Christianity: Blake and the Aftermyth of Revolution.” 153-66. (In his later works, “Blake’s prophetic mission began to run parallel to that of the more orthodox British Christians” “to restore Britain to Christianity” [156, 153].)

9. Steve Clark. “Jerusalem as Imperial Prophecy.” 167-85. (In Jerusalem [1804-20], “the central attitude ... is of an abrasive brand of Protestant nationalism formed in opposition to France and Catholicism,” and “precise links with the preaching of Edward Irving,” and “[t]hus Jerusalem should be read ... as a text specifically of the 1820s” [171, 172, 181].)


11. Robert N. Essick. “Erin, Ireland, and the Emanation in Blake’s Jerusalem.” 201-13. (Irish history is the contemporary matrix that shaped not just Erin, but also Blake’s treatment of British/biblical analogies and the construction of ... the emanation” [209].

12. Joseph Viscomi. “Blake after Blake: A Nation Discovers Genius.” 214-50. (He focuses on “the pictorial record” of “pre-Gilchrist” Blake, particularly the “recently discovered [at Yale in summer 1989] album titled Blake: Proofs, Photos, Tracings, compiled by W. J. Linton” and the technique of kerography “that Linton had invented in 1861 ... the nature and aesthetic of his new reproductive process affected the kinds of work selected and excluded for reproduction, the result of which was to emphasize Blake the printmaker and poet rather than painter” chiefly because kerographs could not reproduce tone well [215].

The essay first appeared online on 8 March 2003 at <http://sites.unc.edu/viscomi/blakeafterblake.html> <Blake (2005)].


1. Steve Clark and Masashi Suzuki. “Introduction.” 1-13. (“Blake in the Orient ... adopts the central postulate that the text means what it will become” [2].)

Part I: The Orient in Blake:
The Global Eighteenth Century

2. David Worrall. “Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject.” 17-28. (“There’s refusal ... to join the mode of life offered to her by Clay, Lilly and Cloud is a specific refusal of Swedenborg’s doctrine of conjugal love” [18].)

The essay also appears silently in Blake, Nation and Empire, ed. Steve Clark and David Worrall (2006).

3. Kazuya Okada. “Typhon, the lower nature: Blake and Egypt as the Orient.” 29-37. (“Blake’s knowledge of Egyptian iconography among other Egyptian backgrounds can be inferred to fundamentally motivate him in the formulation of his own mythology” [30].

4. Keri Davies. “Rebekah Bliss: Collector of William Blake and Oriental Books.” 38-62. (A densely factual essay which suggests that Blake and Rebekah Bliss may have had “some personal acquaintanceship” which gave Blake access to her remarkable library [58].)

5. Mei-Ying Sung. “Blake and the Chinamen.” 63-76. (The flourishing trade in English pottery by firms like Spode and Wedgwood illustrated with transfer engravings meant that the demand for engravings by “chinamen” was increasing during Blake’s lifetime.)


7. Sibylle Erle. “Representing Race: The Meaning of Colour and Line in William Blake’s 1790s Bodies.” 87-103. (An exploration of “the belief systems—both religious and scientific—which contributed to the identities of some of Blake’s ‘raced’ and ‘animalized’ figures” [88].


10. Hikari Sato. “Blake, Hayley and India: On Designs to a Series of Ballads (1802).” 134-44. (“Blake acquired his knowledge of Indian scenery and culture under the guidance of Hayley who had a good collection of Oriental literature” [143].)


Part II: Blake in the Orient:
The Early-Twentieth-Century Japanese Reception

12. Ayako Wada. “Blake’s Oriental Heterodoxy: Yanagi’s Perception of Blake.” 161-71. (“Yanagi particularly marked Blake’s heterodoxy as ... ‘Oriental pantheism,’” especially “the kinship ... between Blake and the ancient scriptures of Brahmanism” [167].)


Part III: Blake in the Orient: Later Responses


All the essays save Sato's and perhaps Shaffer's were presented at the Blake in the Orient conference <Blake (2004).>


About the history of editing Blake and the William Blake Archive.


"These Blakes should have a room to themselves somewhere."


In Milton "Blake portrays a self-divided poet composing Paradise Lost."


In "Sooner murder an infant in its cradle than nurse unacted desires," "Blake may be referring ironically to Locke's "Children should ... go without their Longings even from their very Cradles."


