Merrily Merrily We Welcome in the Checklist for 2008
Article

William Blake and His Circle: A Checklist of Publications and Discoveries in 2008
By G. E. Bentley, Jr., with the Assistance of Hikari Sato for Japanese Publications

ADVISORY BOARD

G. E. Bentley, Jr., University of Toronto, retired
Martin Butlin, London
Detlef W. Dörrecker, University of Trier
Robert N. Essick, University of California, Riverside
Angela Esterhammer, University of Zürich

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

G. E. BENTLEY, JR., is working on Blake's patrons and on the cumulation of "William Blake and His Circle," 1992-.

INFORMATION

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

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

COPYRIGHT 2009 Copyright Morris Eaves and Morton D. Paley

Cover: The second plate of "Spring" (Songs of Innocence pl. 23), color printed (like pl. 22, now at Yale), lightly water colored by Blake, with features and shadows picked out in black ink, cut down to the design at the bottom (removing the text) so that the outline is irregular, following the contours of the embracing vine. Only one other color-printed leaf from Songs of Innocence is known, pl. 5 ("The Shepherd"), once sold with this copy of "Spring" and now in the Yale Center for British Art <BBS p. 130>.

The coloring of this copy of "Spring" is carefully adapted to the shape of the vignette, and I think it likely that the leaf was cut down by Blake himself, perhaps rescuing the design from some defect at the top of the leaf or in the accompanying print for "Spring" (pl. 22)—or simply as an experiment.

Pl. 23 was acquired in October 2008 by the library of Victoria University in the University of Toronto.
ARTICLE

William Blake and His Circle: A Checklist of Publications and Discoveries in 2008

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKARI SATO

FOR JAPANESE PUBLICATIONS

Blake Publications and Discoveries in 2008

The most prolific sources of new information for this checklist are the splendid unpublished catalogue of Robert N. Essick's collection, "William Blake and His Circle and Followers" (under 2008 in Part IV), and the online London Times Digital Archive for 1785 to 1985 and New York Times, which have each provided many scores of entries.

The Essick collection is a vast and extraordinary resource, full of unexpected treasures. Some trifling parts are clippings with cryptic manuscript notes as to the host journal and date. Many of the uncertainties concerning periodical and date recorded below derive from such clippings. Essick's generosity is as remarkable as his collection; with apparently endless patience he has answered my questions about minutiae in the collection and sent me reproductions of the most important items. Once more, I am deeply in his debt.

The Times Digital Archive is a marvellous resource. It is only through the Times that I know of Blake's Hotel, Jernyn Street (1 May 1804), the launch of the 74-gun Blake (18 Aug. 1808, with reports of her thereafter), and of other egregious William Blakes, such as "a conjuror's artist" accused of theft (25 Nov. 1848). Most of the accounts are, of course, trifling, but many are curious and a few are amusing. I ignore display advertisements such as that for Songs of Innocence and of Experience (Pickering), 17 Nov. 1866. Notice the depressing frequency with which prices form the basis of the headline.

The New York Times index online has also provided many new entries as far back as 1881. However, I am uneasy about trusting the accuracy of these records, for in at least one instance the information varies from the paper version. For instance, Anon., "Blake Book Fetches a Record $140,000," 14 June 1979 <BBS p. 340> is reported as "Blade Book."

Reviews

The resources above include a plethora of reviews published before I began to report reviews in "William Blake and His Circle" for 1992-93 (Blake [1994]). The numbers are daunting. Blake Books and Blake Books Supplement reported 772 reviews, chiefly of exhibitions and of books published before 1863 referring to Blake. "William Blake and His Circle," covering chiefly works published 1992-2007, has added 1,288 more. Miscellaneous sources, such as those above, add almost as many more previously unrecorded reviews—1,951.

To give some notion of the magnitude of this list, notice that the total number of newly recorded reviews prior to 1993 is about the same as the total number of books and essays for the six years 2002-07 reported in these checklists. This is an embarrassment of riches, some might even say a surfeit of reviews. Certainly it is too rich for the printed version of Blake.

I have therefore cumulated all the reviews I can find of books published before 1993 with Blake in the title (plus books before 1863 which do not name Blake in the title and exhibitions or sale catalogues which may not name Blake in the title). If "William Blake and His Circle" were to be published online, I would integrate this list with it.

The reviews identify 44 exhibitions for which no catalogue is known and for which these reviews are the only or at least the most readily available evidence. I have included these uncatalogued exhibitions and the evidence for them in the present checklist.

Blake Books, Blake Books Supplement, and "William Blake and His Circle" to date record 3,530 books with Blake in the title and exhibitions. As most of these are likely to have been reviewed somewhere—a few Blake exhibitions have generated over 100 reviews each—it is certain that even the 4,000 reviews found are far fewer than were published. And to tell the truth, precious few add very substantially to the wisdom of the race or the understanding of William Blake. A distressing number are little more than publishers' puffs, especially those in newspapers.

Blake's Writings

The full history of the Small Book of Designs (B) has been clearly established, at least so far as current information permits, in the major article by Martin Butlin and Robin Hamlyn in Blake, with crucial evidence from stabholes and inscriptions by Blake and Tatham.

The intricate travels of Songs pl. 23—the second plate of "Spring," color printed and irregularly cut down to the design—have at last ended in the library of Victoria University in the University of Toronto. It would be agreeable if we knew with equal confidence why it was color printed and by whom, and when and why it was cut down.

Editions of Blake were published in, inter alia, Buenos Aires, Japan, Paris, Loppenhauen (Germany), and Moscow. The most important of the new editions is Essick's adjusted reproduction of the Huntington's copy (E) of Songs of Innocence and of Experience. The adjustments include the replacement of one plate and the addition of two others, the printing of plates back-to-back rather than on one side only, and the use of
glossy modern paper. The color fidelity of the images is excellent, and Essick's commentary and transcription are masterly.

**Blake's Art**

Two of Blake's watercolors for Blair's *Grave* have found new homes with Essick and an anonymous buyer, and only three Blair watercolors still languish in the London vaults of Marburg Ltd. of Tortola in the British Virgin Islands.

**Commercial Engravings**

Among books with Blake's commercial engravings is a newly recorded proof for Chaucer, *Poetical Works* (1782 [i.e., 1783]). Even more remarkable is the survival in the Huntington of the woodblock for one of Blake's designs cut down and copied by another hand.

The drawings for Flaxman's *Hesiod* seem to be coming out of the closet. It is not yet plain whether they were made before or after Blake made his engravings.

The prints from *Biographical Sketches of Eminent British Characters* ([1813]), dubiously attributed to Blake and recorded somewhat approximately in *Blake* (2008), are here more reliably described.

**Catalogues and Bibliographies of Blake**

A large number of exhibitions without catalogues are recorded here, and certainly many more remain to be identified.

"In mid-October [2008] Windle acquired for stock the Blake reference library assembled by Roger and Kay Easson that at one time belonged to the American Blake Foundation."¹

The Essick collection is one of the most remarkable anywhere in the world, public or private, of works associated with Blake—illuminated books, watercolors, temperas, color prints, manuscripts, prints separately issued and in commercial books, and similar works for Blake's friends and followers, plus publications about all of these. Hitherto the collection has been publicly visible chiefly in the records of exciting additions to it in Essick's annual essays on "Blake in the Marketplace" in *Blake*. Now it is comprehensively visible in the massive and wonderfully informative "William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector" (2008). Unfortunately this is visible only through the courtesy of the author and collector, but he is extraordinarily generous. I have seen a copy, on which many of the entries in this checklist are based, but of course it was already out of date when I received it in May 2008. Essick begins every day by looking at offerings on the internet, and he probably buys something by or connected with Blake almost daily. I know no more devoted or highly focused collector. Most of the new acquisitions are ephemeral—


2. It is "une analyse de l'oeuvre du poète" (19).

3. For instance, Blake (rather than A. S. Mathew) is taken to be the author of the anonymous preface to *Poetical Sketches* (48). Joseph Seagrave is said to have put up a bond of £100 (rather than £50) for Blake's trial (183), and the trial is said to have been on 10 July 1804 (184), rather than 11 Jan. 1804.
The second, retitled version is a good deal shorter than the original. One of the healthy purgations seems to have been the passage pointed out in *Blake* 40.4 (spring 2007): 150-51 in which the conclusions in the text seemed to be quite unrelated to the evidence offered for them.

*Blake/An Illustrated Quarterly* published major essays by Butlin and Hamlyn and by Angus Whitehead, as well as the usual workhorses of Essick's "Blake in the Marketplace" and Bentley's "William Blake and His Circle."

Among the more rewarding essays were those by Whitehead on Blake's acquaintances the Chetwynd family and on his use of gold, perhaps derived in part from a newly identified neighbor in Fountain Court. Wayne C. Ripley reported a previously unknown attack upon Blake in 1807, and Alexander Gourlay published a fascinating and learned essay on Stothard's allusive painting of *The Sable Venus* illustrating a repellently racist poem and their connection with *Visions of the Daughters of Albion*.

There are doctoral dissertations newly recorded here from Drew, Kansas, London, Middle Tennessee State, Nanzan, Oxford, Tohoku, and Tokyo Metropolitan.


<table>
<thead>
<tr>
<th>Record</th>
<th>Books,(^4)</th>
<th>Essays</th>
<th>Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>BB</em></td>
<td>1,406</td>
<td>573</td>
<td>254</td>
</tr>
<tr>
<td><em>BBS</em></td>
<td>1,010</td>
<td>354</td>
<td>123</td>
</tr>
<tr>
<td>Misc.(^6)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1992-93</td>
<td>54</td>
<td>21</td>
<td>15</td>
</tr>
<tr>
<td>1994</td>
<td>50</td>
<td>16</td>
<td>5</td>
</tr>
<tr>
<td>1995</td>
<td>56</td>
<td>22</td>
<td>12</td>
</tr>
<tr>
<td>1996</td>
<td>37</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>1997</td>
<td>75</td>
<td>29</td>
<td>11</td>
</tr>
<tr>
<td>1998</td>
<td>69</td>
<td>32</td>
<td>6</td>
</tr>
<tr>
<td>1999</td>
<td>46</td>
<td>21</td>
<td>3</td>
</tr>
<tr>
<td>2000</td>
<td>73</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>2001</td>
<td>57</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>2002</td>
<td>52</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>2003</td>
<td>50</td>
<td>17</td>
<td>8</td>
</tr>
<tr>
<td>2004</td>
<td>31</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>2005</td>
<td>43</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>2006</td>
<td>110</td>
<td>48</td>
<td>11</td>
</tr>
<tr>
<td>2007</td>
<td>118</td>
<td>70</td>
<td>17</td>
</tr>
<tr>
<td>2008</td>
<td>193</td>
<td>68</td>
<td>54</td>
</tr>
<tr>
<td>Totals</td>
<td>3,530</td>
<td>1,364</td>
<td>572</td>
</tr>
</tbody>
</table>

4. The books include reprints.
5. One hundred reviews in *BB* were published before 1863.
6. The miscellaneous sources include the Essick collection, the online versions of the *Times* [London] and the *New York Times*, reviews in

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2008) and those for previous years which are not recorded in *Blake Books*, *Blake Books Supplement*, and "William Blake and His Circle." Installments of "William Blake and His Circle" are continuations of *Blake Books* and *Blake Books Supplement*, with similar principles and conventions.

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

Appendix: Books Improbably Alleged to Have Blake Engravings

#### Part IV: Catalogues and Bibliographies

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

Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827

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

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

---

*Philological Quarterly* (1925-69), and reviews in *Blake* before 1992, when I began reporting reviews in this checklist.

Division II: Blake’s Circle

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

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. Note that Blake Books and Blake Books Supplement do not include reviews.

