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Blake and His Circle:
A Checklist of Publications and Discoveries in 2009

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Article

William Blake and His Circle: A Checklist of Publications and Discoveries in 2009
By G. E. Bentley, Jr., with the assistance of Hikari Sato
for Japanese publications 4
G. E. Bentley, Jr., is attempting, thus far in vain, to persuade Blake scholars that he has identified Blake's most seen, least known picture.
ARTICLE

William Blake and His Circle: A Checklist of Publications and Discoveries in 2009

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKAHI SATO

FOR JAPANESE PUBLICATIONS

Editors' note: Addenda and corrigenda to Blake Records, 2nd ed. (2004), which have traditionally formed an appendix to this article, now appear on the journal's web site <http://www.blakequarterly.org>. They will be updated yearly.

Blake Publications and Discoveries in 2009

Perhaps the most remarkable discovery of 2009 was that Blake took an apprentice named Thomas Owen in 1788 (see illus. 1). Scarcely anything more is known about Owen or his apprenticeship.

The term of the apprenticeship (1788-95) coincides with a period of enormous productivity for Blake. How much of this fecundity was fostered by the assistance of an apprentice able to take on some of the drudgery of polishing gravers, mixing colors, and laying in outlines, not to mention casual carrying and fetching, which would otherwise have fallen upon Blake and Catherine?

Blake's Writings

Blake's letter of 7 August 1804, which disappeared a century and a quarter ago, reappeared in 2009 and, happily for us all, was acquired by Robert N. Essick. Essick will publish a transcription which will supersede the fragments quoted in catalogues of 1878, 1885, and 2009.

The pl. 7, Urizen pls. 7, 11-12, 17, 19, 23, and Marriage pl. 16 from Small Book of Designs (B), which were displayed at the Tate in 2007-08, have now been sold by their still-anonymous owner to the Tate.

Songs pl. 30 was acquired by Victoria University in the University of Toronto.

New printings of Blake's work (mainly poems from Songs) were discovered in publications predating Gilchrist's Life.

Commercial Engravings

Previously unknown works with engravings after Blake's designs were first recorded in 2009: the Diamond Bible (1832-34, 1836-37, 1840) with a copy of Blake's engraving of "Job and His Family"; Diario de los niños (1839-40) with copies of Blake's Blair designs via Mora's Meditaciones poéticas; and a new printing (1835) of Stuart and Revett's Antiquities of Athens. The most remarkable is Diario de los niños, only the second time designs by Blake were lithographed (the first was "Enoch" [1807]) and the first printing—by almost a century—of anything concerned with Blake in Mexico.

Catalogues and Bibliographies

A marvelous new resource is J. R. de J. Jackson, Bibliography of Romantic Poetry 1770-1835, which is online at the University of Toronto Library <http://jacksonbibliography.library.utoronto.ca>. Phase 1, which is up and running, presents 17,160 entries for 1798-1835. Phase 2, "in an advanced state of preparation," will add 5,359 entries for 1770-97. The Blake entries in phase 1 (Milton and Jerusalem) are derivative, but the thousands of other entries are de visu and wonderfully useful.

Artcyclopedia <http://www.artcyclopedia.com> searches by artist's name to provide links to images at institutional web sites (e.g., 41 Blake images at the Art Gallery of New South Wales, Sydney).

The major discovery of 2009 for me has been Google Books <http://books.google.com>. Despite all the hype, this is a wonderfully useful resource. Of course I had heard of it as one of those grandiose cyber-vaultings and its challenge to copyright, but I had no conception of how far the project has advanced or the sophistication of the means of access. Google Books has made possible the discovery of scores of previously unreported references to Blake in publications of 1780-1862, a surprising number of them in French and German.

The volume accompanying the Blake exhibition at the Petit Palais in Paris is a handsome quarto. It consists of three streams of information: the first and smallest is the catalogue of the works exhibited, the second is 31 short essays, and the third is the 173 striking reproductions.

The essays, mostly by distinguished Blake scholars, are carefully organized to encompass Blake's whole career from his apprenticeship to his reputation in England, the United States, and France. The scholars, like the loaning institutions, are mostly British and French.

There has been far too little coordination of the text with the reproductions, which are often scarcely related to the essays. The surprising rewards of the most original of the essays here—those by David Alexander, Robin Simon, and Jon Stallworthy—are not significantly reinforced by the many illustrations.

1. David Alexander, "William Blake, graveur d'interprétation" (see William Blake [1757-1827]: Le Génie visionnaire du romantisme anglais under 2009 in Part IV) 80. See also the addenda to BR(2), online.

2. The most important visual feature referred to in the text (96)—the cricket bat in the second plate of "Pré tintant" ("The Ecchoing Green")—
1. Record of the apprenticeship of Thomas Owen to William Blake, from the Apprenticeship Books 1710-1811 (ref. IR/33 [pp. 218-19]) in the National Archives.

The record is in a large folio volume. On the verso of one leaf (above) are the date (Thursday 10 July [1788]), the name of the master (Wm. Blake), his parish (St. James's, Westminster, County of Middlesex), his trade (engraver), and the name of the apprentice (Tho• Owen).

On the recto of the facing leaf (below) are the date on which the apprenticeship began (23 June 1788), the length of the apprenticeship (7 years), the fee paid for the apprentice (£52.10.0 or 50 guineas), and the duty paid on the fee (£2.12.6).

The book is for apprenticeships outside the City of London, where Blake was apprenticed. The record was first cited by David Alexander (see note 1). The only previous record of a Blake apprentice known to me is in the fiction by Peter Carter, *The Gates of Paradise* <BBS p. 433>.

Images reproduced by courtesy of the National Archives of the UK.

The contents of the modest volume, *Seen in My Visions*, that accompanied the Blake exhibition at the Tate are useful but not exciting. It is a pity that no attempt was made in either the exhibition or the catalogue to reproduce the layout of the 1809 exhibition on the floor above the haberdashery shop at 28 Broad Street. This would have allowed current viewers to experience the pictures as the few original patrons did.

John Windle's handsome and enormous catalogue 46 ([November] 2009) of books by and about Blake and his circle is perhaps the largest bookseller's catalogue ever devoted to Blake. It is valuable to scholars and critics as well as to hopeful collectors for what it brings to light.

**Criticism, Biography, and Scholarly Studies**

*Google Books* has made possible the discovery of references to Blake by such notable contemporaries as Lady Charlotte Bury (1830), Leigh Hunt (1810), and John Landseer (1834).

Mei-Ying Sung's *William Blake and the Art of Engraving* (2009) is rather more narrowly focused than its title suggests. It concentrates very rewardingly upon Blake's engraving materials, his copperplates and woodblocks, particularly their unengraved versos with evidence of repoussage or hammering the copper to alter a feature of the engraved recto. She finds that Blake used repoussage a good deal more than did other engravers, such as Schiavonetti. "This either means that Blake made many more mistakes in handling his burin than others (and so was not a very skillful engraver), or that he had a freer attitude towards engraving and did not mind making mistakes and subsequently correcting or revising them on the copper plate" (57).

Would she draw similar conclusions about the alterations in Blake's manuscripts such as his *Notebook* and *Vale*? Might such alterations not indicate meticulousness in improving his earlier version?

Her argument is vitally supported by reproductions, but there are only 8 figures; her dissertation (2005) with 99 photographs, including recto and verso of all the *Job* plates, is far more generous in this respect.

**Red Herring**

A print in the London Metropolitan Archives bears the imprint "The ITALIAN PUPPET SHOW", "Printed for & Sold by Bowles & Carver", "N. 69 in S. Pauls Church Yard London", and "Published as the Act directs" (see cover illus.). The pen-
cil drawing for it in the same collection is labeled "S. Collings" in a twentieth-century hand, and the catalogue said that it was engraved by William Blake for the Wits Magazine.

No such print is recorded in the obvious sources, for the very good reason that it almost certainly has nothing to do with Blake. He certainly signed six prints in the Wits Magazine (1784), four of them designed by Samuel Collings, and the size of the Italian Puppet Show print (23.5 x 15.9 cm.) is commensurate with those Blake engraved (c. 23 x 18 cm.). However, no such print appears in the Wits Magazine (Printed for Harrison and Co. No. 18, Paternoster-Raw, 1784-85), and there is no story which would justify its insertion. Furthermore, the firm of Bowles & Carver was not founded until 1793, when Henry Carington Bowles (1763-1830) took over the business of his father Carington Bowles (1724-93). The firm flourished from 1793 to 1830, publishing satirical prints voluminously, but its imprint has not previously been associated with the Wits Magazine or with any print by Blake. The style of engraving is not significantly like that of Blake in his prints for the Wits Magazine or elsewhere, though the speculative association with Samuel Collings is not implausible.

I am deeply grateful for various kinds of assistance generously proffered by Sarah Bentley, Professor Robert Brandeis, Professor Robert N. Essick (for the draft of his "Blake in the Marketplace, 2009" and his essay on etched variants in Europe, and for endless patience and generosity), Professor Heather Jackson (for details of the Diamond Bible in the British Library), Alan Kahan (for a reproduction of the apprenticeship record of Thomas Owen), Jeffrey Barclay Mertz, Agnieszka Osinska, Professor Morton D. Paley, Pickering & Chatto, Suzanne Sklar, Tate Publishing, Professor Angus Whitehead, and John Windle.

Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, Toronto Public Library, Google Books, and, for Japanese publications, CiNii (Scholarly and Academic Information Navigator) online, the National Diet Library online catalogue, and the Komaba Library and the General Library of the University of Tokyo.

I have made no systematic attempt to record audio books and magazines, broadcasts on radio and television, calendars, CD-ROMs, chinaware, coffee mugs, comic books, computer printouts (unpublished), conferences, e-mails, festivals and lecture series, furniture, jewelry, lectures on audiocassettes, lipstick, manuscripts, microforms, mosaics, movies, murals, music, notebooks (blank), pageants, performances, pillows, playing cards, podcasts, poems about Blake, portraits, postcards, posters, recorded readings and singings, refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, T-shirts, tattoos, tiles, typescripts (unpublished), video recordings, and web sites. The most comprehensive source of frivolities is CafePress (<http://www.cafepress.com>.

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2009) 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
  - **Appendix:** Writings Improbably Alleged to Be by Blake

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

**Part III:** Commercial Book Engravings
- **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.

### Division II: Blake's Circle

This division is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends

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6. By May 2010 the online catalogue still attributed the engraving to Blake, but made no reference to the Wits Magazine.

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

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.

Symbols
* Works prefixed by an asterisk include one or more illustrations by Blake or depicting him. If there are more than 19 illustrations, the number is specified. If the illustrations include all those for a work by Blake, say Thel or his illustrations to L'Allegro, the work is identified.
§ Works preceded by a section mark are reported on second-hand authority.