Blake's "London" is considered on 253-55: "London for Blake is a science-fictional object" (255).


Notes for a slide lecture at the conference on Blake's Visual Languages organized by GEB for the Blake exhibition at the Art Gallery of Ontario (3 December 1982-15 February 1983) <BBS p. 298>.


A series of CBC radio talks in 1950; the one on Blake (170-76) was given on 30 June.


"The constant invocation of madness points to real qualities in Blake's work," particularly "a deep resistance to normalisation" (140).

"[A]n earlier version" called "Madness as 'Other'" was given at the conference Blake in the Orient (Kyoto, 2003) (x).


About the <New York Times> article (by Vogel).


In the 2005 edition, "Introduction" (vii-xxxix) (mostly about Alexander and Anne Gilchrist), "Appendix" of 10 letters from the Blake-Butts correspondence (394-419), "Further Reading"(421-22) of 18 books. The basic text is that of 1863, lacking vol. 2 and without illustration.

Review

Peter Parker, "Naked Portraits: The Lives of their times: How the art of biography evolved," Times Literary Supplement 5 May 2006: 3-4 (with 6 other biographies, 5 edited by Holmes).


The Blake sale at Sotheby's on 2 May had "very mixed results."


Reviews


"What Melinda has done ... is to really centre on what is the essence of not only Blake's writings and his meanings in his writings but also of the way he lived his life" (5). The publication serves also as the catalogue of the exhibition.

Reviews


Mary Cummings, "Blake's Hand Guides Artist's Paintbrush," *Southampton Press* 27 April 2006 ("She was 6 when she was given a copy of William Blake's 'Songs of Innocence' and [of] Experience,' which inspired her even then, and still does").


On the sale of Blake's watercolors for Blair's Grave at Sotheby's, 2 May 2006.


"I propose a method of reading that focuses on Blake's rhetorical style," stressing deixis and synonym.


She remarks on "the sensational consequences when ... Blake ... was ... let loose on books," but she concludes that "in the context of reading practices of the period, Blake is hardly eccentric at all: he talked back to his books and, like certain other readers, he took steps to disseminate his opinions in a form of manuscript publication" (157, 170).


It includes the history of the Archive from 1996 and a summary of its intentions and practices.


There is no such entry in BB #1219 for Blake to Whitman (1931-32).


A University of Wisconsin PhD, 2005.


8. “Joyce Cary: Getting It from the Horse’s Mouth.” 100-07, 166.


12. “Conclusion.” 156.


12. “Conclusion.” 156.


About Bible criticism and Blake.


About the fairy funeral and Blake’s liking for Felpham and Sussex.


Reviews


A careful and enlightening summary.


“[A] private group of benefactors, including the Societe des Amis du Louvre and a collector, Antoine Prat” paid $1,680,000 [sic] at Sotheby’s (for “Death of the Strong Wicked Man”).


Deals chiefly with the Songs (chapter 1), The Four Zoas (chapter 2), Milton (chapter 3), and Jerusalem (chapter 4).


Thompson’s Witness Against the Beast: William Blake and the Moral Law (1993) is “a marvellous book for extending understanding of the milieu of Blake’s Soho days, but … [i]t is a poor guide to Blake’s ‘mind and art’” (24).


Summer 2007

32 Blake/An Illustrated Quarterly
"Moore, Susan. "Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least $40m each in New York, where a dispersal of Blake watercolours leaves a sour taste." Apollo 163 (May 2006): 96-98.

“The saga of the [Blake] drawings' journey ... is a tale of cupidity and duplicity too depressing to relate.”


Blake is on 245-57.


See also under Fuseli in Division II: Blake's Circle.


Part 1: The Early Illuminated Books


Part 2: Songs of Innocence and of Experience


Part 3: The Last Prophetic Books


Blake and Dante

From 1962 he was intoxicated by Blake, whose poems “have an incantatory power unlike anything else in English”; “The fact is, I love him.” This is a credo in prose.


A tendentious argument that “by recovering the previously lost Swedenborgian-Moravian[Masonic]-Jewish[Kabbalistic]-Yogic[sexual] history, we can shed new light on William Blake’…” (60).


He “looks rather at individual moments throughout the marginalia to consider how Blake treats the page as a representational and material site where authority, Newtonian narrative, and traditional reading strategies might be disrupted” (113-14). Only 110-74 are about “Marginalia.”