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, conferences, festivals and lecture series, furniture with inscriptions, lectures on audiocassettes, lipstick, microforms, mosaic pavements, movies, music, per­formances, pillows, playing cards, podcasts, poems, portraits of Blake, postage stamps, postcards, posters, published scores, recorded readings and singings, rubber stamps, stained-glass windows, stickers, sweatshirts, T-shirts, tattoos, tiles, video recordings, and e-mail related to Blake.

The reliability of electronic publications is remarkably vari­ous. Some, such as Romanticism and Victorianism 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 for Amazon.com. Wikipedia has over 10,000,000 articles in perhaps 260 languages with a motto “the free encyclopedia that anyone can edit.” I have not searched for electronic publications, and I report here only those 1 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 unaware, comic books, computer printouts, radio and televi­sion based, differing only in color, perhaps size, and substantiality. It might with some plausibility be called a reissue, except that it is potentially continuous. The careless, indeed wanton, use of the term “edition” has crept into the e-world, at least in WorldCat. I was rather pleased to discover that A Blake Bibliography (1964) had appeared in “7 editions” and William Blake’s Works in Conven­tional Typography (1984) in “53 editions” located in 1795 libraries, for I had heard of only one edition of each. But then I noticed that The Complete Illuminated Books, ed. David Bind­man (first published thus in 2000), was recorded as having “363 editions.” Clearly the term “edition” in the electronic world, or at least in WorldCat, has virtually nothing to do with the term as it is used in the bibliographical world.

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”). For transliterations and translations from Cyrillic I am indebted to various assistants.

It is not always easy to ascertain from these fairly rough indices the relevance of a work to the poet-painter William Blake. In collective bibliographies, such as the Year's Work in English Studies, it is sometimes not easy to distinguish between what might be called a notice, with only a sentence or a paragraph, and a review, which I take to require at least two paragraphs and an evaluation. I include reviews but omit notices.

WorldCat under "William Blake" on 18 June 2008 recorded 7,000 books (12 in braille, 8 in large print), 1,206 musical scores, 1,001 "Visual Materials," 295 videocassettes, 153 DVD videos, 934 sound recordings, 582 "music," 399 "CD Audio," 371 "Audio book, etc.," 300 cassette recordings, 192 I.P recordings, 798 articles, 1,346 theses/dissertations, 360 in languages "undetermined." There were 433 internet resources, including Carl Zigrosser's correspondence with Ruthven Todd, T. Edward Hanley, G. E. Bentley, Jr., Mrs. W. T. Tonner, and Allan R. Brown (in the Van Pelt Library of the University of Pennsylvania); card catalogue of the library of William Augustus White (c. 1926), 3,000 cards 5 x 8", 2,700 titles (Grolier Club); S. Foster Damon papers (c. 1930-70); Kathleen Raine papers (c. 1913-86) (University of California, Irvine); Basil Montagu Pickering miscellaneous manuscripts (1866-75); Jean Haggstrom papers; H. Buxton Forman family collection (1879-1939); W. Graham Robertson correspondence (1875-1948); "The William Cowper Papers and Other Eighteenth Century Manuscripts" (Harvard College Library, microform, includes "Blake"); The Works of William Blake, notes and revisions of Ellis and Yeats; Poetry and Prose of William Blake, proofs corrected by Max Plowman; "Papers" of the Trianon Press: Stirring Jerusalem (1948-52), America (1961-67), Cunliffe Jerusalem (1969-75), Milton (1962-68), Visions of the Daughters of Albion (1957-75), Europe (1964-73), Book of Urizen (1955-58), Book of Thel (1965); letters to John Sampson about Blake. For some of these entries, no library is specified.

I am indebted for help of many kinds to Ashgate (publishers), Dr. E. B. Bentley, Renchi Bicknell, Dr. Robert Brandeis, Martin Butlin, Dr. Mark Crosby, Dr. D. W. Dörrbecker, Professor Robert N. Essick, Dr. Christopher Fletcher (Head of Western Manuscripts, Bodleian Library), Inner Traditions (publishers), Dr. Mary Lynn Johnson, Sarah Jones at Blake (for extraordinarily meticulous editing), Agnieszka Osińska (for help with Polish titles), Professor Morton D. Paley, Professor Dennis Read, Dr. Robert Rix, Professor Hikari Sato, Professor Grant Scott, Dr. Susanne Sklar, and Dr. David Whitmarsh-Knight. As with all the checklists, I sent Robert Essick a copy in what I fondly hoped was a final and immutable version, and he has gently eviscerated it, grafted it, and performed deft plastic surgery on it. The checklist is again substantially healthier because of his generosity.

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

Research for "William Blake and His Circle, 2008" was carried out in the University of Toronto Library, the Toronto Public Library, the library of Victoria University in the University of Toronto, and Komaba Library and General Library of the University of Tokyo.

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 secondhand authority.

Abbreviations
BB G. E. Bentley, Jr., Blake Books (1977)
Blake Blake/An Illustrated Quarterly
DAI Dissertation Abstracts International; note that now DAI online offers access to the entire thesis.
ECCE The Eighteenth Century: A Current Bibliography
ISBN International Standard Book Number

Division I: William Blake

Part I: Blake's Writings

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

Collections of Originals of Blake's Writings Addenda

KUNSTHALLE, Hamburg ILLUMINATED PRINTING: America pl. 1 (BBS p. 57)

VICTORIA UNIVERSITY ILLUMINATED PRINTING: Songs pl. 23

in the University of Toronto

UNTRACED ILLUMINATED PRINTING: Urizen pl. 9, Songs pl. 32

Collections Which Have Disposed of Originals of Blake's Writings Addenda

AMERICAN BLAKE FOUNDATION ILLUMINATED PRINTING: Songs pl. 23

Lister, Raymond ILLUMINATED PRINTING: America pl. 1 (BBS p. 57)

14. In this checklist, facsimile is taken to mean an exact copy attempting very close reproduction of an original named copy, including size of
Table of Stabholes

Addenda

Three Holes
3.9, 4.4\textsuperscript{15} Small Book of Designs (B),\textsuperscript{16} Thel pl. 7 (Anon.), Urizen pl. 1 (Keynes Family Trust), Urizen pl. 2 (Tate), Urizen pl. 5 (Yale), Urizen pl. 7 (Anon.), Urizen pl. 10 (Yale), Urizen pl. 11 (Anon.), Urizen pl. 17 (Anon.), Urizen pl. 19 (Anon.), Urizen pl. 22 (Essick), Urizen pl. 23 (Anon.), Marriage pl. 11 (Princeton), Marriage pl. 16 (Anon.), Marriage pl. 20 (Essick), Visions pl. 10 (Keynes Family Trust)

No stabhole is recorded for the other prints which were probably in Small Book (B)—Urizen pis. 3 (Keynes Family Trust), 9 (Princeton), 12 (Morgan), and Marriage pi. 14 (US National Gallery)—perhaps because they were trimmed off or simply not noticed.

Table of Watermarks

Addenda

T STAINS | 1813 Paolo and Francesca (Butlin #816) America (1793)


The Book of Thel (1789)

Copy K
History: Quaritch offered it in his catalogue 665 (1949), $2,800, and catalogue 672 (1949), lot 122, £700.

Pl. 7 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.7 x 8.3 cm.\textsuperscript{17} Unfinished ruled pencil lines are drawn outside the ink framing lines. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

History: Thel pl. 7, Urizen pls. 7, 11-12, 17, 19, 23, and Marriage pl. 16 were sold “in a book sale”\textsuperscript{18} in north London around 1972-77\textsuperscript{19} to an anonymous collector who took them to the Victoria and Albert Museum, where they were identified, and lent them to the Tate Britain exhibition of 2007-08.

Editions


Europe (1794)

Copy F
History: Reproduced online at the New York Public Library web site <http://digitalgallery.nypl.org>.

Pl. 2
History: Lady Cameron lent it to the exhibition described in §Catalogue of the Loan Collection of English Water-Colour Drawings Held at the Institute of Art Research, Ueno, Tokyo October 10-24th, 1929 ([Tokyo]: Privately Printed for the Binyon Reception Committee, [1929]).

The First Book of Urizen (1794)

Pl. 1 (Keynes Family Trust) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.25 x 9.1 cm. “Moses” and “192” are inscribed in pencil at the lower left and right. For Blake’s inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 2 (Tate) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.2 x 10.9 cm.

For Blake’s inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 3 (Keynes Family Trust) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 9.8 x 6.1 cm.

The leaf has been trimmed, perhaps removing stabholes, framing lines, and inscriptions.

Pl. 5 (Yale) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.7 x 7.7 cm.

For Blake’s inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).


---

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.

15. A fourth stabhole is 0.2 cm. below and to the right of the third. It is lacking in Visions pl. 10. In Urizen pl. 22 the fourth hole is 1.5 cm. below and to the right of the third.

16. Urizen pls. 2, 5, 10, and Marriage pl. 11 were recorded in BB p. 357. All the new information about stabholes comes from Butlin and Hamlyn (see under Blake 42.2 in Part VI). The newly discovered Urizen pl. 12 has no stabhole.

17. The image sizes for Small Book (B) derive from Butlin and from Butlin and Hamlyn (see under Blake 42.2 in Part VI).

18. According to Anon., "Long-Lost Blake Watercolours Shown for First Time," CBC News 12 Nov. 2007, it was a furniture sale.
Pl. 7 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.4 x 11.4 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See Thel pl. 7 (Anon.).

Pl. 9 (Princeton) from the Small Book of Designs (B)
Dimensions of the printed image: 10.5 x 14.8 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 9
Binding: This loose copy of Urizen pl. 9 has one ink framing line (visible in the Parsons reproduction) and apparently no inscription (at least none is mentioned in the Parsons catalogue).

It is distinct from the Newton-Princeton loose copy of pl. 9, probably made for the Small Book of Designs (B), which has three framing lines and an inscription <BB p. 184>. The Leathart copy (on loan, and promised as a gift, to the Art Institute of Chicago) has one black ink framing line <BB p. 184> and no inscription, and the reproduction of it in the Christie's catalogue of 14 Mar. 1967, lot 85, demonstrates (as Essick tells me) that the pattern of coloring is quite distinct from the copy of pl. 9 reproduced in the Parsons catalogue.

None of these copies can be associated with Urizen copy E, which Keynes, A Bibliography of William Blake (1921), Keynes and Wolf, William Blake's Illuminated Books: A Census (1953), and BB (following them) reported to be missing pl. 9, for when copy E turned up in 1999 it proved to have pl. 9 after all.

History: Offered in E. Parsons & Sons catalogue 37 (1921), lot 23 (reproduced), at £68.5.0, untraced.

Pl. 10 (Yale) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.0 x 6.5 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 11 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.0 x 10.8 cm.

There are faint unfinished ruled pencil lines outside the ink framing lines, and the verso is inscribed "Q Heaven & Hell". A pinhole at the top center was perhaps for hanging the unframed print. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

History: See Thel pl. 7 (Anon.).

Pl. 12 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image: 10.3 x 15.3 cm.
A pinhole at the top center was perhaps for hanging the unframed print. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

History: See Thel pl. 7 (Anon.).

Pl. 17 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image: 9.1 x 14.8 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See Thel pl. 7 (Anon.).

Pl. 19 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.4 x 7.3 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See Thel pl. 7 (Anon.).

Pl. 22 (Essick) from the Small Book of Designs (B)
Dimensions of the printed image: 10.0 x 15.4 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 23 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.2 x 10.1 cm.
A pinhole at the top center was perhaps for hanging the unframed print. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

History: See Thel pl. 7 (Anon.).

For Children: The Gates of Paradise (1793)
Copy D
History: The history of For Children (D) as given in BBS p. 77 should rather apply to For the Sexes (D).

For the Sexes: The Gates of Paradise (?1818)
Copy D
History: See For Children (D), above.

"Genesis. The Seven Days of the Created World."