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

Division I: William Blake
Part I: Blake's Writings
Section A: Original Editions, Facsimiles, Reprints, and Translations

Collections of Originals of Blake's Writings
Victoria University Illuminated Printing: Songs pl. 30 in the University of Toronto

Collections Which Have Disposed of Originals of Blake's Writings
Addenda
Lipton, Roger Illuminated Printing: Songs pl. 30

Table of Watermarks
Addenda
Edmeads & Pine
Blair watercolors nos. 3, 5, 16, 7, 11

Summer 2010

PRO PATRIA with Britannia and a lion
The Resurrection of the Dead, pencil sketch (watermark and drawing reproduced in Windle's catalogue 46 [see under 2009 in Part IV] p. 2)
J Ruse 1800
Blair watercolor no. 2 (backing mat)
J Whatman
Blair watercolors nos. 16 (backing mat), 18 (backing mat, in smaller letters)
J Whatman 1800
Blair watercolor no. 11 (backing mat)

America (1793)
Table
Copy Plates Leaves
$ 1-18 18
UNTRACED

Copy C
History: Offered by Henry G. Bohn in 1848 (see Part IV).

Newly Recorded Copy
Copy S
Binding: Bound with Thel (S), Europe (N), Urizen (K), and Visions (S) in half calf with the autograph of John Flaxman.
Most copies of America (B-M, R), Europe (A-G), and Visions (B-D, F, H-M, R) are printed on leaves c. 26 x 37 cm. Often America (A-B, F-H, N-Q) was bound with Europe (A-D, I, K-M), twice (C, F) it was bound with Visions (B-C), twice (A, F) with The Song of Los (B, D), and once each (G-H) with Jerusalem (B) and the Large Book of Designs (A). Once Europe (G) was bound with The Song of Los (C) and Visions (H).
History: Acquired by Flaxman after his return in 1794 from seven years in Italy—perhaps this is the work for which he paid Blake £2.2.0 in Oct. 1797; at Flaxman's death in 1826 the collective volume was probably inherited by his sister-in-law and adopted daughter Maria Denman; on her death in 1861 the volume probably passed to her family; offered in Willis and Sotheran's catalogues of 25 June 1862, lot 116, and 25 Dec. 1862, lot 91 (see Part IV); untraced.

The Book of Thel (1789)
Table
Copy Plates Leaves
$ 2-8 7
UNTRACED

9. J Whatman 1800 has not been recorded in another work by Blake.
10. BR(2) 758.
11. The print missing may be pl. 1, "Thel's Motto," also omitted from copy E.
Copy O
History: Offered by Henry G. Bohn in 1848 (see Part IV).

Newly Recorded Copy

Copy S
For the binding and history, see America (S), above. No other copy of the quarto Thel was bound with the folios America and Europe, but two copies (J, N) were bound with copies of the folio Visions (G, P).

A Descriptive Catalogue (1809)
Transcribed, without Blake's index, in Martin Myrone, ed., Seen in My Visions (see under 2009 in Part IV).

Europe (1794)
Table

<table>
<thead>
<tr>
<th>N</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake nos.</th>
<th>Leaf</th>
<th>Printing size in cm.</th>
<th>color</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>31-2, 4-8</td>
<td>15</td>
<td>UNTRANSCRIBED</td>
<td>11-18</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Etched Variants

Pl. 1
State 1 (copy a): The white-line hatching in the clouds to the left of the figure's right leg does not extend to the left margin. At the top of this cloud, the gap between the margin and the left end of the white-line hatching is c. 1.6 cm.
State 2 (all other copies): The white-line hatching in the clouds to the left of the figure's right leg has been extended to within 0.2 cm. of the left margin.

Pl. 4
State 1 (copy b, pl. 4^b): There are no white lines in the road-ruts to the left of the walking figure's foot or on the walking figure or on the plants to the right of his foot.
State 2 (copy a; copy c, pl. 4^c): White-line work has been added to the road-ruts to the left of the supine child's right leg. The relief lines extending from the supine child's right leg, to his right knee and inner right thigh, to his left thigh, to his lower torso, and to his upper right arm.

12. Pl. 15^s is numbered "36" in ink at the top right (see the "Order" of the Songs, below) and "24" in pencil at the top left.
13. Pl. 15^s has rough green color printing at the top left. The plate is poorly inked, and the text and parts of the design are gone over in black ink. There are two framing lines round the print and stabholes in the left margin.
14. The modifications here of BB and BBS derive, mostly word for word, from an unpublished essay by Robert N. Essick, "Miscellaneous Plates from Europe a Prophecy," generously sent me in 2009. There are no etched variants in pls. 2-3, 6-8, 12-16. Some of the variants noted in BB are due to differences in inking and coloring rather than to etched changes to the plate.

State 3 (all other copies): White-line hatching has been added to the bundle on the walker's back, to the locks of hair below his hat, to the small area of the bundle visible above and to the left of his right shoulder, now defined with a line that clearly separates the shoulder from the bundle.

Pl. 5
State 1 (copy b): Lacks the white-line work added in state 2.
State 2 (all other copies): Extensive white-line hatching and cross-hatching have been added to the clouds above, below, and to the right of the three struggling figures, to the clouds above the final two lines of text, and to the sky right, left, and above the man at upper right. White lines have been added to the lines defining the interior modeling of his back and hips and to the head of the struggling figure on the left in the group of three.

Pl. 7
State 1 (copy a): The prone young man has a halo of three concentric lines round his head.
State 2 (all other copies): The halo has been removed.

Pl. 9
State 1 (copy b, pl. 9^c): Lacks the white lines added in state 2.
State 2 (copy a): Curving white lines have been added to the smoke above and on both sides of the pot. White lines have been added to the three lines defining the neck of the woman on the left and to the folds of her garment where it falls over her lower back, hip, and below her hip, to the supine child's right shoulder, torso, and hip, and to the cloth surrounding his body. White-line hatching has been added to the garment worn by the woman on the right where it covers her legs and right knee and to the part of her garment below her right leg.
State 3 (all other copies): White-line hatching has been added to the garment of the woman on the right where it falls to the left of her left ankle and foot. Two small patches of white-line hatching (not printed or poorly printed in some copies) have been added to the left foot of the woman on the right. Two white lines (not printed or poorly printed in some copies) have been added to her garment where it falls below her lower left leg. The relief lines extending from the supine child's right shoulder towards his chest and a few of the relief hatching lines just above his biceps have been cut away.

Pl. 10
State 1 (copy a): Lacks the white-line work added in state 2.
State 2 (all other copies): Considerable white-line hatching has been added to the bellman's hat (upper left crown and brim above his hair), to his coat over his chest, upper stomach, and the left side of his arm, to the relief line just above the lower edge of his bell, to the chest, back, shoulder, and arm of the man lower left, to the hair and gown of the woman lower left (particularly evident below her legs), to the gown of the woman on the right where it falls to the left and below her left leg and right of her left foot, and to the lines extending upward from her waist.
State 1 (copy a; copy b, pl. 17); copy c [all three copies], and Essick copy): Line 6 from the bottom reads "She ceased, and all went forth to sport beneath the solemn moon", and line 3 from the bottom reads "Till morning ope'd the eastern gate," and the angel trumpet blew;"

State 2 (all other copies): Line 6 from the bottom has been altered to read "She ceased, for All were forth at sport beneath the solemn moon", and line 3 from the bottom reads "Till morning ope'd the eastern gate;"

Pl. 18
State 1 (copy a): Line 1 reads "Shot from the heights of Enitharmon, before the trumpet blew;".
State 2 (copy c, pl. 18\*): The small areas of relief lines on the woman's back, just above her neck, and on her left shoulder have been modified with white-line work. The relief areas on the back of the child's raised right hand have been cut away and the middle finger divided into two fingers with white-line work. An "S"-shaped relief line below "all" in the penultimate line of text left of the final line ("FINIS") has been cut away.
State 3 (all other copies): The final four words in the first line of text and the terminal punctuation have been cut away, so that the line reads "Shot from the heights of Enitharmon." White lines have been added to the woman's dangling hair, just left of her elbow, and the next lock to the left has been narrowed. A few white lines have been cut into the relief areas right and left of the top of the man's penis.

Copy B
It was reproduced in the Petit Palais exhibition catalogue (see under 2009 in Part IV).

Copy N
For the binding and history, see America (S), above. In the 1862 catalogues, Europe (N) is said to have "15 engravings," but all other copies have 17 (pls. 1-2, 4-18 in A-G, I, L-M) or 18 prints (H, K). The prints omitted in Europe (N) may be pl. 3 (lacking in most copies) and pls. 9-10, which are full-page prints without text.

15. Not recorded in BB or BBS.
16. Copy b, pl. 17; line 6 from the bottom has been altered in ink (not on the etched copperplate) to read "She ceased. All were forth in sport beneath the solemn moon."
1804 7 AUGUST
History: As in BB p. 279 to 1885; thereafter it passed to Robert Griffin (c. 1840-1921) of Court Garden, Marlow, Buckinghamshire, and "thence by descent" to an anonymous owner, for whom it was sold at Sotheby's (London), 17 Dec. 2009, lot 72 (partially quoted and reproduced) (estimate £25,000-£35,000) for £46,850 to John Windle for Robert N. Essick.

1807 MAY (from R. H. Cromek)
History: See BB p. 280 (simplistic), Blake (1999, 2009). T. H. Cromek transcribed the letter, extensively normalized, in his manuscript "Memorials" (c. 1865) in Princeton; the source of the letter is obscure, since R. H. Cromek's transcription of his original and Allan Cunningham's transcription of Cromek's transcription were not accessible to him. Another copy of the manuscript "Memorials" made by T. H. Cromek passed to his descendant Wilfred Warrington (BR[2] 262M); presumably this too has a transcription of Cromek's letter to Blake of the same authority.
	T. H. Cromek's transcription differs in many minor ways from that in the Gentleman's Magazine (1852) <BB #969>; abbreviations (e.g., "who", "exclusive") are expanded, layout is altered (e.g., the first paragraph in the Gentleman's Magazine is divided into three). I take it that his source was the Gentleman's Magazine version and that his version consequently has no authority.

1819 11 OCTOBER
History: It was sold anonymously at the American Art Association auction of 14 Jan. 1926, lot 39 [for $100, according to the marked copy of the catalogue in the Essick collection].

The Marriage of Heaven and Hell ([1790])

Copy B
History: Perhaps acquired by Charles George Dyer (see BB p. 298, "[George] Dyer").

Copy A
History: Offered by A. E. Evans & Son in [1845] (see Part IV).

Letters

Jerusalem (1804[-20])

Copy E
It is reproduced online <http://www.fitzmuseum.cam.ac.uk> (also accessible through Artcyclopedia <http://www.artcyclopedia.com>).

Copy M
It was reproduced in the Petit Palais exhibition catalogue (see under 2009 in Part IV).


"The Order in which the Songs of Innocence and Experience ought to be paged" <see BB #125>
(27) [Europe (c) pl. (4', 9')]
(36) Europe (c) pl. 15' (Harvard)
(38) Europe (c) pl. (11', 17')

History: Europe (c) pl. 15' was acquired by Mr. and Mrs. Philip Hofer and given by Mrs. Frances Hofer in 1979 to Houghton Library, Harvard University.