§Stanley, Lana. William Blake: A Bibliography. ([San Jose, California:] San Jose State College Library, [c. 1969]).

"De Dante (1265-1321) à Blake (1757-1827)" (7-21) and "De Blake à Baudelaire" (23-30).


"I will trace in detail their [Essick and Viscomi vs. Phillips'] controversy" (33-34).


Review

Nadine Dalton Speidel, Library Journal 129 (1 April 2004): 92 ("[F]or Blake experts, painters, and conservationists this will be just enough" technical detail about Blake) <Blake (2006)>


Song of Los pls. 1 and 8 are printed from recto and verso of one sheet of copper, as are pls. 2 and 5, while pls. 3-4 (with the text of "Africa") and pls. 6-7 (with the text of "Asia") were etched side by side on two sheets of copper and printed by masking one half at a time. The reproductions of the combined pls. 3-4 and pls. 6-7 are brilliantly persuasive. The 36 reproductions include all of Song of Los (B and E).


A history of the designs, announcement of their sale at Sotheby’s (New York) on 2 May 2006, and, fairly incidentally, assertion that two "Art Experts [Martin Butlin and Sir Nicholas Serota, director of the Tate] Upset over Auction That May Break Up Rare Set by Blake" (as the heading on B7 has it); Butlin says "that selling them individually at auction was [i.e., would be] absolutely philistine."


Nicholas Serota of the Tate: "It is heartbreaking that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up."


Apparently about iconoclasm in Caspar David Friedrich and William Blake.


Reviews


Eugenie R. Freed, Blake 40.2 (fall 2006): 75-79 (The novel will "charm and beguile any reader ... a bravura performance" [75]).


"Life for Life! Life for Life!" in Blake's Ghost of Abel (1822) also appears in act 4 of Byron's The Two Foscari, which was bound and issued with Byron's Cain and Sardanapalus (1821).


The dog in Blake's portrait of Cowper is probably not his pet Beau but "an English setter scenting and pointing to game" (in this case at Cowper, the hunted deer), from Cowper's poem "An Epitaph," and "When the night had veild the pole" in "A Poison Tree" from Experience may be from "Night veild the pole" in Cowper's "On the Death of Mrs Throckmorton's Bullfinch" (1789).


About Blake's "philo-semitic" ideas in "To the Jews" in Jerusalem.


It consists of:

Part One: Textual Approaches

Part Two: Cultural Approaches


Summaries of scholarship and criticism simplified for a wide readership, though Hilton is quite original and stimulating.
Review

Also passim (e.g., "Blake and Wordsworth," 110-13 in chapter 4: "Wordsworth's Crazed Bedouin: The Prelude and the Fate of Madness"). Jung is stressed throughout.

It might more appropriately be entitled "Woodman's Frye."


Reviews


Division II: Blake's Circle

To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 2006; lavishly illustrated.

**BOWYER, Robert (1758-1834)** Print impresario


**BOYDELL, John (1719-1804)** Print impresario and employer of Blake

1996 25 April-6 June; 1997 12 January-9 March


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

A sickness club record book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: "Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.," probably Blake's friend George Cumberland of Bristol. The club is not otherwise identified.

**FLAXMAN, John (1755-1826)** Sculptor, lifelong friend of Blake

§Bassett, Mark T. _John Flaxman Designs at Roseville Pottery._ (Cleveland: Cleveland Public Library, 2001); no ISBN.


A drawing instruction book.

**FUSELI, John Henry (1741-1825)** Artist, friend of Blake

2005 14 October-2006 8 January


To accompany an exhibition 14 October 2005-8 January 2006 at the Kunsthaus, Zurich.


"[M]y case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading and viewing" (5).

This is a "metamorphosis" of her dissertation (see below).


Myrone, Martin. "Henry Fuseli and Thomas Banks" and “Gothic Romance and Quixotic Heroism: Fuseli in the 1780s," _Blake/An Illustrated Quarterly_ Summer 2007
Chapters 7 (163-90, 343-48) and 9 (227-51, 353-58) of his Bodybuilding: Reforming Masculinities in British Art 1750-1810 (New Haven: Yale University Press, 2006).