Inscriptions on Designs
Illuminated Genesis Manuscript (1827)
Edition

Poems and Descriptions of Designs (1797)
for Gray's Poems (1790)
Copy B

Letters

1807 May
The first two paragraphs of the letter of R. H. Cromek to Blake, May 1807 (transcribed by T. H. Cromek in his "Memoirals") are reproduced in the 2008 catalogue ([16]) (see Part IV). T. H. Cromek writes ([18]):

I indent [sic] here a letter from my father to Blake, which the late Mr. Allan Cunningham told me (in 1833) he regretted not having seen until after his 'Life of Blake' was finished. It has since been printed [in Gentleman's Magazine (1852) <BB #969>] from a copy with [i.e., which] Mr. Cunningham made from the original which I lent to him.

Both the T. H. Cromek transcript and that in the Gentleman's Magazine presumably derive from R. H. Cromek's copy (original unknown to me; can it be in the other copy of the "Memoirals")? of the letter he sent to Blake (now lost). They are independent versions of an untraced copy of a lost original.

The heading and first two paragraphs of the "original" and of the 1852 reprint differ in minor features; the latter has more contractions and underlining than the manuscript version.

1808 18 January (A)
History: The anonymous private collector <Blake (2004)> returned the manuscript to Roy Davids, who offered it to John Windle in Oct. 2008 for £55,000 (Windle declined the offer).

1826 31 March

The Marriage of Heaven and Hell (?1790)
Pl. 11 (Princeton) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.0 x 4.8 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 14 (US National Gallery) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.1 x 4.2 cm.
For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Editions
Preface (1½ pp.) by "C. [sic] K. Chesterton." [Essick has been unable to locate the text in any of G. K. Chesterton's published writings in English.]


Milton (1804-[11?])
Copy C
History: Reproduced online at the New York Public Library web site <http://digitalgallery.nypl.org>.

Edition

Reproduces fragments from the Notebook with brief comments and etched versions of some designs. Preface (2-6).

Receipt Signed by Blake

1806 9 September

History: Sold at Sotheby-Parke Bernet, 23 May 1979; offered in the Rendell's catalogue 152 (Oct. 1980), lot 3, for $25,000; sold at Christie's, 27 Mar. 1985, lot 146A, for £5,184 to Rendell; offered in Marvin Sadik Fine Arts catalogue 1 (1998), no price named.

Small Book of Designs (1796)

Copy A

The dimensions of the printed images can be found in Butlin #260.

Copy B

Table (addenda and corrigenda to *Blake* [2008])

<table>
<thead>
<tr>
<th>Plate</th>
<th>Collection</th>
<th>Watermark</th>
<th>Leaf size in cm.</th>
<th>Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Thel</em> pl. 7</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.6 x 25.7</td>
<td>color printed</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 7</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.5 x 25.0</td>
<td>color printed</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 11</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.5 x 25.6</td>
<td>color printed</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 12</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.4 x 25.7</td>
<td>color printed</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 17</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.1 x 25.85</td>
<td>color printed</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 19</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.5 x 26.3</td>
<td>color printed</td>
</tr>
<tr>
<td><em>Marriage</em> pl. 23</td>
<td>Anon.</td>
<td>wave paper</td>
<td>18.4 x 26.7</td>
<td>color printed</td>
</tr>
<tr>
<td><em>K&amp;P</em> pl. 16</td>
<td>Anon.</td>
<td>E&amp;P</td>
<td>18.7 x 25.9</td>
<td>color printed</td>
</tr>
</tbody>
</table>

All are reproduced in Butlin and Hamlyn.

Inscriptions (corrigenda to *Blake* [2008])

<table>
<thead>
<tr>
<th>Plate</th>
<th>Inscription</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Thel</em> pl. 7</td>
<td>&quot;Doth God take care of These&quot;</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 7</td>
<td>&quot;I sought Pleasure &amp; found Pain&quot;</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 11</td>
<td>&quot;Every thing is an attempt&quot;</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 12</td>
<td>&quot;Fearless tho in pain&quot;</td>
</tr>
<tr>
<td><em>Marriage</em> pl. 16</td>
<td>&quot;Who shall set&quot;</td>
</tr>
<tr>
<td><em>K&amp;P</em> pl. 16</td>
<td>&quot;Is the Female death&quot;</td>
</tr>
<tr>
<td><em>K&amp;P</em> pl. 23</td>
<td>&quot;Become new Life&quot;</td>
</tr>
</tbody>
</table>

The inscriptions are normally in Blake's hand in ink below the outer framing line.

In 1794, when Blake was printing *The First Book of Urizen*, he apparently made extra copies of pls. 9 (Princeton), 12 (Morgan), 14, 21, and 22 (Essick), all full-page designs without text. He used pls. 14 and 21 in the Large Book of Designs (A), but pls. 9, 12, and 22 he put aside with his stock of miscellaneous prints.

About 1796, the texts of *Thel* pl. 7 (Anon.), *Urizen* pls. 1 (Keynes Family Trust), 2 (Tate), 3 (Keynes Family Trust), 5 (Yale), 7 (Anon.), 10 (Yale), 11 (Anon.), 17 (Anon.), 19 (Anon.), 23 (Anon.), *Marriage* pl. 11 (Princeton), 14 (US National Gallery), 16 (Anon.), 20 (Essick), and *Visions* pl. 10 (Keynes Family Trust) were masked with canvas or linen (identifiable on the versos of *Urizen* pls. 1-2, 7, 19 [the last three reproduced in *Blake* 42.2 (fall 2008): 72, 70, 62]), color printed on unwatermarked\(^{24}\) wave paper (for the dimensions, see the table above) as duplicates of the prints in the Small Book of Designs (A), and hand colored. Perhaps at this time ink numbers were added to *Marriage* pl. 14 ("9"), *Urizen* pl. 9 ("13"), *Marriage* pl. 20 ("16"), *Urizen* pl. 10 ("20 [del]"), and *Visions* pl. 10 ("22").

On 9 June 1818, in reply to Dawson Turner's letter inquiring about works for sale, Blake described the Large (A) and Small (A) Books of Designs which he had made for Ozias Humphry. Probably he then looked over the duplicate prints he had made in 1796, chose the best or most appropriate, drew three framing lines round each design,\(^{25}\) added a watercolor wash between the two inner framing lines, pale yellow on *Urizen* pls. 1 and 7 and pale blue on *Urizen* pl. 22, and below the outer framing line wrote inscriptions in ink.

Probably at this time he or Catherine stabbed the leaves through three holes, about 8 cm. from the top and 3.9 and 4.4 cm. apart (with an extra stabhole 0.2 cm. below and to the right of the third hole), and sewed them together (see Table of Stabholes, above). After the pamphlet was disbound, pencil numbers were added at the lower right corner on *Urizen* pl. 19 ("1"), *Urizen* pl. 1 ("3"), *Marriage* pl. 16 ("4"), *Thel* pl. 7 ("3 altered to" 5"), *Urizen* pl. 11 ("6"), *Urizen* pl. 23 ("11 [del] 7"), *Urizen* pl. 17 ("8"), and *Urizen* pl. 7 ("9").

**21.** Corrections are on the basis of Butlin and Hamlyn (see under *Blake* 42.2 in Part VI), especially the reproductions.

**22.** Another copy of *Urizen* pl. 12 (Anon.) is inscribed "The floods overwhelmed me"

This was associated with Small Book (B) in *Blake* 42.1 (summer 2008), but Butlin and Hamlyn and now GEB are persuaded that it does not belong there.

**23.** The account of the Small Book of Designs (B) in this paragraph is largely due to correspondence with Essick. His thesis is set out succinctly in *Blake* 41.4 (spring 2008): 42-410.

**24.** *Marriage* pl. 16 is watermarked "E&P."

**25.** *Urizen* pls. 11, 23, and *Visions* pl. 10 have four framing lines, and *Urizen* pl. 12 has but two. When *Urizen* pl. 3 was trimmed, the hypothetical outer two framing lines were removed.
About 1831 the versos of *Thel* pl. 7, *Urizen* pls. 1, 7, 11-12, 19, 23, and *Marriage* pl. 16 were inscribed in ink at the bottom left: "This Coloured Print by W". Blake | was given to me by his Widow | Frederick Tatham | Sculptor" (see *Blake* 42.2 [fall 2008]: 66 for a reproduction of the inscription on the verso of *Urizen* pl. 11). Presumably the prints were separated by this time.

*Songs of Innocence* (1789)

Copy A
History: Lent by Colonel and Mrs. David McC. McKell of Chillicothe, Ohio, to the exhibition of §The Printmaker 1450 to 1950 [21 Sept.-3 Nov. at the] Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor [San Francisco], 1957.

Copy Y
History: While it was on loan to the Wallraf-Richartz-Museum, prints from it appeared in the exhibition of 27 Jan.-28 Mar. 1982 (see Part IV).

Editions
§*Songs of Innocence*. (Stoke Park, Guildford, Surrey: Guildford School of Art and Crafts, 1947) 22 pp.

According to the colophon it was "produced under the direction of Thomas J. Cowley."


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

Copy | Leaves | Watermark | Blake nos. | Leaf size in cm. | Printing color
--- | --- | --- | --- | --- | ---
Pl. 23 | 1 | none | none | 7.3 x 2.8 | color printed brown and green
Victoria University (Toronto)

Copy E

Copy F
History: The Scribner Book Store catalogue 135 (1947) listed it as lot 37, "sold."

26. The paper is stiff, rather like Whatman paper.


Pl. 23
Binding: Pl. 23 was carefully trimmed to the outer margins of the inner vines above and to left and right of the babe and sheep at bottom and below the ground, removing the text and leaving a very irregular shape with dangling vines. I think that Blake himself trimmed it. Perhaps the complete leaf was somehow defective or its mate pl. 22 (Yale Center for British Art) was spoiled, and this was the way Blake salvaged it.

In *Innocence*, only pls. 5 (Yale Center for British Art), 22 (Yale Center for British Art), and 23 (Victoria University) were color printed, though prints in *Experience* (Songs B, G-H, T) were color printed about 1795.

The printed paper is pasted to a larger leaf of heavy modern green paper, which in turn is on a mount with a window. The printed paper can be very carefully lifted with a spatula just far enough to determine that there is no printing or writing and probably no offset on the verso, but not enough to determine the watermark, should there be one.

History: Pl. 23 was sold by "a Lady" at Sotheby's in 1977 for £280 <BB#130> 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 Sept. 2006 <Blake (2007)>; acquired through Windle in Oct. 2008 by the library of Victoria University in the University of Toronto.

Newly Recorded
Pl. 32 ("The Clod & the Pebble")
History: A posthumous impression (perhaps from copy o) was sold at Sotheby's, 15 July 1982, lot 174, for £275; untraced.

Pl. a
History: Offered in James Tregaskis catalogue 796 (Oct. 1917), lot 3, for £23 (reduced in manuscript in the Essick copy to £11), catalogue 815 (1919), and the catalogue of Sept. 1920.

Editions


The title page of B is reset.


The CD is 253 pp.: commentary, binding, contents, and
provenance (3-18), transcription (19-77), images and ephemera (78-195), comparison (196-249), 118 images.


This is an adjusted reproduction27 of copy E (Huntington), replacing the print of "The Clod & the Pebble" (which was posthumously printed and colored in copy E) with one from *Songs* (N) (Huntington) and adding two prints omitted in copy E, "A Divine Image" from *Songs* (H) (Essick collection) and the tailpiece from *Songs* (C) (Library of Congress). The reproductions are adjusted in respect to the paper, which is slick and pale brown and quite unlike the originals, though it is colored like the originals. The designs are all printed back-to-back, though in copy C pls. 1-4, 29-31 are printed on one side only, and the images are "slightly rotated and made consistent in position" (177) to normalize Blake's often careless formatting. "John Sullivan, head of the Huntington's Photography Department ... has produced" a level of fidelity to the original coloring not previously achieved ... (177). The "Commentary and [plate-by-plate] Transcription" (1-173) are masterly.