Poetical Sketches (1783)
Table of Corrections
Copy M (see BB p. 34n2)
The situation is further confused by the claim of the anonymous owner to William Wyer of Ursus Books that Poetical Sketches (M) has corrections on pp. 4, 9, 12, and 15 (according to Essick, "Blake in the Marketplace, 2009," Blake 43.4 [spring 2010]: 120).

Receipt
1805 5 JULY
History: It was sold in Mar. 2009 to a "museum" (according to Essick, "Blake in the Marketplace, 2009," Blake 43.4 [spring 2010]: 120).

20. Europe (c) pl. 15', newly recorded here, is numbered "36"; the leaf with Europe (c) pl. (11', 17') is numbered "38" <BB p. 104>; Europe (c) pl. (4', 9'), listed under 36 in BB p. 338, should perhaps be listed under 27, where (11', 17') were.
21. All the information about pl. 15' was recorded by Essick, "New Information on Blake's Illustrated Books," Blake 15.1 (summer 1981): 8 and illus. 5, scandalously overlooked by GEB until 2009.

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Small Book of Designs (1796)
Copy B
History: The prints of *Thel* pl. 7, *Urzien* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16, newly discovered in 2007, were sold by the anonymous owner in 2009 for £441,000 to the Tate.

*The Song of Los* (1795)
Editions


*Songs of Innocence* (1789-[?-1831])
Copy Y
It was lent anonymously by Alan Parker to the Petit Palais exhibition (see under 2009 in Part IV).

Edition

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

<table>
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<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark Blake no.</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pl. 30</td>
<td>1</td>
<td>11</td>
<td>11.0 x 17.9</td>
<td>&quot;gray&quot;</td>
<td></td>
</tr>
</tbody>
</table>

Victoria University (Toronto)

Copy P
It was lent by the Wormsley Library to the Petit Palais exhibition (see under 2009 in Part IV).

Copy V
History: Perhaps this is the copy offered by John Bohn in 1843 (see Part IV).

Pl. 30
Binding: Rebound by 1857 in ¾ calf over cloth boards, the spine elaborately gilt with "SONGS | OF | INNOCENCE | ETC.", with red marbled paste-downs and endpapers, all edges marbled, with pl. 30 tipped in as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839); the preface (xxi) is signed by the editor "J. J. G. Wilkinson" "Finchley Road & | 76 Wimpole St." (DNB says he lived at 4 Finchley Road from about 1848). F. 1’ is inscribed in pencil: 22. It is inscribed in pencil "See P. 37", where the poem is printed.

History: The prints of *Thel* pl. 7, *Urzien* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16, newly discovered in 2007, were sold by the anonymous owner in 2009 for £441,000 to the Tate.

To Feb. 2006, see *Blake* (2007); sold through John Windle in Jan. 2009 to the library of Victoria University in the University of Toronto (listed in Windle's catalogue 46 [see under 2009 in Part IV], lot 6, "sold").

Editions

An extract was published in *Nouvelle revue française* 26, no. 152 (May 1926): 537-42.


*Visions of the Daughters of Albion* (1793)
Table

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
</tr>
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<tbody>
<tr>
<td>S</td>
<td>1-11</td>
<td>11</td>
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UNTRACED

Copy A
History: Offered by A. E. Evans & Son in 1845 (see Part IV).

Copy E
History: Perhaps this is the copy offered by John Bohn in 1843 (see Part IV). 23

Newly Recorded Copy

Copy S
For the binding and history, see America (S), above.

Section B: Collections and Selections

Reprints of Blake's Works before 1863
Addenda
1811
"The Tyger"/"Der Tiger" in English/German (see Ariel in Part VI).

1831

22. It is inscribed in pencil "See P. 37", where the poem is printed.

23. Or copies A, C-D, I-N.
“Introduction” (Innocence) (see J. B. S. in Part VI).

1832

1833


1837


**“Shirley Dent (see Songs, ed. Essick, in Part I, Section A).”


The illustrations are scenes of modern street life in Cambridge correlated to “Auguries of Innocence.”

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

In 2009 the archive added The Song of Los (C, E), Europe (G), Milton (B), the 14 prints for Hayley’s Designs to a Series of Ballads (1802) and the 5 for his Ballads (1805), the 10 monochrome washes for Wollstonecraft, Original Stories from Real Life, and 1791 and 1796 editions of the book, and republished with extra features the sketchbook of drawings for the job engravings and the watercolors from the butts and Linnell sets.

*William Blake: Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions. Orlando: Flying Horse Editions, University of Central Florida, 2009. 33 copies $1950 (see <http://www.flyinghorse.cah.ucf.edu/blake>). It consists of pls. 1, 3, 8, 12, 16-19, 24, 29, 33, 37, 38, 42-43, 46-47 in ochre, and b in black, printed “on handmade paper, specially produced for this edition,” “from relief etched copper plates made by Michael Phillips ... using exact-size photo negatives of original monochrome impressions ... modified to eliminate printing flaws in the original.” The ink was “hand mixed for each plate from the same historic dry pigments that we know Blake used.” It is accompanied by “William Blake: Songs of Innocence and of Experience 1794, 40 pp., with *Michael Phillips, “A Note on
Appendix: Writings Improbably Alleged to Be by Blake

"Directions for 'Landscape Painting'"

An undated 8-pp. 12° set of "Directions for 'Landscape Painting,'" on preparing a palette, reproducing the effects of shadows, bark, etc., signed "W B," is attributed to the poet and partly reproduced in the Anderson Galleries auction catalogue of 3 Apr. 1928, lot 13 (see Windle's catalogue 46 [under 2009 in Part IV], lot 539). The handwriting is quite unlike that of the poet, and I see no plausible connection besides the initials.

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

**Section A: Illustrations of Individual Authors**

Bible: Job (1821—Linnell set)


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

T. H. Cromek wrote of the watercolors:

The original design for the frontispiece, still in my possession, was suppressed, and one much finer substituted. It is a pen outline, slightly shaded with Indian ink, and blue, & represents a soul rising from the tomb, on which Blake has written, very neatly, [the] title.²⁵

This is clearly the drawing called by Butlin "A Spirit Rising from the Tomb" (#616, 20.5 x 24.0 cm., now in the Huntington), on which Blake wrote: "A Series of Designs: Illustrative of The Grave, a Poem by Robert Blair. Invented & Drawn by William Blake."²⁶

**Edition**


In the de luxe edition, the watercolors are reproduced, loose, backed with stiff pasteboard, in a red leather portfolio like that in which they were found in 2001. They are enclosed with the bound text in a handsome black shot-silk-covered box. The text volume consists of:

- John Commander. "Foreword." 6. (This is "possibly [the] last major publication" of the William Blake Trust.)

**Bibliography.** 70.

Appendix 1: "The Grave [facsimile] with Blake's Dedication Verses from Cromek's 1809 [sic] Edition (Reduced to sixty-seven per cent)." 71-80.


Appendix 3: "Blake's Rejected Engraving for 'Death's Door' Reproduced Same Size as the Original Proof in the Possession of Robert N. Essick." 95.

**BUNYAN, John, Pilgrim's Progress (1826-27)**

They were lent anonymously by Alan Parker to the Petit Palais exhibition (see under 2009 in Part IV).

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


**Heads of the Poets (1800-03)**

They are reproduced at <http://www.manchestergalleries.org/the-collections> (also accessible through Artcyclopedia <http://www.artcyclopedia.com>).

**MILTON, John,**

"On the Morning of Christ's Nativity" (1809—Thomas set)

They were reproduced in the Petit Palais exhibition catalogue (see under 2009 in Part IV) and online <http://www. whitworth.manchester.ac.uk/collection> (also accessible through Artnet >, <http://www.arthistory.com>).

**MILTON, John, Paradise Lost**


**WOLLSTONECRAFT, Mary,**

*Original Stories from Real Life* (1791)

In 2009, the 10 monochrome wash drawings in the Library of Congress were reproduced in the *William Blake Archive.*
Young, Edward, Night Thoughts (1794–97) Edition


Jason Smart, Romanticism on the Net 45 (2007) <http://www.ravon.umontreal.ca> (it is “incomparable,” but the colors are not true, it omits borders and margins ...).

Section B: Collections and Selections

Blake-Varle Sketchbook (Large)
It was lent anonymously by Alan Parker to the Petit Palais exhibition (see under 2009 in Part IV).

Part III: Commercial Engravings

Allen, Charles, History of England (1798)
New Locations: Cambridge, Mitchell Library (Glasgow), National Library of Scotland, West Sussex Record Office.

Bellamy's Picturesque Magazine (1793)
New Location: Northwestern.

Bible

*Newly Recorded Engraving

Diamond Bible (1832–34, 1836–37, 1840)

Vol. 1 consists of the Old Testament through Job; vol. 2 is the rest of the Old Testament plus the New Testament. There are separate title pages for Psalms (vol. 1) and the New Testament (vol. 2).


27. For the first time I record contemporary references to separately issued prints by Blake.

14 Blake/An Illustrated Quarterly
One Shilling, and in Numbers at Six Pence, of the Diamond Bible and Book of Common Prayer ... [ed.] Rev. H. Stebbing .... Each Number to comprise Forty-eight pages letter-press and Two Steel Engravings." The list of illustrations includes "30 Job and his Family Blake." It quotes reviews in the Weekly Times, Literary Gazette [see above], and Evangelical Register. The prayer book has seven designs after Stothard.


The English Version of the Polyglott Bible (1836)
The anonymous engraving for "Job and His Family" derives from the engraving by Lizars in the Diamond Bible (1832-34).

Illustrations of the Book of Job (1826, 1874)


BLAIR, Robert, The Grave
(1808, 1813, 1813 [1870])
1808 Quarto New Location: North Carolina (Chapel Hill).
1808 Copy of Unrecorded Format New Location: Trevelyan Library (Wallington Hall, Northumberland, property of the National Trust).
1813 Copies of Unrecorded Format New Locations: Kent (Canterbury), Rijksmuseum (Amsterdam).

An 1808 quarto copy in "original drab gray boards, printed paper label on upper cover," is offered in Windle's catalogue 46 (see under 2009 in Part IV), lot 48.

For six lithographs after Schiavonetti's copperplates (via Mora's Meditaciones poéticas [1826]), see Diario de los niños, below.

Reviews, puffs, etc.
Anon., "Modern Discoveries, and Improvements in Arts, Sciences, and Literature; with Notices Respecting Men of Letters, Artists, and Works in Hand, &c. &c.," Universal Magazine ns 6, no. 32 (July 1806): 46-52 <California (Berkeley)>.