MACKLIN, Thomas (1752/53-1800)
Print impresario and employer of Blake


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

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

Review

C. S. Matheson, Blake 40.1 (summer 2006): 42-43 ("[T]his exhibition and the catalogue are great achievements").


It consists of:


Review of (2005)


ROBINSON, Henry Crabb (1775-1867)
Lawyer, journalist, diarist, friend of Blake


TATHAM, Frederick (1805-78)
Sculptor, disciple of Blake


Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.


P. 4

In the earliest congregation list of the Fetter Lane Society, 1 March 1743, appears “Blake & She [i.e., Mrs. Blake]. Butchers in Pear Street near Mount Hill Goswell Street.” In Horwood’s great map of London (1799), Peartree Street runs east of Goswell Street to Brick Lane (apparently now Central Street) at the eastern edge of the City, a little west of Bunhill Fields. These Blakes are not known to be related to the poet.

P. 5

In a list dated “March 12th 1749” [old style; 1750 new style] of “M[arried] W[omen]” to be visited is no. 12. Armitage.”

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the Moravian congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian congregation in Fetter Lane of 30 July 1750:

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted wth them

Armitage—she [i.e., Mrs. Armitage]

John Clark—she ...”

According to a note of 26 November 1750, “The new members were B’ & Sis’ Hermitage, B’ Camden, ... [and 7 others].”


2. Moravian Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.

3. Moravian Archives C/36/14/2, in Davies 1305.

4. Moravian Archives C/36/7/4: Congregation Diary vol. 4: 1453-54, in Davies 1305. The cockney addition of the “h” before words beginning with a vowel is visible also in the voting record of Thomas Hermitage, hosier (1749) and the marriage record of Catherine Harmitage (1752).
vian Archives records that "B' Hermitage wants a person to assist him in his shop if the B' Could recommend any One he would be glad[,] B' Lehman is to speak with B' Page al' it."

P. 62

After the prospectus of January 1792 about Bowyer's edition of Hume's *History of England* "in conjunction with Mr. Fittler," add:

Notices (paid advertisements) in the same terms appeared in the *Oracle* for 13 and 14 January 1792 specifying paintings by "the most celebrated [English] Artists" (18 of them, including Fuseli, Stothard, and West) and "Historic Prints" by 19 named engravers, including "W. Byrne T. Bromley W. Blake ... W. Sharp." These painters and engravers "are actually engaged." The *Oracle* for 6 February 1792 with the same information adds that the text will be "unmangled and unmutilated by notes."

P. 63

According to Fuseli's letter of 29 May 1792, the paintings for "the Second Number [of prints for his Milton Gallery] Adam & Eve observed by Satan; and Satan taking his flight upwards from chaos which is ... [13' high by 10' wide] intended for Blake, are much advanced."

The first three Numbers were noticed in the *Oracle* for 13 January 1792: "PICTURE II—SATAN journeying ... directs his winged speed ... upward like a pyramid of Fire.' BLAKE is to grave this fine Picture."

P. 134

Add footnote to the animal painter "by the name of Spilsbury."3

P. 144

Add footnote to "portrait of the beloved Bard by Abbot."7

P. 248

Following the list of plates for Blair's *Grave* in the *Manchester Gazette* (7 November 1807), for "and 'The Reunion of the Soul & the Body' is omitted, though Cromek listed it in his second prospectus of November 1805," read:

The last plate, "The Reunion of the Soul & the Body," is omitted, almost certainly by accident, for Cromek listed it in his first prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

8. "To learn the Language of Art Copy for Ever, is My Rule" is quoted from Blake's marginalia (1802?) to Sir Joshua Reynolds, *Works* (1798), third contents leaf, but the other phrases attributed to Blake are not in his surviving writings.

9. The letter, now in the Yale Center for British Art, is in an extra-illustrated copy of J. T. Smith's Nollekens and His Times (1829), in Bonham's auction (London) of 28 March 2006, lot 105 (estimate £300-5600; sold for £3,120), in whose catalogue the Twopenny letter is quoted, according to Essick, "Marketplace, 2006," *Blake* 40.4 (spring 2007): 135. Perhaps this was the copy of J. T. Smith's book which, as he told Linnell (see BR[2] 490), had been "taken to pieces for illustration." No other connection of Twopenny with the Blakes has been traced.