For corrigenda, see Essick under *Blake* 42.3 in Part VI.


*There is No Natural Religion* ([?1788])

Copy E
History: Listed in James Tregaskis catalogue 796 (Oct. 1917), lot 2, for £52 (reduced in manuscript in the Essick copy to £38).

(Tiriel ([1789])


*The Blind Tiriel Departing from Har and Heva*
History: Quaritch offered it in his Rough List (Jan. 1895) at £16.16.0.

*Tiriel Denouncing His Sons and Daughters*
History: Keynes lent it to the exhibition §*Constable and His Contemporaries*, Burgh House, Hampstead, May-June 1951. The Keynes Family Trust lent it to the exhibition in Barcelona-Madrid (1996).

27. Not a facsimile as claimed on the back cover but not in Essick's text.

*Upcott's Autograph Album*

*Visions of the Daughters of Albion* (1793)
Pl. 10 (Keynes Family Trust) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 12.1 x 5.7 cm.
Inscribed in pencil at the lower center "Original Drawing by W Blake". For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

*Section B: Collections and Selections*

§*Ah! Sun-Flower* [from *Experience*]. ([1980]). Poster illustrated and printed by Paul Peter Piech.

§*The Angel* [from *Experience*]. ([1981]). Poster illustrated and printed by Paul Peter Piech in 80 copies.


§*Can I see another's woe* [from "On Anothers Sorrow," *Innocence*]. ([1799]). Poster illustrated and printed by Paul Peter Piech in 25 copies.

§*The Chimney Sweeper.* Illustrated by Paul Peter Piech. (Bushey Heath: Taurus Press, [c. 1968]).


Review


§*A Divine Image.* Illustrated by Paul Peter Piech. (Bushey Heath: Taurus Press, [c. 1970]).

French.

It includes extracts from Jerusalem (bilingual), "Laocoön" (French), The Ghost of Abel (French), "The Everlasting Gospel" (bilingual), annotations to various works, and a selection of letters.

["The Edition of the Works of Wm. Blake"


Vol. 4 has five plates from For the Sexes (G, L).


The 1996 version has two more plates than that of 1995.


My fingers emit sparks of fire with expectations of my future labours [from letter of 16 Sept. 1800]. ([1822]). Poster illustrated and printed by Paul Peter Piech.

My Pretty Rose Tree [from Experience]. ([1821]). Poster illustrated and printed by Paul Peter Piech.


The Carlton House edition lacks the introduction present in all other printings.


1885: In the first edition there are framing lines around all text, and some title-page words are printed in red.

1885: The second edition has the title page reset and no framing lines or red printing.

1888: The 1888 edition has framing lines printed in red.

1896: The 1899 edition has no framing lines.

*The Poetical Works of William Blake. (Burwood: Royal Blind Society of New South Wales, [n.d.]) 4 vols. of "interline braille" (probably a WorldCat ghost).


A selection from the illuminated books.


I have records of works in braille called Selections from the Poems of William Blake (Edinburgh: SPB, 1920) <BBS p. 165> and Selections from William Blake (Edinburgh: Royal Blind School, 1920). It seems likely that these are all the same work, variously transcribed.


The 2008 printing, only the 1½ pp. foreword is new.


*Songs of Innocence and [of] Experience with Other Poems by W. Blake.* [Ed. R. H. Shepherd.] (1866) <BB #335A>

"The copy in the Essick collection bears the vainglorious bookplate and inscription of Richard C. Jackson about "Gilchrist's so called life of Blake in 1863. ... such was my father's disgust at Gilchrist's performance, that he would not allow him to use any of his Blakean material." No significant Blakean material has been traced to Jackson's father.


This seems to be the same text as Mason's *Selected Poetry* (1996, 1998, 2008) <Blake (1999) and above>.

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

Reproductions in the archive are accompanied by transcriptions of texts and notes. The archive added in 2008 Blake's watercolors for Milton's "On the Morning of Christ's Nativity" (Huntington set); watercolors for *Paradise Lost* in the Huntington, National Gallery of Victoria (Melbourne), and Fitzwilliam Museum; *The Book of Thel* (L [Huntington] and R [Yale Center for British Art]); *Marriage* (K [Fitzwilliam], L [Essick], M [Victoria University in the University of Toronto]); *Milton* (A [British Museum]); the Blake collection list of the library of Victoria University in the University of Toronto; two sets of Blake's 16 engravings for Stedman's *Narrative* (1796), one with contemporary commercial coloring.


For Quaritch's accounts of the number of copies printed, payments, and reviews, see Bentley under Blake 42.3 in Part VI.

**Part II: Reproductions of Drawings and Paintings**

**Section A: Illustrations of Individual Authors**

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

In June 2008 *The Death of the Good Old Man* was acquired from Libby Howie via John Windle by Essick. *The Gospels of Ghosts* is "no longer available" (as Howie told Windle on 1 May 2008), presumably meaning that it has been sold to a private customer. Marburg Ltd., "headquartered in Tortola, British Virgin Islands, retains legal title to ..." *Whilst Surfeited upon Thy Damask Cheek, The Descent of Man into the Vale of Death, and The Counsellor, King, Warrior, Mother and Child, in the Tomb."* The drawings are in London under bond—that is, they have not been officially imported.²⁹

**DANTE, Divine Comedy (1824-27)**


Reproduces 61 of Blake's watercolors, much reduced in size.


**MILTON, John, Paradise Lost (1807)**

*Edition*


*Supplementary Announcement to the Prospectus for the Arion Press Edition of Paradise Lost ... Now Offered with a Portfolio of Thirteen Watercolor Drawings by William Blake ...* (San Francisco: Arion Press, [2004]); wide 8', the 15 color reproductions include all 13 in the portfolio.

The portfolio of Blake watercolors from the Huntington (2004), limited to 400 copies, is offered at $1,300, the portfo-

---

²⁸. "Gilchrist's Journalistic performance" presumably refers to his essays in the *Eclectic Review, Literary Gazette,* and *Critic.*
Section B: Collections and Selections


Illustrations accompanied by anonymous mini-essays.


Part III: Commercial Book Engravings

ARIOSTO, Lodovico, Orlando furioso (1783, 1785, 1791, 1799)

A copy of Blake's print in the Essick collection has a platemark of 14.8 x 24.5 cm., whereas in the published version it is c. 13.5 x 19.0 cm.

BLAIR, Robert, The Grave (1808, 1813, 1847, 1858, [1870])

A copy of the first prospectus of Nov. 1805, which names Blake as the proposed engraver, is in the Essick collection.

The copperplates were offered in Rosenbach's catalogue (Nov.-Dec. 1921), p. 4, no price named.

A colored copy was offered at the William H. Wooden sale at Parke-Bernet Galleries, 6-7 Jan. 1942, and at Parke-Bernet, 23-24 Nov. 1943.

A copy of Blair's Grave said to have been Flaxman's was offered in the sale of Mrs. Henry D. Hughes at the American Art Association auction (25-26 Jan. 1934), lot 59.

CHAUCER, Geoffrey, Poetical Works, Vol. 13 (1782 [i.e., 1783])

A proof before all letters of Blake's plate in Bell's edition of the Poets of Great Britain is in vol. 10 of the extra-illustrated set of Mrs. Bray's Life of Thomas Stothard (1851), acquired in Dec. 2008 by Victoria University in the University of Toronto.


Flaxman, John, Compositions from ... Hesiod (1817)

Drawings: The 37 pencil and gray ink drawings, 30.5 x 22.7 cm. and slightly smaller, five leaves with 1809 and 1815 watermarks, "possibly the preliminary drawings for the Hesiod designs ... or possibly a set created by Flaxman independent of the production of the engravings," bound in a nineteenth-century morocco album, were offered to Maggs on consignment from the estate of H. D. Lyon at $125,000 <see BB #456>, 30

Mora, José Joaquin de, Meditaciones poéticas (1826) New Location: Robert N. Essick.

Remember Me! (1824, 1825)

1825 New Location: Robert N. Essick.

Stedman, John Gabriel, Narrative, of a Five Years' Expedition ... (1796, 1806, 1813) Blake's fifth plate, "The Skinning of the Aboma Snake," is crudely copied in a wood engraving in Anon., Travels in South America (Dublin: John Jones, 1824) in the Essick collection.

Virgil, Pastoral (1821)

When Blake had produced his [Virgil wood]cuts, ... a shout of derision was raised by the wood-engravers. "This will never do," said they; "we will show what it ought to be" .... (Henry Cole, Athenaeum [1843] <BB#1406>)

Three of these recut designs were printed on one leaf with the Virgil (1821), and a fourth, an unpublished duplicate (reversed) of Blake's first woodcut labeled "Thenot" (at p. 14), was printed by Henry Cole in the Athenaeum in 1843 <BB#504>.

A fifth woodblock, copying Blake's first design (reversed) of "Colinet" at p. 14 before it was cut down, is in the Huntington Library, acquired years ago with a large collection of woodblocks. The Huntington woodblock shows space to the left of the left shepherd and sheep to the right of the tree, as in Blake's woodblock before it was cut down. In the Huntington woodblock the rim of the sun is not visible and the dog is pawing the knee of the left shepherd rather than with its nose to the ground. Prints pulled by Essick are in the Huntington Library and the Essick collection.

Blake's four designs at Virgil p. 14, including this one, were first etched in relief by Blake on metal, probably a copper-plate.31 Perhaps it was these relief etchings at which the wood engravers raised their shout of derision.

The woodblocks of Blake's Virgil designs as published in 1821 are in the British Museum Department of Prints and Drawings.

Whitaker, John, *The Seraph* ([1818-28], [1819-28], [1825-28])
C (Jones) New Location: Robert N. Essick.

Young, Edward, *Night Thoughts* (1797)

Census of Colored Copies

Copy K: Perhaps this is the colored copy in original boards, uncut, offered without price in Rosenbach catalogue 47 (Dec. 1911), lot 75.

**Appendix: Books Improbably Alleged to Have Blake Engravings**


Location: Victoria and Albert Museum (<see Blake (2008)>)

12" in sixes, sewn halfway through after leaf 12. It consists of orange paper covers (the title page on the front, advertisements on the back), pp. 1-36, plus seven prints after pp. 10, 12, 18 (2), 24, 26, and 36. The front paste-down is inscribed in pencil "These admirable 'heads' were Engraved by W. Blake". The facing fly-leaf is inscribed in ink in a much more formal hand "Rebekah Ivory | May 3rd 1814" (the "rd" is above the "3").

The simple, competent outline engravings, all in the same style, are unsigned and without imprint. They do not seem to me (or to Essick) to be significantly like the work of William Blake.

**Part IV: Catalogues and Bibliographies**

1834 8 December-
Bibliotheca Heberiana: Catalogue of the Library of the Late Richard Heber ... <BB #547> B. SA Catalogue of Heber's Collection ... with Notices by J. Payne Collier, Esq., and Prices and Purchasers' Names. (London: Edward Lumley, [1834]).

1852 26 June

Sale of Charles Ford and "an Amateur," Sotheby's.

It included 30 Blake drawings, many purchased by Thomas Butts, Jr.; the sale is not recorded in Butlin.

1857


Reviews

Anon., "Relics of Burns, Dickens, and Blake," *Times* [London] 23 Mar. 1910: 12 (Blake's working cabinet 18½" high x 16" long, which belonged to Butts, sold for £30.10.0 to Tregaskis).

See also Anon., "Personal Relics of William Blake" <BB #1009>.

1915

National Gallery of Scotland Blake exhibition (Edinburgh).

No catalogue is known, but there was a Blake exhibition at the National Gallery of Scotland in 1914 <BB #607>. For a review, see Mabel Sharples, "The Art of William Blake" <BBS p. 636>.

1920

National Gallery of Victoria Blake exhibition (Melbourne).