Mr. Cromek intends to publish in the course of the ensuing winter a series of 12 Engravings, etched in a very superior style of excellence by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair's popular Poem "The Grave." In consequence of the originality of the designs and their vigorous expression, the work has been honoured with the patronage of the principal members of the Royal Academy, and the first professors of art in the metropolis, and by the subscriptions of upwards of 300 of the most distinguished amateurs. (47-48)

Anon., "Monthly Retrospect of the Fine Arts," Monthly Magazine 22, no. 146 (1 Aug. 1806): 58-61 <Harvard> (notice on p. 61 as in the Universal Magazine but with 250 instead of 300, the phrase about the patronage of Royal Academy members omitted, and other small changes, as detailed in Wayne C. Rioley, "The Early Marketing of The Grave in London and Boston," Blake 43.3 [winter 2009-10]: 109-10. The similarity of the wording in these 1806 puffs and in particular the information about the changing numbers of subscribers indicate that the source of the information is Cromek).


Leeds Mercury 4 June 1808 <Leeds Central Library>:

BLAIR'S GRAVE
Mr. CROMEK begs to inform the Subscribers at Wakefield and its Vicinity to the New and Splendid Edition of this Poem, that it will be published in London, on the First Day of July next, and that it will be delivered to them with all possible Speed.

Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Mr. CROMEK will receive Names till the First of July at the Original Subscription Price. No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style by BENSLEY, in Imperial Quarto, and illustrated by 13 Engravings, executed from the original Designs of WILLIAM BLAKE.

BONNycastle, John, An Introduction to Mensuration
(1782, 1787, 1791, 1794)

BROWN, John, Elements of Medicine (1795)
New Location: Northwestern.

BÜRGER, Gottfried Augustus, Leonora (1796)
New Location: Northwestern.

Review
[Johann Joachim Eschenburg, ed.], Lenore Ballade von Bürger in drei englischen Übersetzungen (Göttingen: Johann Christian Dieterich, 1797) 5-6 (in German) (describes Blake's designs).
Carfax Conduit, Oxford (1810)
A large print inscribed "CARRY CONDUIT, OXFORD," and "Blake sc.," with no sign of the designer or imprint, was discovered, acquired, and described by Robert N. Essick.29

The listings below indicate that it was both drawn and engraved by Blake and that it was published at 1s. 6d. in 1810. Can it have been published by Blake as well? In some respects, the topographical engraver William Staden Blake seems more plausible than the poet-engraver William Blake.

Reviews, puffs, etc.

CUMBERLAND, George, Thoughts on Outline (1796)

A copy in "original blue boards," inscribed at front "From the Author," was offered in Windle's catalogue 46 (see under 2009 in Part IV), lot 64.

DANTE, Blake's Illustrations of Dante (1838, 1892, 1955, 1968)
The online reproductions here are also accessible through Artcyclopedia <http://www.artcyclopedia.com>.

Newly Recorded Title
Diario de los ninos (1839-40)
Vol. 1, no. 1 engraved title page: DIARIO | DE | LOS | NINOS | LITERATURA, ENTRETENIMIENTO | e | INSTRUCCION. | N°. 1 | MEJICO 1839. | IMPRESA POR MIGUEL GONZALEZ. [in an elaborate floral border] <New York Public Library>

29. A 'New' William Blake Engraving?" Print Quarterly 2 (1985): 42-47. The print is reproduced also in Blake 19.1 (summer 1985): 30 (pl. 7), where Essick recorded that it may have been etched about 1780. The only previously recorded reference to Blake and the Carfax Conduit is in Thomas Dodd's manuscript biography of Blake (c. 1832) (BR[2] 255fn).

30. In vols. 1-2 the second "N" of "NINOS" is surmounted by the top quarter of a circle. In vol. 3 the symbol looks like a hard-candy wrapper, oval in the middle and twisted at each end.

31. The Victoria copy of vol. 2 has in the spine a leaf with text and decorations printed in Spanish, including the date "1843," indicating that it was not first bound until that date or later.

32. There is a "Historia de la litografia" in 3: 114-17.

33. Meditaciones poéticas was published by Ackermann in London and "su establecimiento en Mejico."

34. Essick, "Blake in the Marketplace, 2009," Blake 43.4 (spring 2010): 133, points out that "these two addresses may be alternative ways of locating the same establishment. The 'frente al correo' address is associated with the Estamperia de Julio Michaud y Thomas."
2. Untitled at 2: 49 (design size 22.4 x 14.0 cm.); the facing poem is "El sepulcro" ("The Counsellor, King, Warrior, Mother & Child in the Tomb").

3. "La Puerta de la muerte" at 2: 193 (design size 13.7 x 22.7 cm.). The facing poem is "La puerta del sepulcro" ("Death's Door").

4. "El valle de la muerte" at 2: 289 (design size 13.0 x 22.1 cm.) ("The descent of Man into the Vale of Death").

5. "La Caverna" at 2: 361 (design size 11.6 x 21.8 cm.) ("The Soul exploring the recesses of the Grave").

6. "La Resurreccion" at 2: 409 (design size 13.7 x 21.7 cm.) ("The Reunion of the Soul & the Body").

The titles follow those in Mora pls. 2-3, 7-10 (pls. 2, 4, 11, 7, 9, 12 in the 1808 Grave) (except for no. 2, which is untitled). "The lithographs are very accurate reproductions of Schia­vonetti's etchings/engravings" and are "close in size to the designs along the top and bottom margins of 'La Puerta de la muerte' and 'La Caverna,' and on all 4 sides of 'La Resurreccion,' a faithful­ness perhaps achieved by tracing, according to Essick, "Blake in the Marketplace, 2009," Blake 43.4 (spring 2010): 132. Essick is the source of all the information about his copy; John Windle was the discoverer of Blake's connection with the work.

Five of Mora's poems illustrated in the Meditaciones poe­ticas are included here without prints: "La muerte del impio" ("Death of the Strong Wicked Man") (2: 119-20), "La muerte del justo" ("The Death of the Good Old Man") (2: 167-68), "La separacion" ("The Soul hovering over the Body reluctantly parting with Life") (2: 190-92), "El juicio" ("The Day of Judgment") (2: 390-92), and "La reunion" ("The Reunion of the Soul & the Body") (2: 475-76). One other print from Meditaciones poeticas is omitted: the title page (it has no poem by Mora).

EMLYN, Henry, A Proposition for a New Order in Architecture (1781, 1784, 1797)

1781 and 1784 New Location: Royal Academy (London).

ENFIELD, William,
The Speaker (1774 [1780], 1781, 1785, 1795, 1797)

1781 New Locations: California (Santa Barbara), Chicago, Illinois, Library Company of Philadelphia, Louisiana State (Shreveport), Morrab Library (Penzance), Paxton House (Scotland), Trinity College (Cambridge).

"Evening Amusement" (Watteau-Blake) (1782)

Notice


Zwey angenehme Blätter, nach Watteau, aus der Sammlung des Hrn. A. Maskins [i.e., Macklin]; Morning Amusement and Evening Amusement, von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge. (162)

"The Fall of Rosamond" (Stothard-Blake) (1783)

Notice

Anon., "Vermischte Nachrichten," Neue Bibliothek der schönen Wissenschaften und der freyen Künste [Leipzig] 30, no. 2 (1785): 317-68 (in German) <Harvard> ("The Fall of Rosamond ... von Blake, in eben der Manier, gleicher Maasse und Preises" [as "Ophelia" (Stothard-Ogborne)] [342]).

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


In Windle's catalogue 46 (see under 2009 in Part IV), lot 1048 is 37 drawings for Flaxman's Hesiod (see BB #456). These are neither the preliminary sketches (which are in the British Museum Dept. of Prints and Drawings) nor tracings from the prints. They are bound in blue morocco of the "1860s" by M. M. Holloway. "We feel safe in concluding ... that the draw­ings are not copied by a third party" (from the description by Edward Maggs). They are offered for Maggs Bros., price on request.

Reviews, puffs, etc.


"Messrs. Longman and Co. are about to Publish" Flaxman's Hesiod (at the end of The Remains of Hesiod ..., ed. Charles Abraham Elton, 2nd ed. [London: Baldwin, Cradock, and Joy, 1815]). <Harvard>

"New Works Preparing for Publication, by Longman, Hurst, Rees, Orme, and Brown" (July 1816) 2 (bound with Demos­thenis Orationes de Republica Duodecin, ed. William Allen [Oxford, 1810]). <Bodleian>


FLAXMAN, John, The Iliad of Homer (1805)
New Locations: Guildhall Library (London), Melbourne Public Library, Rijksmuseum (Amsterdam), St. Bride Library (London).

FLAXMAN, John, Letter to the Committee for Raising the Naval Pillar (1799)
New Location: Royal Academy (London).

FUSELI, John Henry, Lectures on Painting (1801)

GAY, John, Fables (1793, [1811])

HAYLEY, William, Ballads (1805)
New Location: California Palace of the Legion of Honor (Achenbach Foundation for Graphic Arts; reproduced online <http://www.famsf.org/fam/about/imagebase>).
A copy in "original drab gray boards, printed paper label" is listed in Windle's catalogue 46 (see under 2009 in Part IV), lot 34.
In 2009, a copy from the Huntington was reproduced in the William Blake Archive.
The text of Hayley's ballad of the horse was apparently omitted by Phillips in the proofs, and Blake, in ignorance of this, made an engraving for it. He discovered his mistake when Phillips happened to send him in London a proof of "the last sheet" to be forwarded to the printer Joseph Seagrave in Chichester. In his letter of 4 June 1805, Blake wrote to Hayley: "I write to entreat that you would contrive so as that my plate may come into the work" (presumably including the text of "The Horse" in the Ballads), so that Blake would not have to omit "ten guineas from my next demand on Phillips." 37

Sales
Anon. ["An English Gentleman"], Sketch of the Present State of France (London: Richard Phillips, 1805) (an advertisement at the end, Useful and Valuable Books Recently Published by Richard Phillips, p. 11: "Ballads, chiefly intended to illustrate certain facts in the history of animals. By William Hayley, Esq. With engravings by Mr. Blake, price 6s. in boards" [the printed title page reads: "Founded on Anecdotes Relating to Animals").

HAYLEY, William, Designs to a Series of Ballads (1802)
Ballad 1 New Location: Northwestern (Windle's catalogue 46 [see under 2009 in Part IV], lot 33).
In 2009, a copy from the Huntington was reproduced in the William Blake Archive.

Sales
Bibliotheca Reediana, auction by King and Lochee, Nov.-Dec. 1807 <BB #529> (lot 8936 includes Designs "2 No. 1802").

HAYLEY, William, The Life of George Romney (1809)
New Location: Royal Academy (London).
Large-paper copies are on heavy paper watermarked "1807" and include an advertisement for "Epistles to Romney," while small-paper copies are watermarked "Rye Mill 1807" and lack the advertisement (Windle's catalogue 46 [see under 2009 in Part IV], lot 79).

HAYLEY, William, Little Tom the Sailor (1800)
New Location: Hunterian Museum and Art Gallery (University of Glasgow).
Little Tom the Sailor, colored, was offered in the Willis and Sootheran catalogue of 25 June 1862, lot 118 (see Part IV).

HENRY, Thomas, Memoirs of Albert de Haller (1783)
New Locations: Cheshire Libraries Arts and Archives, McGill (2; BBS gives 1), Medical Society of London, Royal College of Physicians (London), Science Museum (London), Dr. Williams's Library (London).