12. P. M. C. 80. My information comes from a fragment of the periodical (with a running head "Scrap Book") in the John Johnson Collection (under Stothard) in the Bodleian Library. The *Dictionary of National Biography* records no chronologically appropriate person with the initials P. M. C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.

13. Manuscipnt in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Paul Douglass. In his *Lady Caroline Lamb: A Biography*...
Herts" to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin. He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to “invite [Ugo] Foscolo & Mr. Washington Irving whom Mr. and Mrs. Blake are very desirous of knowing on account of his former Work ... if you come any Saturday I will ask Mr. & Mrs. Blake to meet you.”

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The 249th birthday of William Blake, the Blake Society had the honor of welcoming legendary rock artist and performer Patti Smith. With Philip Pullman, current president of the Blake Society, having presented the annual lecture in 2005—the first of its kind—this series of lectures could not have had a better start. Like the first one, this year's lecture came to be a great occasion. Patti Smith's performance was one of those rare events that will long remain in the memories of those fortunate enough to get a ticket to the sold-out show.

Smith rose to fame, quite fittingly, at the time of the explosion of the New York punk scene in the mid-seventies, and her music and poetry have withstood the test of time. When she first came to share the stage at CBGB and Max's Kansas City with the likes of Television, Talking Heads, Blondie, and the Ramones, she had already released her much acclaimed Horses album (1975). With hindsight one can see a different level of musical maturity than, say, the Sex Pistols, the Damned, or even the Clash; this early sign of promise comes as no surprise since Smith's artistic output shows an impressive breadth of expression. Her records range from the raw and naked Radio Ethiopia via the more polished Wave and Easter albums to the emphatic comeback of the last 10 years, launched with the elegiac Gone Again and continuing with an unprecedented series of CD releases. Smith has recorded 10 albums, including the release in early 2007 of Twelve, a cover album with some of her favorite songs. She has also published several volumes of poetry and other books.

It is with New York that we naturally associate Smith, and the characteristic atmosphere and attitude of the city have become something of her middle name. Apart from the celebrities of the punk movement, she has connections to beat writers like Allen Ginsberg and William S. Burroughs, with John Cale and of course Robert Mapplethorpe, as well as music icons such as Bob Dylan and Bruce Springsteen. She has also collaborated in various forms with several of these; for instance, her biggest commercial success came with "Because the Night," composed together with Springsteen.

Smith has made no secret of her admiration for Blake, and it was obvious during her performance that she has taken the anecdotes of Blake's life to heart. She made numerous references to these throughout; perhaps the most memorable was when she told the audience of the parallel between her own first meeting with her then husband-to-be, Fred "Sonic" Smith, in a Detroit doorway and the more famous (to Blakeans at least) first meeting of William and Catherine at the Boucher's house in Battersea ("Do you pity me?" etc.). The artistic influence of Blake can be seen in many of her songs and poems. One good example is "My Blakean Year" from her CD Trampin'. (The draft of this song was part of an exhibition, William Blake: Under the Influence, at the British Library, 11 January–21 March 2007, among other manuscripts by contemporary artists influenced by Blake.) In summer 2005 Smith was honored with the appointment as curator of the South Bank Meltdown festival in London. Having the opportunity to select artists of her own liking, she opted for several with an interest in Blake, such as Billy Bragg, and devoted one night each to performances centered on Songs of Innocence and Songs of Experience.

There is little doubt that the location of the Blake Society's annual lectures greatly contributes to creating a special atmosphere, and thus to the success of the two lectures held so far. The Church of St. James, designed by Christopher Wren, is a wonderful and rare place to us Blakeans, and Patti Smith hit the right chord at once by acknowledging this fact in her first of many openhearted and spontaneous addresses to the audience during the show, telling us of the image in her mind of Blake's parents carrying little William to the font to be baptized. The memorial plaque of Blake's christening on 11 December 1757 has recently been rediscovered and placed next to the font where it belongs. Smith continued in this way, conjuring a magic spirit through which the audience could almost feel Blake's presence. The performance was also quite spontaneous and partly improvised, something which added to the benevolence and goodwill radiated by the artist. Only hours earlier Smith had picked up her friend Aaron Budnik at one of the secondhand bookshops around Charing Cross Road to support her on the acoustic guitar. Then, as she lost her way during the first song, she also confessed herself to be quite nervous and a bit intimidated by the collective Blake knowledge of the present congregation. Completely forgetting the words, she had to start again. On another song she played the wrong chords, informing the audience that, much to the delight of her longstanding and renowned fellow musicians in the Patti Smith Group, she could play only in A minor. Smith's good sense of humor throughout and generous down-to-earth attitude created a warm atmosphere in the crowded church. The audience was presented with a well-balanced mixture of songs and poems, both by Blake and from her own production. She started somewhat safely by reciting "The Lamb," perhaps what could be expected, knowing that a recording exists as part of the live version of "Boy Cried Wolf."