No catalogue is known. For a review, see Anon., "Felton Bequest Pictures" <BBS p. 345>.

1922


Hollyer reproductions.

1924

British Museum Department of Prints and Drawings exhibition of Blake's engravings and color prints (London).

No catalogue is known. For a review, see Anon., "Art Exhibitions. Blake Engravings and Colour Prints" <BB #838>.

1927 11 January-

Blake centenary exhibition (Bognor, Sussex).

No catalogue is known.

Review, etc.


1927


It includes "Blake" and "Blake as Poet, Artist, and Mystic." The National Gallery, Millbank, later became the Tate.

1928 1 December—1929 28 February

Birmingham Municipal Art Gallery exhibition of Blake's watercolors for *Night Thoughts* <see BB #A633>.

Reviews, etc.


See also Anon., "Blake and Birmingham" <BB #844>.

1929 December
Boston Museum Blake exhibition.
No catalogue is known. For reviews, see Anne Webb Kar­naghan, "Blake Manuscripts Shown at Museum," and "Blake Exhibition at Boston Museum" <BB #1986, 1985>.

1929
British Museum Department of Prints and Drawings exhibition of Blake's watercolors for *Night Thoughts* (London).
No catalogue is known.

Review, etc.

1930 22 October-15 December
For reviews, see "Anon., "Mysticism of William Blake Seen at the Fogg Art Museum" <BB #993>, and "Laura Howland Dudley, "Blake Exhibition" <BB #1519>.

1932 19 December
For a review, see $Anon., "The Sale Room: Blake Relics" <Blake (1994)>.

1934 January-March
It includes 15 major Blake paintings, watercolors, large color prints. It is accompanied by *$British Art: An Illustrated Souvenir of the Exhibition of British Art at the Royal Academy of Arts* (London: William Clowes and Sons for the Executive Committee of the Exhibition, 1934), which reproduces four Blakes, and *Commemorative Catalogue of the Exhibition of British Art* (London: Oxford University Press, 1935).

1934 2 June-August
National Gallery of Victoria Blake exhibition (Melbourne).
No catalogue is known. For a notice, see Anon., "Exhibition of Drawings and Engravings" <BBS p. 344>.

1934
Pierpont Morgan Library exhibition of Blake (New York).
Apparently there was no catalogue.

Reviews
Elisabeth Luther Cary, "Fresh Light on Blake: Morgan Li­brary Exhibition and Lecture by Bimyon [i.e., Binyon]," *New York Times* 14 Jan. 1934.

1934
Minneapolis Institute Blake exhibition.
No catalogue of the exhibition is known. For a notice, see Anon., "Blake's Engravings for the Book of Job" <BB #892>.

1934
Pennsylvania Museum exhibition of Rosenwald's Blakes.
No catalogue is known. For reviews, etc., see Anon., "Interest in Blake's Art Receives Impetus" <BB #962> and Anon., "William Blake" <BB #1053>.

1936 October
Furness Library, University of Pennsylvania.
Works from the collections of Lessing J. Rosenwald and A. E. Newton; no catalogue is known. For a review, see Anon., "Prints of Wm. Blake Seen in Philadelphia: Exhibition Includes Water-Colours and Books ..." <BB #1019>.

1937
Boston Museum Blake exhibition.
No catalogue is known. For a review, see Anon., "William Blake Water Colors at the [Boston] Museum" <BB #1076>.

1938 July
Wilson Gallery exhibition.
No catalogue is known.

Review

1940 12 November-
National Gallery of Victoria Print Department exhibition of Blake's Dante watercolors (Melbourne).

1941 March
Sydney Blake exhibition.
No catalogue for the exhibition is known. For a review, see Frank Medworth, "Exhibition of Blake's Art" <BBS p. 570>.

1945 18 February-
National Gallery of Victoria exhibition of Blake's Dante water­colors (Melbourne).
Apparently no catalogue was issued. For reviews and notices, see Alan McCulloch, "Blake Drawings on View at Gallery" <BBS p. 568>, "Clive Turnbull, "Treasure Out for Airing" <BBS p. 665>, Anon., "National Gallery—Print Section" <BBS p. 347>, and George Bell, "Impressive Selection of Blake Drawings" <BBS p. 364>.

1946 3 December
Parke-Bernet sale of Fred W. Allsopp (New York) <BB p. 106 (America [Q])>
Review

1947 7 October–6 December
For a notice, see "Anon., "Exhibition of Water Colors and Drawings by William Blake 1757-1827 October 7-December 6" <BB #933>.

1949 22 July
[Geoffrey Keynes.] Catalogue of Original Works by William Blake the Property of the Late Graham Robertson .... <BB #659>
Review

1950 April
§Spring Exhibition of Early English Water-Colours and Drawings (Fine Art Society catalogue 1062).
It includes Saint Paul Shaking Off a Viper, Jephthah Met by His Daughter, and, "laid in loose," an advertisement for "The Remaining Thirty-Eight Sets of Original Impressions" of Blake's Job engravings.

1953
Huntington Library and Art Gallery Blake exhibition (San Marino).
No catalogue is known. For a notice, see "Anon., "William Blake" <BBS p. 350>.

1954
Fitzwilliam Museum exhibition of Blakes from the Keynes collection (Cambridge).
Apparently there was no catalogue. For a review, see "Anon., "The Blake Exhibition at Cambridge" <BB #686>.

1957 April
Grolier Club exhibition (New York).
No catalogue is known.
Review

1957 4 July–3 November
Victoria and Albert Museum exhibition of Blake and His Followers (London).
No catalogue was issued. For a review, see "Anon., "Blake and His Followers" <Blake (1994)>.

1957 15 July
Christie's sale of the late Col. Gould Weston <BB #672>.
For a review, see "Terence Mullaly, "Drawing by Blake Sold for 4,000 gns; American Buyer" <Blake (1994)>

1957 18 October–1 December
* [Elizabeth Mongan.] The Art of William Blake. ([1957]) <BB #674>
Review

1957
British Museum bicentenary exhibition of William Blake and His Circle (London) <BB #680>
For reviews, see Stephen Bone, "Divided Heritage: Blake the Artist at the British Museum" <BB #1256>, "Anon., "A Tintoretto Cleaned; and William Blake" <BB #1036>, "Denys Sutton, "Blake and His Era" <BB #2785>, and Perspex [Horace Shipp], "Current Shows and Comments. Blake the Anti-Academic" <BB #2382>.

1957
§To Celebrate the Bicentenary of William Blake, Painter, Poet, Engraver, and Mystic. ([London]: Saint Pancras Public Libraries, [1957]).

1959
Pierpont Morgan Library (New York).

1960
Frick Art Gallery exhibition of Blake's watercolors for Pilgrim's Progress (New York).

1964 28 April–24 May
Frick Art Gallery exhibition (New York).
No catalogue is known. For a review, see Stuart Preston,

1967 NOVEMBER–DECEMBER
Princeton University Library exhibition of the Blakes in the library and the collection of Miss Caroline Newton.
There was no catalogue. For reviews, see §Anon., "Blake Books Here"<BB #854>, and *Charles Ryskamp, "Songs of Innocence and of Experience and Miss Caroline Newton's Blake Collection"<BB #696>.

1969 AUGUST
For a review, see *Anon., "From Blake's Sketchbook"<BB #944>.

1970 JULY
No catalogue is known. For a review, see *James R. Mel­low, "William Blake: Put-Upon Painter of the Patient Job"<BB #2212>.

1970 3 OCTOBER–6 DECEMBER
Cincinnati Art Museum exhibition of books and prints by Blake.
Apparently no catalogue was published.
Review, etc.

1971 DECEMBER–1972 JANUARY
1972 16 MARCH–23 APRIL
*William Blake's Water-Colour Designs for the Poems of Thomas Gray. Tate Gallery, Yale University Art Gallery. (1971)<BB #705A>

Reviews, etc.

1972 13 APRIL–28 JULY
The six Blakes, lots 74-79, include *Tiriel Supporting My­ratana*, three watercolors for Gray, and "Prone on the Lowly Grave" for Blair’s Grave.

1973 20 NOVEMBER–18 DECEMBER
The exhibition is known only through a poster.

1976 MAY–JUNE
I have not seen a catalogue.
Reviews
§Buchsbaum, Wiener Zeitung, 9 May 1976 (in German).
§Walter Zeleny, Salzburger Volksblatt <BBS p. 695>.

1976
Tate Gallery Blake exhibition (London).
Apparently there was no catalogue. For a review, see *Wil­liam Feaver, "Time for Hallelujahs: William Feaver on the Tate's William Blake Exhibition"<BBS p. 470>.

1977-78 WINTER
Offers commercial book illustrations.

1978 JANUARY–26 FEBRUARY
No catalogue was issued. It is known only through a type­script press release.

1978 MAY–JUNE
Huntington Library and Art Gallery, Prints by Blake (San Ma­rino).
No catalogue is known. For a notice, see Robert R. Wark, "Prints by Blake"<BBS p. 672>.

1979 NOVEMBER

1979
Pierpont Morgan Library Blake exhibition (New York).
No catalogue is known. For a review, see §John Ashbery,
"Blake and the Fuseli Circle" <BBS p. 354>.  

1981 SEPTEMBER  
Secondary materials.  

1982 27 JANUARY–28 MARCH  

1983  
For "substantive additions or corrections," see Blake 41.4 (spring 2008): 162-63.  

1984 UNTIL 28 OCTOBER  
Huntington Library and Art Gallery Blake exhibition (San Marino).  
Apparently there was no catalogue. For an announcement, see *Anon., "Blake Exhibit" <BBS p. 341>.  

1985  
The exhibition is known only through the typescript handlist (by David Scrase?) in the Essick collection.  

1986 3 MAY–13 JULY  
National Gallery of Scotland Department of Prints and Drawings exhibition, William Blake: Prints and Drawings (Edinburgh).  
Apparently there was no catalogue. For an announcement, see *Anon., "William Blake: Prints and Drawings" <BBS p. 352>.  

1986 SPRING  
Fifty-nine items.  

1986 SEPTEMBER  
Two hundred and twenty-two items.  

1987 JANUARY  
Two hundred and seven items.  

22 Blake/An Illustrated Quarterly  

1987 MAY; 1988 31 MAY–9 JUNE  
§University of Colchester (Essex) exhibition of Blake's Songs (May 1987), and the Blake Society at St. James's Church, Piccadilly, London (May-June 1988).  
An exhibition of enlarged photographs of Songs (Z). My only evidence is in *Stanley Gardner's Some Notes on Blake's Songs of Innocence and of Experience <BBS p. 482>.  

1987 14 JULY–31 AUGUST  
The exhibition is known only through a poster for it.  

1987  
Thirty items.  

1989 15 DECEMBER–1990 19 FEBRUARY  
Brooklyn Museum exhibition of Job engravings.  
Apparently there was no catalogue. For a review, see Anon., "Blake's Job Engravings at the Brooklyn Museum" <BBS p. 406>.  

[1990] 8–31 JULY  
§The Antique & Book Collector, Katharine House. William Blake, Samuel Palmer and Edward Calvert: Original Prints. ([1990]).  
Fifty-six items.  

1991  
For "substantive additions or corrections," see Blake 41.4 (spring 2008): 163.  
Review  

1993 18 MAY–8 AUGUST  
Review, etc.  
§Theatreprint 93.6 ([1993]).  

1993 NOVEMBER  
One hundred and sixty-six items.  

1994 OCTOBER  
Typescript, 77 items.  

1994  
*William Weston Gallery catalogue no. 1, 1994 (Year 27, Is-

All Blake's plates are reproduced and offered individually.

1995 JUNE

Twelve minor Blake items, some from the Raymond Lister collection.

1996 2 FEBRUARY–7 APRIL; 17 APRIL–2 JUNE

Review, etc.

1997 2 FEBRUARY–4 MAY
§Six Centuries/Six Artists. National Gallery of Art, Washington, DC.
Includes 30 works by Blake.