HOARE, Prince, An Inquiry into the ... State of the Arts of Design in England (1806)
New Location: Royal Academy (London).

LAVATER, J. C., Aphorisms on Man (1788, 1789, 1794)
Sales
Catalogue of Biblical Classical and Historical Manuscripts and of Rare and Curious Books ... on Sale by William Pickering (London, 1834) <Bodleian> ("1941 Lavater's [J. C.] Aphorisms on Man, frontispiece by Blake" [1794], 4s. 6d.).

MORA, Jose Joaquin de, Meditaciones poéticas (1826)
For lithographs after Schiavonetti's copperplates (via Mora), see Diario de los niños, above.

Sales
[J. de A.], El Mentor (London: Ackermann, 1836) (in Spanish) <New York Public Library> (a list at the end, "Catalogo de
libros españoles. Publicados por los SS. Ackermann y Com-
p'. en su repositorio de artes, 96, Strand, Londres;" includes
"Meditaciones Poéticas, por J. J. de Mora, con estampas").

"Morning Amusement" (Watteau–Blake) (1782)
Notice
See "Evening Amusement," above.

"Robin Hood & Clorinda" (Meheux–Blake) (1783)
Notice
Anon., "Vermischte Nachrichten," Neue Bibliothek der
schönen Wissenschaften und der freyen Künste [Leipzig] 30,
no. 2 (1785): 317-68 (in German) ("Robin Hood and Clor-
inda" after J. Meheux, engraved by "W. Blake, in punkterter
Manier," in the round, 8" in diameter, "4 Schillinge im Preise"
[337]).

SALZMANN, C. G.,
Elements of Morality (1791, 1792, 1799, 1805, 1815)
1791 New Location: Victoria University in the University of
Toronto (with Pamela Lister's bookplate).

STEDMAN, John Gabriel,
Narrative, of a Five Years' Expedition ... (1796, 1806, 1813)
Plates with fine contemporary coloring from an 1806 copy
in the University of Glasgow Library are reproduced in the
Petit Palais exhibition catalogue (see under 2009 in Part IV).
The "second edition ... 4l. 4s. or with coloured plates, 6l. 6s."
is listed in the Eclectic Review 3, part 1 (May 1807): 460. In
2009 booksellers conventionally assume that the coloring
in the second edition is modern.

Review referring to Blake's work
R. R., European Magazine 31 (Jan., Feb., Mar., Apr. 1797): 20-
25, 116-18, 175-80, 253-56 (the picture of the Aboma snake
is "a very good print" [118]).

STUART, James, and Nicholas Revett
The Antiquities of Athens, vol. 3 (1794)
A "re-issue" of Stuart and Revett's Antiquities of Athens, four
volumes, folio, with over 400 prints issued in 80 folio parts
at 5s. each, was "now in course of Publication" in Sept. 1835.
I have not seen this edition and do not know if it included
Blake's four prints for the Temple of Theseus.

Notices, etc.
Anon., "Literary Intelligence," Eclectic Review 3rd ser., 14
(1835): 254-56. <Harvard>
Anon., Eclectic Review 3rd ser., 14 (Nov. 1835): 432-34 <Har-
vard> (lists engravings in parts 1-2).

Bent's Monthly Literary Advertiser no. 372 (10 Feb. 1836): 19
(announces the publication of Grecian Sculpture, parts 3-5, in
imperial quarto, at 2s. 6d. per part).

VARLEY, John, Zodiacal Physiognomy (Part 1, 1828)
Zodiacal Physiognomy was to be "completed in four parts"
(according to its cover); according to Anon., "Literary and
Miscellaneous Intelligence," Monthly Review ns 10, no. 42
(Feb. 1829): 313-14, "Mr. Varley[s] ... Zodiacal-physiogno-
mical investigation ... exemplified by plates, now preparing
for the second number of his Zodiacal Physiognomy, ... will
shortly issue from the press" (314). However, no other part
was ever issued.

VIRGIL, Pastoralis (1821)
New Locations: Art Gallery of New South Wales (Sydney) (re-
produced online <http://www.artgallery.nsw.gov.au>), Cali-
ifornia Palace of the Legion of Honor (Achenbach Founda-

38. In the library of the University of California (Berkeley) is a col-
collection of 30 miscellaneous prints 39 cm. high; according to Morton Paley,
seven engravings are by James Basire, two by William Sharp, but none
by Blake. The volume has no title page or indication of place or date
of publication, but the spine of the library binding is lettered "Grecian Sculp-

39. Notice that the "re-issue" in folio and the separate publication of
Grecian Sculpture in quarto are listed discretely (but successively) in the
Eclectic Review (Sept. 1835), indicating that they were two distinct publica-

tion for Graphic Arts; reproduced online <http://www.famsf.org/fam/about/imagebase>, Tate (1830 reprints; reproduced online <http://www.tate.org.uk/collection>) (the New South Wales and Tate images are also accessible through Artcyclopedia <http://www.artcyclopedia.com/>).

In at least one set, a printed slip reading "At the French and English Juvenile Library, No. 195, (St. Clement's), Strand;" is pasted over the price at the foot of the vol. 1 title page, and in vol. 2 the "15s" price is scratched out (Windle's catalogue 46 [see under 2009 in Part IV], lot 39).

Review
Anon., European Magazine 79 (Mar. 1821): 341-43 (the prints are "executed in a very superior manner," and the masters of St. Paul's and Mercers' Schools will adopt it for their students).

Wit's Magazine (1784)
New Locations: Kansas, Morgan Library and Museum (2), National Trust (Swindon), Victoria University in the University of Toronto, Yale (Walpole Library).

In 2009, copies from the Huntington (1791) and Essick (1796) were reproduced in the William Blake Archive.

Wollstonecraft, Mary,
Original Stories from Real Life (1791, 1796)
1791 New Locations: California Palace of the Legion of Honor (Achenbach Foundation for Graphic Arts; reproduced online <http://www.famsf.org/fam/about/imagebase>), North Carolina (Chapel Hill), Northwestern, Royal Academy (London).

In 2009, copies from the Huntington (1791) and Essick (1796) were reproduced in the William Blake Archive.

Young, Edward, Night Thoughts (1797)
New Locations: Alberta (3), British Library (2; BB reports 1), Bryn Mawr, Cambridge (2), California Palace of the Legion of Honor (reproduced online <http://www.famsf.org/fam/about/imagebase>), Kansas (3; BBS lists 2), Rijksmuseum (Amsterdam), Royal Academy (London), Trinity College (Cambridge), Witwatersrand (Johannesburg).

Notice

Appendix: Books Improbably Alleged to Have Blake Engravings

Hume, David, The History of England (1793-1806)
Prospectuses
Algemene Konst- en Letter-Bode [Haarlem] no. 195 (23 Mar. 1792) <Ghent University> (at the end of the issue is Bericht-Blad no. 64, with the prospectus in English naming Blake as an engraver <BBS p. 278>).


Critical Review ns 5 (1792) <Harvard> (at the end is the June 1792 prospectus [BR(2) 62fn]).

Wit's Magazine (1784-85)
For a speculation, probably idle, that a print called "The Italian Puppet Show" was engraved by Blake for the Wit's Magazine, see "Red Herring" in the introduction.

Part IV: Catalogues and Bibliographies

1820
Lists Blair's Grave with Blake's designs (1808).

1834 22-27 March
Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P. A. Hanrott, Esq. ... Which Will Be Sold by Auction, by Mr. Evans ... on Saturday, March 22, and Four Following Days; (Sunday Excepted). 1834. <New York Public Library>
"1450 A Collection of Drawings, in colours, by the late William Robinson, of heads .... A Collection rivalling almost in whim and extravagance the works of Blake."

1834
Quotes the description of Songs (U) in Rivington's catalogue (1824) <BB #536>.

1843
The Blake lots are:

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42. The original (Bentley) copy in Victoria has Blake's print of "The Temple of Mirth" in the first version; the new (2009) copy has the second version.
1120 Visions of the Daughters of Albion [E],43 “tinted by the Author himself,” folio, £1.11.6.
1121-22 Job, £3.3.0 (plain) and £5.0.0 (India proofs).
1123 Songs of Innocence and of Experience [PV],44 “coloured by the Author,” 2 vols. in 1, 8vo, half bound in morocco, gilt edges, the listing accompanied by quotations from Cunningham and Lamb, £5.5.0.45

1845


The Blake lots are:
717 Job, £2.12.6.
718 Jerusalem [A], 100 plates, quarto, half calf, “near,” £7.7.0.
719 Visions of the Daughters of Albion [A], “11 pages, beautifully coloured by Blake himself,” £4.4.0.
720 “a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828, rare,” 10s. 6d.47
721 “a Small Etching by him, representing Sampson destroying the Lion,” 10s. 6d.48
722 “the Death of the Good Man,” a print from Blair’s Grave, 7s. 6d.
723 “a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, signed and dated 1809, 4to. 21s 6d.”49

1848


The catalogue includes (pp. 74, 259, without lot numbers): Milton [D] in 12 books, 50 prints, bound with Thel [O], 8 prints, £10.10.0. America [C], “folio, 18 curiously engraved plates, hf bd.,” £3.3.0.

43. It could also be Visions (A, C-D, I-N).
44. Songs (V) was in the 1841 Henry G. Bohn catalogue, but its edges are marbled (not gilt) and its binding is Russia (not morocco).
45. Geoffrey Keynes and Edwin Wolf 2nd, William Blake’s Illuminated Books: A Census (New York: Grolier Club, 1953), ante 1843, Henry G. Bohn catalogue for Vine’s copies of Thel (O) and Milton (D) bound together, but Ruthven Todd, “The Bohn Catalogue and James Vine,” Blake 4.4 (spring 1971): 149, writes that “1843” is a misprint for “1848,” and Bohn #556 is so indiscreet as to say that “there appears to be no 1843 Bohn catalogue.” Though there is an 1843 John Bohn catalogue, it does not list Vine’s Thel and Milton.
46. Another copy of the catalogue is dated [1860] in the Bodleian catalogue.
48. No such print is reported in Essick, Separate Plates, or BB.
49. This is probably The Whore of Babylon (Butlin #523), signed “W Blake inv & del 1809” and sold by Evans to the British Museum Dept. of Prints and Drawings in 1847. This 1845 catalogue is not listed in Butlin.

1853 19 December

John Hugh Smyth Pigott sale at Sotheby’s <see BBS pp. 86, 98>

Review Anon., “Our Weekly Gossip,” Athenaeum no. 1367 (7 Jan. 1854): 21-22 (“the sale of Mr. Pigott’s library” included as lots 300 and 352 The Marriage of Heaven and Hell [I], £4.16.0, and Jerusalem [D], £4.16.0).

1860 8 October–

Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William Evans Burton, the Distinguished Comedian, Comprising an Immense Assemblage of Books Relating to the Stage ... To Be Sold by J. Sabin & Co., ... New York, on Monday, October 8, 1860, and Following Days.