Reviewed by Magnus Ankarsjö

Maybe one day we'll be strong enough
To build it back again
Build the peaceable kingdom
Build it back again

Patti Smith, "Peaceable Kingdom"
Next came the first musical number and after that she had the courage convincingly to sing "The Tyger." From then on we lucky ones in the audience knew that we were in for a special treat. Among other much appreciated numbers, she read one of her best-known early poems, "Babelogue," showed that her political commitment is still there in a new song, "Qana," about the situation in the Middle East, played "Wing," the beautiful "Distant Fingers" from her second album, Radio Ethiopia, and, of course, "My Blakean Year." To us Blake people "My Blakean Year" is quite understandably the big hit, but the most emphatic and intense moment came when Smith came walking down the aisle and let the floor do the chorus of "People Have the Power." And power, both of voice and charisma, is definitely what this exceptional woman has.

When the last song was over there was wild applause and Patti Smith came in for one extra number, the tender "Paths That Cross," composed by her late husband, after which there was a long standing ovation. Copies of her new collection of poems, appropriately entitled Auguries of Innocence (published in 2006 in Britain by Virago Press, the year before in the US by HarperCollins), were sold out afterwards as Smith stayed on, generously signing them for over an hour.

It has been a great privilege to take part in these two enchanting and successful evenings with Philip Pullman and Patti Smith, and we must now hope that the annual Blake lecture becomes a permanent event. After Smith's remarkable performance, however, there is one slight dilemma facing Tim Heath, Keri Davies and the other commendable organizers: whom are they going to bring in next time (the 250th anniversary of Blake's birth at that!) to repeat this wonderful success? Bob Dylan or the Beatles?

MINUTE PARTICULARS

Blake in the Times Digital Archive

BY KERI DAVIES

According to G. E. Bentley, Jr., relying, one presumes, on the printed volumes of Palmer's Index to the Times, "no account of Blake in The Times [London] is known before 1901." However, since late 2003, the online Times Digital Archive, 1785-1985 has not only incorporated every page of every issue of the Times newspaper from 1785 to 1985, but has made available the means to search its full text. The Times Digital Archive uses character recognition software to read a sequence of digitized images of the actual pages of the newspaper (including graphics and pictures).

For the first time, users of the Times Digital Archive are able to search not just for home and international news, but can scan City pages, court pages, law reports, letters to the editor, book and theatre reviews, display and classified advertising, obituaries, and much material ignored by Palmer's Index. (There is one small caveat. As users of similar online sources such as EEBO and ECCO will be aware, the search software does generate a small percentage of misreadings and failed readings.)

The Times Digital Archive makes newly possible an extensive search for references to William Blake (and his friends and acquaintances), whether these references appear in news items, advertisements, book reviews, or in any other apparently irrelevant pages of the newspaper. I leave it to others to explore all 56,317 references to "blake" in the full Archive, but by restricting one's search by date (for example, to the years before the publication of Gilchrist's Life of William Blake in 1863), and by utilizing Boolean combinations of keywords such as "blake AND engraver," it becomes possible to reduce the number of references to be checked to manageable proportions.

It was, in fact, use of the search string "blake the engraver" that led me to a Times article that showed early knowledge of Blake's spiritualist drawings—the Visionary Heads—and that, remarkably for the time, rejected the view that these were evidence of Blake's madness. The Times for 3 January 1829, I found, included a lengthy review, spread over two columns, of Lodge's Portraits and Memoirs, of no obvious connection to Blake, but incorporating a Blake reference that a twenty-first-century researcher could only have located with the aid of the Times Digital Archive. Edmund Lodge (1756-1839), Clarenceux King of Arms, began issuing his Portraits of Illustrious Personages of Great Britain in 1814. It was completed in 1834 in 40 folio parts. The parts already completed were reissued in 12 volumes, quarto, in 1823. The Times reviewer, however, is concerned with the "Cabinet edition," published by William Smith in 6 volumes, octavo, in 1828. The review opens conventionally enough:


3. EEBO: Early English Books Online <http://eebo.chadwyck.com>;

4. G. E. Bentley, Jr., The Stranger from Paradise: A Biography of William Blake (New Haven: Yale University Press, 2001): "After 1820, most accounts of Blake refer to his Visionary Heads either as evidence of his madness or as something to be explained away" (379).