1997 2 APRIL–6 JULY

Review


Reviews

2003 MAY
Sale catalogue reproducing in color the Job reprint of 1874, all on one page.

2003 JUNE
Thirty-three minor Blake items.

Summer 2009

2003 9 AUGUST–1 NOVEMBER
Nick Todd, "Foreword"; Sian Brown, "William Blake: A Short Biography"; Robin Hamlyn, "What Inspired Blake?"

2004 1 JULY–14 AUGUST

Bucklow is a contemporary photographer (born 1957); Riflemaker is the name of the gallery at 79 Beak Street, Regent Street, London—the name derives from the building’s former use as a gunshop. The exhibition is not related to the copy of "Albion Rose" (E) found in Ezekiel Baker, Thirty-Three Years Practise and Observations with Rifle Guns (1813) <see Blake (2000)>.

2004 2 FEBRUARY–19 APRIL

2006 30 OCTOBER–15 DECEMBER

Review
Anon. [?Nicholas Barker], "Exhibitions," Book Collector 57 (2008): 105-12 (on 107-08 is a factual summary of the catalogue).

2007 11 JANUARY–21 MARCH
I know of no catalogue for the exhibition.

Reviews

2007 15 AUGUST–18 NOVEMBER
*David Bindman, Stephen Hebron, and Michael O’Neill.

Blake/An Illustrated Quarterly 23

Review


2007 6 OCTOBER–2008 13 JANUARY


Introductory essays by John Gage and Timothy Hyman; "William Blake, The Sea of Time and Space" by David Bindman. The Blake lots, 231-48, include Songs of Innocence (F) pls. 2-3, 13, 15, 25, Urizen (C) pls. 11, 17, 23, and Jerusalem (E) pls. 26, 46, 51, 100 (all from the Yale Center for British Art).

2008 26 JANUARY–20 APRIL


It includes works by Flaxman, Calvert, Palmer, Fuseli, Stothard, Ford Madox Brown, Walter Crane, Frederic Shields, John Everett Millais, Dante Gabriel Rossetti, Simeon Solomon, G. F. Watts, and "British artists working in the 20th and 21st century." "Blake, more than any other figure in British culture, is constantly recast and reformed in high and popular culture."

Review, etc.


2008 11 MARCH


2008 19 MARCH–19 APRIL

*Grant Scott. Wings of Fire: The Illuminated Books of William Blake. [An exhibition at the Martin Art Gallery, Muhlenberg College. (Allentown: Muhlenberg College, 2008)] 4°, 16 pp. (including covers); no ISBN.

A handsomely produced description of an "exhibition [which] culminates a senior seminar titled 'The Blake Gallery' ... curated by the students and me" (Grant Scott). The exhibition features facsimiles from private collections and Muhlenberg's "Canterbury Pilgrims" (third state) and a *colored copy (G) of Night Thoughts (1797).

Review

See Rovira under Blake 42.3 in Part VI.

2008 3 JUNE–


Lots 2-54 are members from dismembered books. For an essay keyed to the catalogue, see Saunders in Part VI.

2008

The New York Public Library Blakes are catalogued and each plate is reproduced online, including America (I, Berg Collection), Europe (F, Berg Collection), and Milton (C).

2008


2008


34. In a letter of 9 Aug. 1979 Dennis Read told me that the original copy of the "Memorials," dated 25 July 1865, was in the possession of Wilfred Warrington, Yattendon, Berkshire. A photocopy of this version is quoted in Blake Records Supplement (1988) 58 and BR(2) 227, 262.

Summer 2009
Visions of the Last Judgment

Paradise Lost

Milton: Did Blake Own and Annotate the 1732 Edition of Milton's Paradise Lost?

A Concordance to the Writings of William Blake, ed. David V. Erdman et al. (1967)

Burlington Magazine 144 (2003): 143-151

The Torn Book: Blake’s Annotations to Milton’s Paradise Lost

Aesculapius (1779)

Part V: Books Owned by William Blake the Poet

Appendix: Books Owned by the Wrong William Blake in the Years 1770–1827

Milton, John, Paradise Lost, ed. Richard Bentley (1732)

A sturdy quarto with manuscript notes in four distinct hands: hand 2 (Crosby’s hand D) on pp. 355 (Crosby, figs. 2-3) and 398 (Crosby, figs. 4-5), written in sepia ink, is elegant, with flourishes. In hand 2, each inscription begins with an asterisk in the text and ends with the initials “WB”, perhaps to distinguish it from the first hand (Crosby’s hand C). They mock Bentley’s editorial pretensions and defend the received text of Milton.

Resemblances of the hand signed “WB” to that of the poet-engraver William Blake:

It regularly uses the long “I”; the poet uses the long “I” in manuscripts, e.g., “Gaia” in An Island in the Moon p. 1 (four times), “hardness” as in Vasa p. 107, l. 4; p. 121, l. 14. However, he eschews the long “I” in the script in illuminated printing, as in “hardness” in Jerusalem pl. 38, l. 1; pl. 67, ll. 5, 10; pl. 73, l. 23.

The hand writes of “Anatomist,” “appositely,” “our Author,” and “hardenes,” but the poet does not use them in his writings or conversations. More significantly, it uses the archaic spelling “Critick,” whereas the poet gives “critic” and “critics” (letter of June 1806 [typescript text, perhaps normalized], Descriptive Catalogue p. 14 [typescript text, perhaps normalized], “Public Address” [Notebook p. 46], “Vision of the Last Judgment” [Notebook p. 69], “classic,” “fanatic,” and “public” (60 examples). This seems to me quite significant.

The extravagant amount of underlining is not characteristic of the poet, and I do not remember a place where he uses double underlining.

Blake rarely offers alternative words or phrases without deleting the earlier reading, but this hand does.

Most significant, it seems to me, is the conventionality of the response. Blake was often wilful, perverse, gnomic, and outrageous, but he was rarely conventional.

The archaic spelling and the conventional attitudes of “WB” seem to me the features most clearly distinguishing him from the poet-engraver William Blake.


History: Apparently acquired by William Cowper (according to William Barker’s manuscript catalogue of Cowper’s library at his death, cited in Crosby 532), after whose death in 1800 it passed, perhaps on loan, to William Hayley (though it did not appear in his posthumous sale); sold with many
manuscripts etc. from Hayley in Sotheby's Catalogue of Books, Manuscripts, Deeds and Autograph Letters, the Property of the Late Joseph Mayer, Esq. F.S.A. of Liverpool, 19 July 1887, lot 275, described as an annotated copy "formerly belonging to Cowper"; acquired by a collector named "William" whose fragmentary armorial bookplate (described and reproduced in Crosby 535 and fig. 13) was pasted on the front paste-down; acquired by Francis John Montagu-Stuart Wortley-Mackenzie (1856-1926), whose bookplate after he came into the title of Earl of Wharncliffe in 1899 was pasted over that of "William"; acquired by a bookseller who wrote "First Ed. of Bentley's Milton £125" on the first paste-down; acquired by Michael Phillips, who wrote "Michael Phillips August [19]78" on the first fly-leaf.

Part VI: Criticism, Biography, and Scholarly Studies


"The text of this [Folio Society] edition follows that of the first edition [1995], with minor emendations," but the 52 color illustrations are revised.

Review


Review


in part a review of *Songs of Innocence*, *Songs of Experience*, *Thel*, *Marriage*, and *Visions*.


About the gift by Frances Emerson of Blake's *Night Thoughts* watercolors to the British Museum Department of Prints and Drawings, according to Keynes.


The Arlington Court picture on loan to the Tate.


The graves of William Blake and many others will be moved.


On the acquisition of *America* pls. 1, 7.

§Anon. "Facsimiles of Three of the Illustrations by W. Blake to the Pastorals of Virgil." Century Guild Hobby Horse no. 11 (June 1888).

Guy Brenton wrote and directed *The Vision of William Blake* for the Blake Bicentenary Trust.

Includes *The Fall of Man* from Archibald Stirling of Keir to the Victoria and Albert Museum and an anonymous American benefactor.

§Anon. "From Innocence to Experience." Rosenbach Newsletter no. 11 (Sept. 1988).

The dealer Barnet J. Beyer bought from the Upcott collection three works, including Upcott's autograph album with Blake's drawing and inscription.

The watercolors for *L'Allegro* and *Il Penseroso*, acquired by the Morgan in 1949.

An obituary.

An obituary.

On nine new Blake books.


A reading of *An Island in the Moon* at Rudolf Steiner Hall.

An obituary.


   The “Bean Trust” at the University of Essex.

   A review of a performance.


   On the lecture on Blake by the Rev. W. M. [i.e., W. N.] Guthrie at the National Arts Club on 14 May.

Anon. “William Blake.” Tate no. 23 (winter 2000).


   On Blake’s illustrations for Paradise Lost, probably reproduced for a class run by Christie’s.


   Review

   Review

   Mary Lynn Johnson, "Foreword" (xi-xvi), Bentley, "Introduction" (xvii-lxvi), "Thus Spake William Blake," conversations 1767-1831 (of William and Catherine Blake (1-81), appendices on "Blake’s Imperfect Rhymes" and "Table of Rhyme Sounds" (91-93), and "Concordance of William Blake’s Conversations" (94-286).
   The introduction deals especially with “Blake’s Pronunciation” (xxi-xxix) and “Blake’s Vocabulary” (xxix-xxxiii), with a table of words which do not appear in his writings. “Blake’s pronunciation defies genteel conventions, both his own and ours” (xxix), dropping internal “I” (“halter” rhymes with “water”) and “r” (“dawn”—“scorn”).

   Review
   Donald W. McLeod, Papers of the Bibliographical Society of Canada 39.2 (fall 2001): 84-87 [review of Descant’s 25th anniversary issues in 1995] (“G. E. Bentley, Jr., is the world’s foremost authority on the works of ... William Blake” [86]).


An essay on styles of biography; "How do Bentley and Ackroyd recreate Blake?" (82).


Bicknell, Renchi. *A Pilgrim's Progress and Further Relations.* (Glastonbury: Renchi Bicknell [http://www.flyingdragon.co.uk], 2008) 4°, 32 unnumbered pp.; no ISBN.

The focus of the book is a 12-page section with six to nine monotone images per page printed from copper and aluminium, including 27 of Blake's watercolors for *Pilgrim's Progress*, more or less in order, plus others from *Jerusalem*, *The Gates of Paradise*, and "The Man Sweeping." They illustrate "Seven Synchronised inner and outer journeys particularly honouring William Blake's visual rendition of John Bunyan's—*The Pilgrims Progress*" ([12]).


Review


Review


Review


**Blake/An Illustrated Quarterly**

Volume 42, number 1 (summer 2008)

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 2007." 4-47. ("The most exciting Blake discovery of the year was of eight previously unknown versions of color prints" from the Small Book of Designs [B] with "13 otherwise unknown lines of text by Blake." "The most lastingly valuable essay on Blake ... will prove to be Joseph Viscomi's 'Blake's "Annus Mirabilis": The Productions of 1795' in *Blake*" [5, 7].)

Volume 42, number 2 (fall 2008)

*Martin Butlin and Robin Hamlyn. "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse." 52-72. (A masterful summary. The reproductions include all the newly discovered prints and the revealing versos of three of them.)

Summer 2009

Blake/An Illustrated Quarterly 29
**Review**


**Minute Particular**

Angus Whitehead. "‘M’ Chetwynd & her Brother’ and ‘M’. Chetwynd.” 75-78. (The "M" Chetwynd & her Brother" who called on Blake, according to his letter of 28 Sept. 1804, were the Irish widow Penelope Carleton Chetwynd [born 1762] and her brother Weber or Webber Carleton [born c. 1777], and the “untutored Artist” Mr. Chetwynd whom Hayley and Blake "made a Coxcomb" in 1801 was her son John, who was no more than 15 then. [BR(2)] is astray in almost all these details.)