Lot 2717 is Sir Joshua Reynolds, Works, 3 vols. (1798), in half calf: “This copy belonged to the celebrated artist who is so well known as the illustrator of Blair’s Grave, and other works”; “it is full and running over with marginal notes, all” “written with all the spirit of a good hater.” Blake’s note on the title page is quoted, as are passages about him by Charles Lamb and Mrs. Jameson.

1862 25 June


The catalogue includes:
117 The Gates of Paradise, “19 remarkably singular and spirited plates ... sq. sm. 8vo. hf bd. rare, £3.10s.—(From Flaxman’s library).”
118 Little Tom the Sailor, “2 very characteristic coloured engravings, the entire Poem likewise composed and engraved by Blake, rare, £1.15s.” Perhaps this copy belonged to Flaxman, like the two lots above. It was probably sold quickly, for it does not appear in the catalogue of 25 Dec. 1862, below.

Mike Drew of Henry Sotheran Ltd. told me on 6 May 2010 that the Sotheran “archives were blitzed during the war.”

1862 25 December


91 "RARE VOLUME of BLAKE’S DESIGNS” (described as in lot 116 of the catalogue of 25 June 1862, above).
1926 14-15 JANUARY
Lots 39-50 are Blakes, including lot 40, "The Gates of Paradise [For the Sexes (H)]."

1952 24-26 MARCH

1978 19 OCTOBER–10 NOVEMBER
G. Inglis James. Images of William Blake: Exhibition at the Arts and Social Studies Library, University College, Cardiff. 1978. 1 sheet.
Typescript catalogue of 48 photographs and facsimiles.

1989 10–14 APRIL
English Illustrated Books of the Late Eighteenth Century: Exhibition of Works from the Library's Collection at the] Barr Smith Library, University of Adelaide. "This exhibition has been prepared to complement an address given to the Friends of the Special Collections ... by Gerald E. Bentley on the topic 'The great illustrated book publishers of the 1790s and William Blake.'" Adelaide: Barr Smith Library, University of Adelaide, 1989. Exhibition catalogue no. 14, 16 leaves, 30 cm.
Introduction by Susan Woodburn and Elizabeth Lee.

1999 28 APRIL–30 JUNE

2000 9 NOVEMBER–2001 11 FEBRUARY;
2001 27 MARCH–24 JUNE
Reviews, etc.


2000 1 DECEMBER–2001 25 MARCH
From the collections of the Turnbull Library and the National Library of New Zealand.

2006 2 FEBRUARY–19 APRIL
An exhibition of Blake Trust facsimiles. "There is no catalogue, but the *brochure, with a 2-pp. introduction by Lanier Graham, is online <http://class.csueastbay.edu/artgallery/ArtBrochure.pdf>.

2006 20 JULY–15 SEPTEMBER
Review

2006 16 SEPTEMBER–2007 1 JANUARY

2007 31 MARCH–10 JUNE
Reviews
*Andrew Motion, "Songs of Experience: From William Blake to the Romantics of the 1940s, artists took refuge in capturing the idyll of the countryside. Andrew Motion finds little peace but much beauty in their work," Guardian [London] 7 Apr. 2007.

Robin McKie, "The Other Life of Walter Hussey: We have one man to thank for much of the thrilling British painting on show at Chichester's beautiful Pallant House," Observer [London] 29 Apr. 2007 (also about the Hussey Legacy exhibition).
§Alex Butterworth, "Enduring Visions: William Blake continues to exert a profound influence over modern artists and writers," RA Magazine no. 94 (spring 2007) (also mentions
Under the Influence at the British Library and Mind-Forg’d Manacles at Ferens Art Gallery).

2008 26 JANUARY–20 APRIL;
2008 14 NOVEMBER–20 FEBRUARY

2008 7 OCTOBER–2009 4 JANUARY

Review

2008 12 DECEMBER–2009 29 MARCH
William Blake: The River of Life. Tate Liverpool.

2008
The archive was sold in winter 2009 to Princeton University Library.

2009 2 APRIL–28 JUNE
The text is chiefly a collection of very brief essays:

Elizabeth C. Denlinger. “Catherine Blake, une esquisse.” 86-87, 211.
Robin Simon. “Les Chants d’innocence et Les Chants d’expérience.” 91-99, 211. (In the “première édition [1789]” of *Songs of Innocence*, the second plate of “The Ecchoing Green” shows the boy’s cricket bat as “ incurvée selon l’usage,” but in the 1820s the bat is straight according to the new standard of the time.)
Jon Stallworthy. “Les chants syncopés du poète, une étude linguistique.” 101-03, 211. (The “nouveau rythme ‘syncopé’ de Blake” consists of “la suppression d’une syllable que l’on attendrait normalement dans un vers anapestique [par exemple ‘When the tongues of the child are heard on the hill’].”)
Saree Makdisi. “Blake et la politique.” 105-07, 211.
Bethan Stevens. “Les Chants d’innocence comme Histoire.” 111-12, 212.
Andrew Lincoln. “America and Europe, the prophétrie comme poésie.” 115-16, 212-13.


Daniel Marchesseau. "La périénologie de Blake chez trois artistes du XXe siècle." 205-07. (Francis Bacon, painting based on the life mask of Blake; Jean Courtot, Éloge de William Blake, acrylic; Louis le Brocquy, oil on canvas, apparently unrelated to Blake.)


Catherine de Bourgoing and David Fuller (nos. 138-42 [Dante watercolors]). "Notices des œuvres" (i.e., catalogue of the works in the exhibition). 223-50.

Reviews, etc.


Craig McGinty, "William Blake at the Petit Palais, Paris," This French Life 7 Apr. 2009 <http://www.thisfrenchlife.com> (the notice gives no indication that he has seen the exhibition).


Grant F. Scott (see Blake 43.2 in Part VI).


2009 20 APRIL-4 OCTOBER


*A Descriptive Catalogue of Pictures* (1809). 41-86. (Omits Blake's index.)


"Indexes to A Descriptive Catalogue." 103-27. (A modern index, not Blake's.)

Reviews, etc.


Anon., "Blake Painting Fights Old Battle," BBC News 17 Apr. 2009 <http://news.bbc.co.uk> (a painting of Chaucer's Canterbury Pilgrims) by William Blake is to be displayed alongside the 19th century work [by Stothard] which stole its thunder; "it is a last minute loan.


*Brian Sewell,* "William Blake's 1809 Exhibition," Evening Standard [London] 24 Apr. 2009 (Blake's Descriptive Catalogue shows "blundering ignorance" and "silly polemics; "This is an exhibition of interest only to those for whom Blake is a sacred cow ...)."


Tom Lubbock, "William Blake: The Art of a 'lunatic'? In 1809, an exhibition by William Blake was derided by critics and buyers alike. At the Tate's revival of that show, Tom Lubbock explains just how wrong they were," Independent [London] 27 Apr. 2009.


Anon., "Blake Exhibition at Tate Britain," viewlondon.co.uk 29 Apr. 2009.


Summer 2010

2009 11 September–2010 3 January


An exhibition from the Morgan’s holdings, divided into I. Engravings (separate); II. Friends and Followers; III. Book of Job watercolors and watercolor portrait of Blake in a blue coat after Phillips; IV. Continental Prophecies; V. L’Allegro and II Penseroso watercolors; VI. Job engravings, Urizen, Visions, and watercolors, accompanied by a recording of Charles Ryskamp’s lecture “Collecting William Blake” (about his own collection, now in the Morgan). There was no catalogue, but the pictures are reproduced on the Morgan’s website <http://www.themorgan.org/collections/works/blake>.

Reviews, etc.


2009 [November]


A very handsome and rewarding publication; “this may perhaps be the largest bookseller’s catalogue of books by and about Blake and his circle ever to have been issued” (ix). The 1706 lots are priced from $5.00 to $89,500 (for Hayley, Designs [1802]) plus “sold” and “P.O.R.” (price on request). (A distressing [to me] number are marked “Not in Bentley.”)

Part V: Books Owned by William Blake the Poet

REYNOLDS, Sir Joshua, Works (1798)

Binding: Bound in half calf in 1860; after it reached the British Museum in 1865 it was heavily trimmed on all sides and rebound in uniform modern leather.

History: Acquired by William Evans Burton (1804-60), successful English comic actor and dramatist, who emigrated to the United States in 1834; the Reynolds volumes were sold with his immense Bibliotheca Dramatica in 1860 (see Part IV).

Part VI: Criticism, Biography, and Scholarly Studies


Without the help of any suggestion whatever from any external object on which he might be gazing, that sweet strange enthusiast, the painter Blake, had the power, sometimes voluntary and sometimes involuntary, of calling up a face, and seeing it with his bodily eyes projected in palpable semblance on the air, or on the wall before him . . . .


Review


My only evidence comes from the index in vol. 7, which indicates that there are extracts from Poetical Sketches. For later versions, see BB #1347, 1513.


The account from Cunningham comes via "Das Ausland. April 1830. Nro. 101."

Review referring to Blake

Anon., Medicinisch-chirurgische Zeitung [Innsbruck] 39, no. 1006 (17 Mar. 1836): 340-52 (in German) <Bayerische Staatsbibliothek> (review of Friedreich's journal, with a reference to this article: "Blake war ein armer Mahler, der eine Menge Erscheinungen von Verstorbenen frey und willkiirlich in seinem Geiste hervorrief, und sie auch wirklich ausserlich verkörpert vor sich zu sehen glaubte, so, dass er sie abzeichnen, ja sich mit ihnen unterhalten konnte. So sah er die Geister Pindar's, Virgil's, Milton's u.s.w." [352]).


Fuseli "has had few, if any imitators, unless the equally eccentric designs of Blake can be considered as imitations" (91n).


Quotes Cunningham about Blake and the Archangel Gabriel.


He was an "extraordinary artist" whose books are "replete with beauties of the highest order" but who suffered from "a species of chronic insanity." The account from Cunningham, complete with "replete with beauties of the highest order," is silently adapted in The English Cyclopaedia <BB 884> cols. 716-17; Spooner, A Biographical History of the Fine Arts <BB p. 644-45E>; and doubtless elsewhere.


"As developed in Blake's Illustrations of the Night-Thoughts, the last scene becomes grotesquely sublime" (208). The "last scene" is apparently about the vale of Death in Night III, but I do not find a design which is especially apt.


The articles listed here from Vaterländisches Museum 2 include "6) sur William Blake, artiste, poète et visionnaire [by Grabbe Robinson]."


Quotes Cunningham about her.


Quotes Cunningham #8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49.


Mentions Songs of Innocence, Romney's essay, Cunningham, Thel, Milton, Jerusalem, Blair's Grave, and Job, which are "introuvable en France"; Blake was "passablement fou."


He was an "extraordinary artist" whose books are "replete with beauties of the highest order" but who suffered from "a species of chronic insanity." The account from Cunningham, complete with "replete with beauties of the highest order," is silently adapted in The National Cyclopaedia <BB p. 342>; The English Cyclopaedia <BB 884> cols. 716-17; Spooner, A Biographical History of the Fine Arts <BB p. 644-45E>; and doubtless elsewhere.