5. Times 3 January 1829 (issue 13793): 4, col. A.

This magnificent work, which has hitherto been confined, owing to its size and costliness, to the libraries of persons of opulence, has just made its appearance in a form and at a price which place it within the reach of the most moderate means.

The reviewer goes on to commend the value of biography:

We are desirous of knowing the particulars of the domestic lives, the personal habits, and daily customs of men whose names are as familiar in our mouths as household words, and of whom, although they had become dust before we drew breath, we have as distinct and individual a notion as if we had personally talked with them. Biographical history satisfies this natural craving; separates the man from the events which he controlled or was controlled by, and holds his character up to an exclusive consideration. The lesson which his life teaches is then felt in its full force; it comes home to the business and bosoms of men, because every human being perceives that the same impulses that have governed the actions of the object of his contemplation, throb in his own heart, and influence his own conduct; and he learns, by a practical example, whether their issues are of good or of evil.

He adds:

Closely associated with the desire of knowing the exclusive history of such personages, is the wish to be acquainted with their external appearance, and the fashion of the human form they wore. Nothing is more natural than to covet the power of calling them up "In their shapes and state majestical, "That we may wonder at their excellence," and verify or correct the images which fancy has formed by the true copy which the art that confers immortality has preserved of them.

The quotation is from Christopher Marlowe, Doctor Faustus, act 4, scene 2, in which Faustus and Mephistophilis conjure up the shade of Alexander the Great for the German emperor. We then get the following comment on Blake:

The late Mr. Blake, the engraver, whose genius was subject to a kind of morbid excitement, was so possessed with this notion, that he had contracted a belief that he could, almost at will, bring before his actual physical eyesight the forms of the great men of this and other countries, whose existence he could only know by means of history. Under this delusion, which, however, was of no kin to madness, and could not have happened to any but a person of exalted imagination, he had frequent interviews with his distinguished buried acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.

This review appeared during the editorship of Thomas Barnes (1785-1841), whose view was that anonymous journalism, subordinating the personality of the journalist, "was the only kind that would be read seriously." The anonymous re-

Sarah Jones tells me that the search string "john keats" retrieves an 1848 Times reference to Monckton Milnes's biography of Keats. I would suggest that this further bears out my argument; the Blake reference is both early (within a few months of his death) and is in a casual, almost irrelevant context. Knowledge of "Blake the engraver" is part of the common currency of the well-educated Times reader.

"VISIONS OF BLAKE, THE ARTIST": An Early Reference to William Blake in the Times

BY ANGUS WHITEHEAD

John Clark Strange, the nineteenth-century collector and prospective biographer of William Blake, recorded in his manuscript journal that on 6 April 1859, following a conversation with Samuel Palmer's brother William at the British Museum, he "pursued inquiries abt Blake in various books in the Library and made extracts therefrom viz. Stothard's Life—Songs of Innocence & Experience by Blake—B's illustrations to Dante—Hayleys Life—Times Newspaper." In an annota-


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tion to this journal entry G. E. Bentley, Jr., observes that "no account of Blake in The Times is known before 1901." In fact an account of William Blake had appeared in this newspaper 70 years earlier. On Wednesday 27 January 1830 the Times printed an extract from Allan Cunningham's "Life of Blake," recently published in the second volume of Cunningham's Lives of the Most Eminent British Painters, Sculptors, and Architects (1830). In this extract, which the Times titled "Visions of Blake, the Artist," Cunningham describes Blake's drawing of the Visionary Heads of William Wallace and Edward I:

**Visions of Blake, the Artist.**—He was requested to draw the likeness of Sir William Wallace—the eye of Blake sparkled, for he admired heroes. "William Wallace!" he exclaimed, "I see him now—there, there, how noble he looks—reach me my things!" Having drawn for some time, with the same care of hand and steadiness of eye as if a living sitter had been before him, Blake stopped suddenly, and said, "I cannot finish him—Edward the First has stepped in between him and me."