**Discussion**

Helen P. Bruder. "Response to Anne K. Mellor.” 78-79. ("Much of the displeasure expressed in . . . Mellor’s review of my book *Women Reading William Blake* [Blake 41.4 (spring 2008): 164-65] appears to derive from her conviction that it should have been about something else . . .")

Anne K. Mellor. "Response to Helen P. Bruder.” 79. (Readers of course should consult the volume itself and make up their own minds.")

*Blake/An Illustrated Quarterly*

Volume 42, number 3 (winter 2008-09)

*Angus Whitehead. “this extraordinary performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books.” 84-108. (Wonderfully generous details about Blake’s use of gold [with tables of temperas, watercolors, separate prints, and illuminated books with gold] and about carvers and gilders Blake must have known, such as John George Lohr, whose shop was above the Blakes’ flat at 3 Fountain Court, Strand.)

*Minute Particular*


*Reviews*

*James Rovira. Wings of Fire: Exhibition at Muhlenberg College, 19 Mar.-19 Apr. 2008. 110-11. (The exhibition was “curated by Grant Scott and his senior seminar students.”)*


*Newsletter*

Anon. “Blake in Paris.” 111. (Announcement of the exhibition at the Petit Palais, 1 Apr.-28 June 2009.)

*Corrigenda*

Robert N. Essick. 111. (In the reproduction of the Huntington Songs [E] “the paper color . . . is too brown . . . the original is much whiter” except for “The Tyger”; a passage in Essick’s commentary should be adjusted.)

---

30 Blake/An Illustrated Quarterly


There are separate sections for Bloom, “Introduction,” and Anon., “Biography.” Apparently there are no classic critical views on Blake after 1929.


"Chronology" and index.

Scrapings from the bottom of the barrel.

---


About the Bentley Collection.


About Blake's poetry and the Gothic tradition.


Britton's book is a comic response to James Beresford, The Miseries of Human Life (1806). In his preface about embellishments in books, Britton mockingly cites Blake's letter to the Monthly Magazine of July 1806 defending Fuseli's Ugolino (the index calls it "Fuseli; and his flatterer"). The Blake reference was first pointed out by Wayne C. Ripley (see Ripley, below).


Reviews

Anne K. Mellor (see under Blake 41.4, above).


Includes a brief section on the "Hayter/Blake method" of relief etching.


Includes a discussion of Blake and his followers.

§Carnochan, W B. Confinement and Flight: An Essay on English Literature of the Eighteenth Century. (1977) <BBS p. 432 gives the author's name as "carno chan".>


About research for her Blake novel.


Trelawny declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist's *Life* and Rossetti's reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake's poem "London" from the *Songs of Experience*—

In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear,—
and so forth.

32 Blake/An Illustrated Quarterly

Summer 2009


Young’s Night Thoughts, Night I, has a “Worm [that] riot[s] on that Rose so red,” as in Blake’s poem.

Eglinton, Guy. <BB #1539 gives "Eglinton”>


§Friess, Michaela. “Jacobs Traum.” Tatowier Magazin no. 79 (Sept. 2002). In German. A tattoo based on Blake’s watercolor Jacob’s Dream.


About Blake's painting at Pollok House, Glasgow.


Presumably based on his 2007 thesis, above.

Gilchrist, Alexander. Life of William Blake, "Pictor Ignotus." (1863) <BB #1680>

Review


Review


Review


A learned essay showing the ways in which Stothard's lost painting of The Voyage of the Sable Venus from Angola to the West Indies, engraved to illustrate the Rev. Isaac Teale's lascivious and racist poem "The Sable Venus: An Ode," printed in Bryan Edwards, The History, Civil and Commercial, of the British Colonies in the West Indies, 2nd ed. (1794), "resonate[s] in many ways with the designs, metaphors and themes of Visions of the Daughters of Albion [1793] ...", "I think Stothard's learnedly appropriative picture was to Blake what a grain of sand is to an oyster ..." (543, 530).


Review


Letters to the editor: Grison deplores the proposal to destroy it; Anderson says that "William Blake would be the first to condemn the preservationist attitude."


Summer 2009
A responsible, up-to-date biography focusing on Blake as a poet with careful attention to the designs and engravings and no attempt at new facts. A "glossaire" is on 311-12.


About the proposal for "a marathon reading of the complete poems of Blake in St James's Church, Piccadilly" on 10 Nov.


The 19 plates concern Soetsu Yanagi, not Blake.


Jackson “can do little more than gesture towards Blake’s … critique of the ‘senses five’” (92).


About the acquisition by the library of the University of California at Santa Cruz of the "entire archive of the Trianon Press," about half of them works by Blake.


"Blake's May Day" is on 98-113. "Blake does not draw on the accounts and pictures of the London May Day" (111).


1. The “sea jellies / Floating” in *Vala* Night III, p. 44, allude to the “Floating ... sea jellies” in *Philosophical Transactions* 63, part 1 (1773); (2) The eyes which “Discern not the woven hypocrisy” in *Urizen* pl. 25 allude to Matthew 16.1-4, which asks “Ye hypocrites ... can ye not discern the signs of the times?”; (3) The eyes “bound down with a hot iron” in *Vala* Night VIII, p. 109, echo 1 Timothy 4.1-2, where those accepting the doctrines of devilish spirits have their “conscience seared with a hot iron”; and (4) Single vision in “The Everlasting Gospel,” which “leads you to Believe a Lie,” seems to echo Locke, *An Essay concerning Human Understanding*, who says that dependence on internal spiritual “light ... is to put ourselves in the dark, or... to believe a Lie.”


About Blake’s responses to Reynolds’s *Discourses;* the tongues of *Jerusalem* pl. 98 are glossolalia or speaking with tongues of the New Testament.


Democritus and the New Testament use the Greek words “ouden” and “adan” for “nothing.”


There are similar questions and images in Hervey’s “Contemplations on the Starry Heavens” (in his *Meditations and Contemplations* [1789] 2: 95-100) and in “The Tyger.”


Leviathan and Behemoth in *Jerusalem* pl. 91, ll. 32-41, are said to refer to the Gnostic spheres of Leviathan and Behemoth.


Includes “Blake, William.”


Steve Clark, *Igirisu Romanha Kenkyu: Essays in English Romanticism* 32 (2008): 113-20 (“Hatsuko Niimi’s lucid and well-supported study ... combines extensive coverage of the early Illuminated Books, the Songs, and the later Prophecies, with expert consideration of the Japanese reception centering on Soetsu Yanagi, and a fine concluding chapter on the relation of late Blake to Dante” [113-14]).


188-93 discuss especially Coleridge's letter of 6 Feb. 1818 about Blake's Songs.


An obituary of an admirer of Blake.


Review
Robert M. Ryan (see under Blake 42.3, above).


Reproduces 16 of Blake’s Job prints.


A survey of Blake’s life and works with prices of books published 1783-1963 keyed to the Sotheran-Windle catalogue of June 2008 (see Part IV).


The blurb says that it is about the roots of the musical Beatles in William Blake, but the table of contents does not name Blake.


Blake’s Sexual Path is 50 pages shorter than Why Mrs Blake Cried, but there seems to be no authorial indication of whether changes were made. (There are copyright claims for 2006, 2007, 2008.) But the passage remarked in Blake 40.4 (spring 2007): 150-51 as having no justification in the evidence offered seems to have been omitted—at least there is no reference to it in the index.

Reviews
Elizabeth Scott-Baumann, Sunday Times 18 Nov. 2007 (“a fascinating history,” “fast-paced and accessible”).


From Mark 10.28-30.


Two letters to the editor: Wicksteed on the source of the fiery Pegasus Shakespeare drawing and de Selincourt on the parallel in the imagery of Keats.

Wilkie, Brian. *Blake’s Thel and Oothoon.* (1990) <BBS p. 678> Review


---

**Division II: Blake’s Circle**

**BARRY, James (1741-1806)**

2005 22 OCTOBER–2006 4 MARCH


**CROMEK, Robert Hartley (1770–1812)**

**CROMEK, Thomas Hartley (1809–73)**

See the Cromek archive under 2008 in Part IV.

**FLAXMAN, John (1755–1826)**

1918

Scott and Fowles Gallery exhibition.

Drawings from the Hope collection at Deepdene.
Review


2003 24 APRIL–14 JUNE

*John Flaxman, 1755-1826: Master of the Purest Line.* Exhibition at Sir John Soane's Museum and University College, London. *(Blake (2004))

Review


A collection of letters by Thomas Hope to Flaxman, c. 1792-1808, bound, appeared in Bonhams' auction, London, 26 Nov. 2008, #143 (estimate £800-£1,200 [sold for £3,360]).


A comic book with reproductions of Flaxman's *Iliad* designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.


Essays by Carlo Ossola, David Bindman, and Salvadori.


An appreciation.


Flaxman's tomb is in a sad state.


About the proposed destruction of 7 Greenwell Street.

**Fuseli, John Henry (1741–1825)**

1992 14 APRIL

§Drawings by Henry Fuseli, R.A. Christie's sale of 57 drawings.


**Gilchrist, Anne (1828–85)**

Eleven letters to her referring to Blake are in the Essick collection. They are from John Fullerton (20 July 1884) to Mr. Gilchrist about seeing his mother's Blake prints; John Linnell (19 Nov. 1863); William Linnell (17 Mar., 13 Apr., 18 May 1880); George Richmond (15 July 1886, 29 Mar. 1887, 2 Apr. 1888); Christina G. Rossetti (2 [n.d.]); and William B. Scott (20 May 1878).

**Hayley, William (1745–1820)**


**Linnell, John (1792–1882)**

2008 APRIL

*Power and Poetry: The Art of John Linnell.* Fine Art Society

An obituary.


On why Linnell refused to join the Royal Academy.

PALMER, Samuel (1805-81)
2008 18 April-22 June;
26 July–7 September, 13 September–19 October;
20 September-1 November

2008 11 July–13 September
$Samuel Palmer: His Friends and His Influence: An Exhibition of Pastoral Prints. (Bath: Larkhall Fine Art Ltd., 2008).

The online catalogue of prints for sale includes Blake, Calvert, Linnell, Palmer, Richmond, and Welby Sherman.

In 2007 the Bodleian Library acquired 132 letters dated 1857-80 from Palmer to Richard Redgrave (1804-88), his brother Samuel Redgrave (1802-76), and their families, all but ten of them unpublished.

Those with Blake references are to Samuel Redgrave, 5 Nov, 2 Dec. 1870, 12 Jan. 1871 about Blake’s Pitt [Butlin #651], which Palmer lent to the Royal Academy exhibition of Old Masters (1871), lot 285, where, despite his directions, it was mis-titled “Rt. Hon. William Pitt.” There are also casual references to Blake in letters to Richard Redgrave, 1 Oct. 1866, and to Mrs. Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A. H. Palmer, Life and Letters of Samuel Palmer (1892) 281-82, and in Letters of Samuel Palmer, ed. Raymond Lister (1974) 747.


43. Blake’s painting of Pitt “is too pungent for us, + makes our eyes smart like a baby’s in his first sea-bathing.”

PARKER, James (1757-1805)

For other newly recorded engravings by Parker, see Stothard, below.

STOTHARD, Thomas (1755-1834)
*Bray, Mrs. [A. E.] Life of Thomas Stothard, R.A. (1851) <BB #1273>

A copy was extra-illustrated to ten volumes quarto and “Bound by Haddon & Co. N.Y.” (according to the ticket in each volume) in handsome red morocco, presumably for Joseph Francis Daly (whose ex libris bookplate appears in each volume). It was acquired in Dec. 2008 from John Windle by the library of Victoria University in the University of Toronto, where vols. 1-3 were deftly repaired. Vols. 1-2 contain Mrs. Bray’s Life, vol. 3 is Stothard manuscripts (10) and drawings (69), vols. 4-10 are engravings after Stothard (759).