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Discusses Dickens's "Prose Christmas Carol": "It is easy to say what this ghost-story is not. It is not matter of fact, like the Cock-lane Ghost; it is not super-imaginative, like Blake's famous Ghost of a Flea. It is a Ghost full of solidities" (86).


"The grotesque dreams of poor painter Blake, after a hearty pork supper, could not have been more fantastic or numerous" (214).


Holy Thursday was commemorated in the following simple lines by Blake, an eccentric but powerful artist, who published them in a curious little volume, entitled "Songs of Innocence" (424). A vignette represents "Cheapside—Children from the Parochial and Ward Schools Going to St. Pauls."


A review of the Royal Academy exhibition, "202. Portrait of the Rev. A. Sedgwick …" Phillips, R.A.; "We are willing to imagine that we see in it all that charmed us in the almost divine head of Blake, painted five and twenty years ago [1807] by the same artist" (340).


The "Portrait of Thomas Bewick," engraved by Thomas Ranson after William Nicholson, is "a brilliant portrait ... in a style of excellence and originality seldom witnessed, and surpassed only by the extraordinarily fine portrait of Mr. Blake by Schiavonetti after the academician Philips [sic]."


"In a late London paper, we find the following particulars of a well known[n] fanatic, who, we believe, avowed himself a disciple of Baron Swedenbourg. Mr. Blake, (observes the writer) in our hearing ...." The "late London paper" is the Literary Chronicle (1 Sept. 1827) (BB #1050); printed in BR[2] 468-70), quoted with minor misprints and changes. The author of "Fanaticism" may be the journal editor, George Houston.


Schiavonetti's "portraits of Vandyke and Blake ... entitle him to a high rank ...."


"In Fountain Court lived and died that gentle enthusiast in his own art, the poet-painter William Blake. The account of Blake's death-bed is one of the most pleasing yet painful pieces of biographical narrative in the English language" (388).


At the Royal Academy, Flaxman joined with "Blake and Stothard, both artists of original talent; but, like their more eminent companion, less favoured by fortune than many not so deserving of patronage and applause" (336).


About Blake's engravings for Hesiod, adapted from Cunningham: "William Blake, a man of real genius ... an engraver of rare ability, a man of transcendent imagination ...." "Flaxman and Blake resembled one another personally" (96-98).

$Anon. ("An American Artist"). Hand-Book of Young Artists and Amateurs in Oil-Painting. New York, 1845.

Review referring to Blake

Cites Cunningham:
The selfishness of the president [Sir Joshua Reynolds] was not less destructive to the interests of art than the madness of Blake, whose "method of coloring was a secret which he kept to himself; or confided only to his wife, believing that it was revealed in a vision, and that he was bound in honor to conceal it from the world:"


A record of deaths in 1820. The list of Hayley's works includes Ballads (1805): "Ces poésies furent composées pour accompagner une collection de dessins, de l'ingénieux et bizarre William Blake" (362).


Anecdotes from Cunningham, including Fuseli's conversation with Blake about the Virgin Mary's artistic taste (105; see BR[2] 631fn).

Anon. "The Inventions of William Blake, Painter and Poet." London University Magazine (1830) <BB #965>
An advertisement for this issue with contents including “on the Writings of Blake” appears in the London Literary Gazette no. 684 (27 Feb. 1830): 144.


“In early life, he was in the habit of frequently passing his evenings in drawing and designing in the company of that excellent painter Mr. Stothard, Mr. Blake the engraver (lately deceased, so remarkable for the eccentricity of his opinions and designs), Mr. George Cumberland, and Mr. Sharp” (486).

Anon. Lancet no. 1941 (10 Nov. 1860): 467. 〈Boston Medical Library〉

Theories, if they are to be of value, must be founded upon facts .... This truth, however, appears to be ignored in some of the papers and discussions which form the staple of some of the Medical Societies. ... So it is recorded of a dreamy and enthusiastic painter, that he once saw the ghost of a flea, and sketched it.


“Now we have seen sundry Satans in our day—Fuseli, Lawrence, Stothard, and Blake, tried their talents on the great apostate, and all, in our opinion, more or less failed” (459). (The only publicly visible illustration by Blake for Milton had been in his 1809 exhibition.)


Mostly about Joan of Arc. The Visionary Heads of the English artist, Blake, who died in 1812” are used to explain Joan’s voices.


It includes a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Philips’s [sic] picture; are wonders in the style he adopted” (577).


It concerns a story about Mozart’s Requiem in the Saturday Magazine (no. 77). Mozart was commissioned to compose his Requiem by a mysterious stranger, and he died while writing it.

Works of extraordinary genius have been often undertaken with a fervid impulse which the artist considered inspiration, and have been hurried on "day and night," like Mozart’s Requiem, till exhaustion of mind and body left the gifted enthu-

siast a prey to every melancholy feeling and awful foreboding. ... But the case of that extraordinary artist, the late William Blake, is still more in point. Before undertaking any work of extraordinary effort he was stimulated by supposed mysterious communications: he thought that he beheld and conversed with the shades of the mighty dead; he was told what he must paint; and the objects to be described were placed, as he imagined, in glowing vision before his eyes: his aerial visitants watched the progress of his work; and his wife, fully believing all her husband’s marvellous stories, viewed him as a being whose pictorial genius was heavenly inspiration, and who was excited to the exercise of his art, not by the ordinary inducements of wealth or celebrity, or even by the innate dictates of genius, but by supernatural messages and suggestions, as inexplicable as the request of Mozart’s mysterious stranger. ... It is most probable, if the circumstance really happened [to Mozart], and was not a mere hallucination, that it could have been explained at the time, had sufficient attention been given for that purpose ... such stories should not be protruded unexplained upon the credulous reader .... (655)


“Robert Blake, the painter, used to see apparitions so distinctly as to paint from them” (4).


Cites examples of “mystical insanity” and quotes “Mr. James Smith’s Lights and Shades [sic] of Artist Life and Character, just published” about Blake, visions, and the fairy funeral.


Swedenborg “had a tendency to spiritualize material objects, and materialize spiritual entities.” “We may also cite a more recent instance—that of Blake, the artist, well known as having illustrated ‘Blair’s Grave’ and ‘Young’s Night Thoughts.’”

On the Visionary Heads:

We ask what were these ideal sitters but actual apparitions—the beings of his vivid ideality, revived by strong and vivid reminiscences of works in which they had been delineated, and which he had reproduced in his waking-dream, and through the influence of his powerful organ of marvellousness he had regarded them as living personages? (307)


“Blake ... was an example of the indiscretion of attempting to lead the public taste by efforts unintelligible to the public
eye. But Blake's originalities were near allied to madness, and probably often not intelligible to himself" (498).


Blake and Young in his Night Thoughts had "the same turn of thought" (57).


A review of two books that mentions Blake's visions; "Blake, the painter, lived in an ideal world ..." (354).


An obituary; Bean made "an exquisite portrait he engraved of Blake from Scaviometti [sic], when he had not been more than two years under the tuition of a master." "Among English painters the sublime conceptions of Blake, the epic compositions of Barry, and the unrivalled graces of Stothard, were the object of his admiration, attention, and imitation."


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It lists "une suite d'eaux-fortes, d'apres Blake, pour ... le Tombeau de Blair." The account in Biographie universelle, below, is very similar.


"The free etchings of Blake's illustrations to Blair's Grave,' and the beautiful head of Blake prefixed to that work, are deservedly much admired."


"Mr. William Blake, an eminent engraver" (1828); "Mr. William Blake, grabador distinguido" (1832).


Casual references to Blake.


Taken from the review of Cunningham in the Literary Gazette (6 Feb. 1830) <BB #938>.


About dreams and "Blake'schen Visionen" (168).


In part about Blake's Visionary Heads.


The late ingenious and unfortunate Blake, it will be remembered, considered himself endowed with the power of calling up from the dead any individual whose portrait he might be desirous of painting, and used frequently to point out to his friends the forms of the departed prince and philosopher as being actually present in his studio. A portion of this enthusiasm is inseparable from an expansive and poetical imagination. (22)


Response (204) to "A Royal Academician.—The peculiarities of Blake the painter were certainly most extraordinary, and we intend, shortly, to give a memoir of him, from the pen of one who knew him well. He once saw the ghost of a flea ...." Quotes from Varley's Zodiacal Physiognomy, "Whether Blake ...." 52. The volume title page calls it the Athenaeum; or Spirit of the English Magazines.
killed any of the species after this interview we are unable to say." There is no Blake in the index (247-48).


About a visit to “Lopez de Mallara, a mad painter” in the madhouse in the Street of the Five Wounds; “It was vanity and success drove Mallara mad. He is always trying to paint a landscape of chaos, and the ghost of a flea…” (486). The same passage is given in Walter Thornbury, Life in Spain (1860) 287.


Quotes 337 from Cunningham. It may derive from the article in the Casket <BB #1045> or that in the New-England Weekly Review <BB #1046>.


A long section (371-73) about Fuseli and Blake and the Visionary Heads, silently quoting Cunningham.


About the “mystische und dämonische Compositionen” of Blake (169).


The painters include Barry, Blake, Cosway, Fuseli, and Stothard, the sculptors include Flaxman, and the engravers include Bartolozzi, Basire, Ryland, Sharp, and John Thomas Smith. The Blake account is silently paraphrased from Cunningham, in particular the error of “about seventy designs” in the Songs.

The Georgian Era is attributed to “Clarke” in the British Library catalogue.


A summary from Cunningham; “Blake's designs ... are the grandest of anything produced by the English School” (91).


An independent essay based on J. T. Smith (1828) and Cunningham (1830) but with information about Catherine Blake in 1831. There are prose translations of “Edward III” from Poetical Sketches, “The Chimney Sweeper,” “Holy Thursday,” and “The Lamb” from Innocence, “Der Tiger” from Experience, Blake's letter of 21 Sept. 1800, and Lamb's letter about Blake, all as in Cunningham (2nd ed.).


It is wilder and more picturesque ... to be stark mad and a believer in the “ghosts of fleas” and the connection of “William Pitt and the New Jerusalem,” like Blake; but I think the balance of happiness is in favour of such quiet, unostentatious working lives as those led by William Hogarth and Joshua Reynolds. (230)


“The Exhibition embraces specimens of the works of nearly seventy deceased Artists ... Among them are ... Fuseli, Zoffani, Blake, Opie ...” Nos. 41 and 227 depict “Dead Game, &c. Blake. Among the finest compositions of their class. It is worth while to compare these pictures, with what Smith, in his Life of Nollekens, tells us of Blake's colouring.” J. T. Smith, Nollekens and His Times (1828) (BR[2] 622), is quoted somewhat approximately. But of course William Blake never depicted “Dead Game”; the artist here is B[enjamin] Blake.

Quotes (from Cunningham) about the fairy funeral (13-14).