The article ends: "Family Library: Lives of the Artists." Perhaps the Times' excerpt from Cunningham's biography was the account of William Blake that Strange encountered "and made extracts therefrom" at the British Museum in April 1859.

Bentley observes that Cunningham's Lives "had an extraordinarily powerful effect in bringing the poet-artist's name before the public" and "provoked a spate of comment upon Blake ...." Blake Records cites six reviews published during February and early March 1830 which featured discussion of Blake and excerpts from Cunningham's life of Blake. The extract from Cunningham's Lives published in the Times in January 1830, ten days before the Athenæum and the London Literary Gazette reviews of the same work, must have introduced the name of "Blake, the artist" to an even wider audience.

The article may also have assisted Blake's widow, Catherine Blake. The first edition of Cunningham's "Life of Blake" concludes:

> The affection and fortitude of this woman [Catherine Blake] entitle her to much respect. She shared her husband's lot without a murmur, set her heart solely upon his fame, and soothed him in those hours of misgiving and despondency which are not unknown to the strongest intellects. She still lives to lament the loss of Blake—and feel it."

By January 1830, Catherine lived independently in lodgings (according to George Cumberland, "at a Bakers") at either 17 Upper Charlton Street, 17 Charlton Street, or 17 Upper Charlotte Street, Fitzroy Square. Catherine's move from Frederick Tatham's residence to this address approximately nine months earlier may have been facilitated by a small legacy from her brother-in-law and former landlord at 3 Fountain Court, Henry Banes. G. E. Bentley, Jr., suggests that Catherine Blake's sale of Blake's large watercolor drawing of "The Characters of Spenser's Faerie Queene" to his former patron George O'Brien Wyndham, third Earl Egremont, in late July 1829 "is likely to have kept Catherine out of want for the rest of her life." However, on 25 February 1830 the collector Haviland Burke showed John Linnell a letter from Rev. Dr. John Jebb, Bishop of Limerick "enquiring | how he c. best serve M." Blake." Linnell advised Burke "to recommend to the B—[shop] | to purchase the works of M B— | from M" B. Catherine's sale of her stock of her late husband's works therefore continued after July 1829, ensuring that she could continue to live independently. The Times' excerpt from Cunningham's "Life of Blake" of January 1830 must have served to advertise extensively Lives of the Most Eminent British Painters, Sculptors, and Architects and make known to a wider audience the life and work of William Blake. It may also have been indirectly responsible for drawing wider attention to the plight of Blake's widow and therefore for an increased number of inquiries from potential buyers regarding Catherine Blake's remaining stock of her husband's paintings, drawings and engravings.

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2. BR(2) 717ff.
3. Times Wednesday 27 January 1830, page 3, column E. This reference was discovered with the assistance of Palmier's Full Text Online <http://historyonline.chadwyck.co.uk/info/pfto.htm>, which contains a reference to "Blake, the Artist, His Visionary Portraits" 277 1830 (page 3 col. e) [full date/reference not supplied]. The article was traced to the 27 January 1830 edition of the Times using a microfilm of the newspaper for that year. The passage is exactly the same as that printed in the first edition of Cunningham's The Lives of the Most Eminent British Painters, Sculptors, and Architects, 6 vols. (London: John Murray, 1829-33) 2: 140-79, except for three minor details: the Times prints "stopped" instead of Cunningham's "stopt", "stepped" instead of "stept", and places a comma and dash after "The answer was" instead of a colon. Cunningham's life of Blake (2nd ed.) is reprinted in BR(2) 628-60.

4. The excerpt in the Times continues: "That's lucky," said his friend, "for I want the portrait of Edward too." Blake took another sheet of paper, and sketched the features of Plantagenet upon which his majesty politely vanished, and the artist finished the head of Wallace. "And pray, Sir," said a gentleman who heard Blake's friend tell his story—"was Sir William Wallace an heroic-looking man? And what sort of personage was Edward?" The answer was,—"There they are, Sir, both framed and hanging on the wall behind you, judge for yourself."

5. BR(2) 504.
6. BR(2) 503.

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