In vol. 3 are receipts signed by Stothard to Cadell for £12.12.0 “for Six Drawings to the [illeg] of Temper,” 19 July 1788; Cadell for £12.12.0 “for four drawings for Armstrong art of health”; Mr. Robinson for £39.10.0 for “Lessons for each day of the year and painting from All’s well theat [sic] ends Well,” 22 Oct. 1794; Cadell & Davies for £10.10.0 “for four Drawings to Shenstone’s Poems,” 22 Nov. 1797, for £5.5.0 “for Two Drawings to Shenstone’s Poems,” 9 Dec. 1797, and for £10.10.0 “for five Drawings for Shenstone’s Works,” 3 May 1798; Cadell & Davies for £15.15.0 “for 6 Drawings to Gesner’s Poem,” 26 July 1799, and for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante,” 9 Feb. 1802. In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake’s letter of 26 Aug. 1799, he was paid £1.1.0 each for “Fifty small Pictures” from the Bible for Thomas Butts.


Letters to the editor about Tom Keating’s forgeries of Palmer.

45. Ms. gives “Thirty nine Pounds ten eighteen shillings.”
46. The identifications of the sources of the Parker plates derive from the kindness of Robert N. Essick.


WAINEWRIGHT, Thomas Griffiths (1794–1847)

Review

WOLLSTONECRAFT, Mary (1759–97)

Addenda and Corrigenda

P. 108
To John Marsh's account for 26 June 1801 of drinking tea with Hayley, Blake, and "young M'. Chetwynd," add:
"Young M'. Chetwynd" is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her, and to Blake, for while he was still in Felpham she bought two sets of his Designs to a Series of Ballads by Hayley (Blake's letter of 30 Jan. 1803), and the Blakes in London had "a call from M' Chetwynd & her Brother. a Giant in body mild & polite in Soul" (Blake's letter of 28 Sept. 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork. Blake apparently taught John Chetwynd painting (see 9 Sept. 1801).

1. All these details of the Chetwynds derive from Angus Whitehead, "M' Chetwynd & her Brother" and 'M'. Chetwynd," Blake 42.2 (fall 2008): 75-78.

P. 109
Delete "whom Blake later (28 September 1804) described as 'a Giant in body mild & polite in Soul as I have in general found great bodies to be.'"

P. 234
Add under April 1807:
Blake's letter to the Monthly Magazine of 1 July 1806 defending Fuseli's painting of Count Ugolino from an anonymous attack in Bell's Weekly Messenger had a surprising sequel. The young antiquary John Britton (1771-1857) wrote a jocular book, The Pleasures of Human Life (1807), in response to James Beresford's The Miseries of Human Life (1806). Britton's book is embellished with five prints after Thomas Rowlandson, and in the preface Britton defends embellishments which dutifully illustrate the book. However, there are many designing men, unfortunately calling themselves artists, who, like some methodist preachers, pay little regard to their text, though they religiously adhere to that part of the Mosaic law, which says, or implies, "thou shall not imitate any thing in the heavens above," (this, however, we will defy even Mr. Fuseli, or his successful pupil and advocate, Mr. Blake, to do) "on the earth beneath, or in the waters under the earth."—Thus prohibited from copying created nature, some of these, print designers have a fair plea for substituting their own creations of fancy: and as these have no natural prototype, they baffle all criticism. Hence, some designs are called historical, and according to the boastful remarks of the drawer, are inimitable illustrations of the subject.... Indeed, gentlemen, Designers, Engravers and Publishers, these things "cry aloud" for reformation!! (x-xii; indexed under "Fuseli; and his flatterer")

Britton may be one of those Blake accused of being "so foolish [as] to think that they can wound M' Fuseli over my Shoulder" ("Public Address," Notebook p. 53). Britton may have learned of Blake from his friend Thomas Phillips, who painted Blake's portrait in April 1807 and whom Britton described as his "valued friend."

2. "The former sublime artist exhibited a very extraordinary picture last year [of Count Ugolino] .... The immortal and justly esteemed Sir Joshua, having painted a very interesting, and apposite picture of this subject, some diurnal critic, thought proper to compare the two performances, and was rather hard upon the late professor [i.e., Fuseli]. Thus circumstance, Mr. Blake couched his lance, and in the true quixotic style, attacked his and Mr. F's anonymous [sic] adversary. An account of this recontre may be seen in the Monthly Magazine; where the said Mr. B. endeavours to prove that the picture by Mr. F is not only superior to that of Sir Joshua, but is, indeed, superrelatively excellent!!" (Britton's note).

The engraver John Pye (1782-1874) about 1863 showed me [T. H. Cromek] a fine proof of Blake's portrait [from Blair's Grave], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention. My father had given him a set of proofs of "The Grave" "but," said he, "I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry—very well."

R. H. Cromek wrote from London on 20 December 1809 to Thomas Bewick, saying that as a consequence of having paid 300 guineas to Schiavonetti as part payment for his engraving of Stothard's Canterbury Pilgrims he was in a state of penury, and asking if Bewick had "a few guineas [from the Grave subscribers] scattered about your town?"

On 24 December 1810 Cromek wrote to Thomas Bewick, saying that if he had a leftover copy of Blair's Grave, would he present it to Bewick's son with Cromek's compliments?

Footnote to Wordsworth's thought that Blake had "the elements of poetry—a thousand times more than ... Byron ...."

"When the patron wrote to Catherine ..."

Footnote to "When the patron wrote to Catherine ..."

4. Quoted from the sale catalogue (2008) of the Cromek archive (vol. 6); the archive is now in Princeton University Library.


8. For more information about Lohr, see Angus Whitehead, "this extraordinary performance: William Blake's Use of Gold and Silver in the Creation of His Paintings and Illuminated Books," Blake 42.3 (winter 2008-09): 84-108 (esp. 93-95).


In place of "It is tempting to speculate whether Martin retired to France because his wife was French, and, if she was, whether Blake was referring to her when he said of his fresco of 'The Last Judgment': 'I spoiled that—made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it,' read:
The wife of Blake's landlord Mark Martin was Eleanor (née Larchè), and she knew Blake well enough to offer advice about his fresco of "The Last Judgment." Blake said of it, "I spoiled that—made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it."

W. S. Blake signed two engravings (c. 1800-10) of letterheads or stock certificates for the Albion Insurance Company (Corbould—W. S. Blake) (in the Essick collection).

Of Portland Place (c. 1774-1852)
"William Blake, Esq., F.R.S. &c., of Portland Place" made four "original Sketches" which were engraved on wood by H. White representing Izaak Walton's "Fishing-House" and the "Pike-Pool, Staffordshire," for Walton and Charles Cotton, The Complete Angler Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists (London: John Major, 1824), according to the book's "Descriptive List of the Embellishments" (xlv-xliv).
Niimi, Hatsuko 31, 37
Noon, Patrick 23
Norton, Charles Eliot 30, 37
Obarski, Eugeniusz 37
O'Gorman, Marcel 37
Okada, Kazuya 37
O'Gorman, Marcel 37
O'Neill, Michael 23
Ormond, Richard and Leonee 38
Ostriker, Alicia 14
Otto, Peter 38
Paley, Morton D. 29, 38
Palmer, Samuel 22, 24, 30, 38, 43
Parker, James 43-44
Pevaneaux, C. J. 38
Phillips, Michael 23, 25-26, 32, 38
Preston, Stuart 20
Priddy, Joel 35
Raine, Kathleen 8, 14, 38, 41
Redgrave, Samuel 38
Richardson, George 42, 43
Riede, David G. 38, 41
Ripley, Wayne C. 6, 31, 38, 44n
Risden, E. L. 38
Ritchie, Matthew 35
Rizzardi, Alfredo 38
Roberts, Jonathan 38
Robertson, W. Graham 8, 20, 26
Robles, Evelio Rojas 15
Rose, Edward J. 38
Rosenberg, Mirta 13
Rosenfeld, Alvin H. 38
Rosenwald, Lessing J. 19, 28
Roskill, Mark 38
Roscetti, C. G. 42
Roscetti, D. G. 24, 30, 41
Rossett, W. M. 15
Rosso, G. A. 41
Roth, Peter 38
Roth, Molly Anne 38
Rothstein, John 38
Rovira, James 30, 38, 39
Rowland, Christopher 30, 39
Rushdie, Salman 40
Ryan, Robert M. 30
Ryskamp, Charles 21
Safire, William 39
Saintsbury, George 30, 39
Saklofske, Jon 39
Salvadori, Francesca 42
Sampson, John 8, 30
Sangharakshita, Ven 39
Sato, Hikari 39
Saunders, Chris 39
Schmidt, Michael 39
Schnider, Matthew 39
Schor, Esther 34
Schuchard, Marsha Keith 5-6, 32, 36, 39
Scott, Grant F. 24, 29, 30
Scott, William Bell 39, 42
Scott-Baumann, Elizabeth 39
Scudder, Horace 39
Seymour, Miranda 39
Seymour, Ralph Fletcher 13
Sharp, Iain 39
Shepherd, R. H. 16
Sherry, Peggy Meyer 39
Ship, Horace 20, 39
Shitaka, Michiaki 40
Simpkins, Scott 29
Simpson, Matt 40
Singleton, Michael 40
Snary, Joseph 15
Sklar, Susanne 40
Snare, Jason 25
Southeby, Robert 40
Squier, David 40
Spivak, Richard J. 38, 41
Stahl, Axel 40
Stanley, Vincent 26
Stevenson, Warren 40
Stevenson, W. H. 30
Stieglitz, Elizabeth 40
Storch, Margaret 40
Story, A. T. 30, 40
Stothard, Thomas 6, 24, 25, 34, 43-44, 45
Stout, K. 40
Strange, Hannah 40
Sutton, Denys 20
Suzuki, Masashi 32
Swedenborg, Emanuel 36
Symons, Arthur 40
Szumlewicz, Katarzyna 40
Talman, John 40
Tanaka, Hiroshi 16
Tanaka, Takao 40
Tatham, Frederick 4, 13, 30
Taylor, John Russell 42
Thomas, Sean 40
Thompson, E. P. 40
Thompson, J. W. M. 40
Timbs, John 40
Todd, Nick 23
Todd, Ruthven 40
Trelawny, Edward 32, 45n
Trianon Press 8, 24, 35
Tsukasa, Eriko 40
Turano, Jane Van N. 41
Turnbull, Clive 20
Turner, Dawson 12
Ungaretti, Giuseppe 11, 34, 38
Upcott, William 14, 27
Van Kleeck, Justin 30
Varley, John 21, 24
Vaughan Williams, Ralph 28
Villarrutia, Xavier 11
Viscomi, Joseph 9, 11, 29, 41
Wada, Ayako 41
Waite, Thomas Griffiths 44
Warde, Aileen 29
War, Robert R. 10, 21
Warner, Janet A. 41
Warner, Oliver 41
Waudby, Robert F. C. 15
Wedgwood, Alexandra 36
White, Glessen 41
White, William Augustus 8
Whitehead, Angus 6, 30, 41, 44n, 45n
Whitson, Roger 35
Wicksteed, Joseph H. 41
Wilkie, Brian 26, 41
Wilkinson, James John Garth 41
William Blake Archive 9, 11, 16, 24
Williams, Nicholas M. 41
Williams, Oscar 41
Williams, Richard 41
Windle, John 5, 10, 11, 13, 16, 24, 39, 43
Wollstonecraft, Mary 44
Woodcock, Bruce 15-16
Worrall, David 34
Yamasaki, Yusuke 41
Yonaka, Soetsu 35, 37
Yeats, W. B. 8, 15, 16, 29, 30, 32, 33, 34, 37, 41
Yoder, R. Paul 33, 38
Young, John 42
Youngquist, Paul 41
Zeleny, Walter 21
Zigrosser, Carl 8
Zimmer, William 23