It gives "The Tyger"/"Der Tiger" in English/German as in [Crabb Robinson’s essay in] Vaterländisches Museum (Jan. 1811) <BB #2538>, which it cites.


"We must take rather a disproportionate space for Blake, the water-color painter, who affords a curious instance of an imagination too strong for the government of a less exercised judgment" (37). The example is about "imaginary sitters."


Mentions "un halluciné de Bedlam, nommé Blake, dont l'histoire, publiée dans la Revue britannique, a été reproduite par M. Brière de Boismont ..." Blake, in effet, conversait d'âme à âme avec les nombreux personnages ..." (192).


Reviews


53. It is not clear to me whether "Ariel" is a pseudonym for the author of the essay or serves some other purpose.


Renee Steinberg, School Library Journal (Dec. 2006) (one paragraph: "a rich biography," "a handsome and meticulously documented volume")

D. F. B., Horn Book Magazine (Jan.-Feb. 2007): 81 (one paragraph: "a valiant biography")

*R. K. Dickson, Bloomsbury Review (Mar.-Apr. 2007) (one paragraph: "a worthy introduction").

Anon., Through the Looking Glass Children's Book Reviews ("thought-provoking").


"Blake's information about them [his four murderers] must have come from the gutter press ... or compendia such as the Newgate Calendar," some of which "bear inscribed portraits which Blake’s Visionary Heads seem to echo" (69).


"Blake's Pronunciation" (xxi-xxix) is reprinted as chapter 5 (17-36) of Leaves from Your Own Book: Papers in Honour of Sudhakar Marathe, ed. Sachidananda Mohanty, Alladi Uma, D. Murali Manohar, Sindhu Menon (New Delhi: Authors Press, 2009).


Blake/An Illustrated Quarterly
Volume 42, number 4 (Spring 2009)


(Wonderfully detailed and wide-ranging. "Color versions of all illustrations are online at ... <http://www.blakequarterly.org/>.)


(The stylistic similarities among the three [Butts] portraits, all on ivory, suggest that they were made in 1809, as that of Elizabeth Butts is dated; Butlin had speculated 1801 for that of Thomas Butts, Sr.)


(The Reverend John Gardnor [1728/29-1808] kept a drawing school and exhibited his landscapes frequently, some of which he engraved himself.)


(Roger and Kay Eason's "American Blake Foundation was a brave enterprise" [158].)

Newsletter

Anon. "Blake's Grave." 158. ("Luis and Carol Garrido have rediscovered the exact site of Blake's grave at Bunhill Fields.")


Blake/An Illustrated Quarterly
Volume 43, number 1 (Summer 2009)


Blake/An Illustrated Quarterly
Volume 43, number 2 (Fall 2009)

Céline Mansanti. "William Blake in transition Magazine (Paris, 1927-38): The Modalities of a Blake Revival in France during the 1920s and 1930s." 52-60. (Wide-ranging and thorough; "The Blake revival which takes place in France at the time is based on serious misconceptions of the poet." [52].)

Reviews


(The exhibition "succeeds admirably," "a magnificent introduction to Blake's versatility and range.")


Brent E. Kinser. Kevin Hutchings, *Songs of William Blake* ("Self-published music CD with booklet" [2007]). 65-66. (The CD "is best described as a conventionally polished, over-intellectualized folk recording.")


Minute Particulars

Wayne C. Ripley. "Printed References to and Known Prices of Blake's *Night Thoughts*, 1796-1826." 72-75. (Quotes and analyzes all previously unrecorded references in catalogues [1798-1820], chiefly of booksellers, to the edition of Young's *Night Thoughts* [1797] with Blake's designs.)

Paul Miner. "A Possible Sketch of Blake's Napoleon." 76-77. (A recently rediscovered sketch is perhaps for Blake's *The Spiritual Form of Napoleon* [c. 1809, Butlin #652, untraced since 1882].)

Angus Whitehead. "A Further Reference to William Blake in the Letters of Charlotte Smith." 78. (The letter to her publishers Cadell & Davies of 16 Dec. 1802 refers to "the person who made the drawings" for Hayley's "last publication about animals [the title I forget].")


32 Blake/An Illustrated Quarterly

Review of three books; about Blake’s Visionary Heads: “Whatever images he remembered in whole, or constructed out of parts drawn from memory, reached the retina from within…” (401 [1848 Edinburgh]).


§[Bury, Lady Charlotte]. The Separation: A Novel. By the Author of “Flirtation.” 3 vols. London: Henry Colburn and Richard Bentley, 1830. 3: 111. B. 2 vols. New York: J. & J. Harper, 1830. 2: 76. <New York Public Library> Speaks of the few who live in, and yet out of the world. Such a man, for instance, as old Blake, the artist, and his wife, whose characters (if mortal portraiture could do them justice) would be among the most extraordinary and the finest that ever were drawn. Persons who, living in a garret and in an abject poverty, enjoyed the brightest visions, the brightest pleasures, the most pure and exalted piety. The world might call them mad, but they might with far more truth have called the world mad.


Contributions from Lisa Gee, Tim Heath, Toby Jones, Daljit Nagra, Sue Thomas, and Tim Wright, among others, plus a poem by Adrian Mitchell—“this book will be growing.”


It was one of the most beautiful conceptions of Blake, displayed in those illustrations of the Night Thoughts which forever should cause his name to be associated with the poet’s, that his [Death’s] countenance who is called the Last Enemy was all sweetness and pitying gentleness.


“This artist was once requested to draw the likeness of Sir William Wallace ... aspect of a demon” (Cunningham §37).


Under 1757 is “Birth of William Blake (died, 1827).”


Chambers, R., ed. The Book of Days: A Miscellany of Popular Antiquities in Connection with the Calendar Including Ane-
A paragraph under engravers: "it is not denied that this vigorous mind was diseased ...."


Blake was tried at the Chichester quarter sessions in Jan. 1804 for assault (including "putting in fear"), a common law offense, and for sedition and seduction from allegiance and duty, statutory offenses. However, only the first, assault, was subject to the jurisdiction of the quarter sessions; the others were, by statute, subject to trial only at the higher court of assizes. The only other trials for sedition at the time ("darn and bugger the bloody King") were at the assizes and resulted in three convictions (three months' imprisonment for two, one unknown) and one case abandoned for lack of witnesses.

Cumberland, G. "Hunts on Various Modes of Printing from Autographs." Journal of Natural Philosophy (1811) <BB #1430> B. "Hunts on Various Modes, etc. ... (Journal de Nicholson, No. 126)." Bibliotheque britannique; ou recueil extrait des ouvrages anglais periodiques ... [Geneva] 50 (1812): 69-76 (Blake reference on 71). In French.


Reviews referring to Blake
Anon., Dublin Literary Gazette no. 7 (13 Feb. 1830): 99-102 <New York Public Library> ("Some of those [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining" [102]).

Anon., "Literary Notices," Spirit of the English Magazines [Boston] 3rd ser., 3, no. 11 (1 Mar. 1830): 448 <California> ("Jan. 9, 1830. ... Allan Cunningham has been busy on his Painters, and the lives of West, Opie, Barry, Blake, Bird, Fuseli, Raeburn, &c. are to grace his next volume").

Anon., Dublin Literary Gazette no. 25 (19 June 1830): 388-90 <New York Public Library> (review of the account of Flaxman in vol. 3: "the Reverend Mr. Mathew ... afterwards aided Flaxman in befriending Blake", Flaxman's "chief companions were Blake and Stothard"); "With Blake, in particular, he loved to dream and muse ...; see BR[2] 631ff.

L. Sw.-Belloç, Revue encyclopédique, ou analyse raisonnée des productions les plus remarquables dans les sciences, les arts industriels, la littérature et les beaux-arts [Paris] 46 (June 1830): 664-67 (in French) <New York Public Library> (sympathetic paraphrases of Cunningham: "De tous les personnages qui figurent dans la derniere partie de la galerie ... le plus curieux et le plus attrayant ... est ... Blake"; "il se livrait à la fin de la journée à toutes les fantaisies de son imagination. Il oubliait entièrement le present pour ne vivre que du passe"; "les

55. The list of collaborators includes "M" L. Sw.-Belloç (without a hyphen). Louise Swanton Belloç was a prolific translator; her grandson was Hilaire Belloç.
funérailles d’une fée”; quotations about the Visionary Heads; "Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent intellignibles, et cependant empreintes de poésie" (666-67).


Anon., "First Month" 1831): 20-26 <Harvard> (“We arrive, after those of Barry and Blake, at the account of Opie ...” [24]).

Anon., "Literary Notice,” Cabinet of Religion, Education, Literature, Science, and Intelligence 5, no. 6 [del; 5] (May 1831): 234 <Harvard> (it has "condensed biographies of ... William Blake").

Anon., Atheneum no. 226 (25 Feb. 1832): 124-25 <Princeton> (“he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty—in some instances, as in the life of Blake, of almost unrivalled beauty.”)

Anon., "Mirror of Literature, Amusement, and Instruction 21, no. 610 (22 June 1833): 405-07 <Oxford English Faculty Library> (review of vol. 6; "Eminent painters were now arising on all sides .... Phillips, too, had shown such poetic feeling in his portrait of Blake, as raised him high among his brethren" [406]).


Bunhill Fields: “William Blake, painter and poet, (d. 1828); at the distance of about twenty-five feet from the north wall in the grave numbered 80; no monument” (90); Fountain Court, in the Strand: “At No. 3, in this court, died William Blake, the painter, that eccentric but real genius” (191); Molton Street (South), New Bond Street: “William Blake, the clever but eccentric painter, lived for seventeen years at No. 17 in this street. Here he had interviews with angels and persons of scarcely inferior distinction” (341).


Review

Dendy, Walter Cooper. On the Phenomena of Dreams, and Other Transient Illusions. 1832. <BB #1477>


For an indignant response, see Hobson, below.


Review


A poem about Blake’s Visionary Heads “suggested by some peculiar traits of his [Blake’s] genius” by Cunningham.


On the influence of Blake’s poetry on Emerson.

56. So corrected on p. 154.

57. For the identification of Echion as Chatfield, see Aldine Magazine of Biography, Bibliography, Criticism, and the Arts 1 (1839): 234 <Harvard>.

Summer 2010

Blake/An Illustrated Quarterly 35
William Blake really thought about a man. [Michigan]


Especially about the 12 great color prints.


F. J. H. "Blake, the Visionary." True Briton: A Weekly Magazine of Amusement and Instruction ns 1, no. 11 (1852): 163-64 (part 1); 1, no. 12 (1852): 179-80 (part 2). <Princeton>

Silent quotation from Cunningham, including "The Tiger" (omitting the last stanza). "Blake—how few hear the name to recognise it as that of a genius; yet he was such" (163).


"Blake's attitude towards the Bible was ambivalent" (27).


On British plans to populate Palestine.


In the bibliography of "Visionen des Dichters und Malers Blake" (30-31) for his "Geschichte und Literatur der psychischen Krankheiten," he includes Cunningham vol. 2, Das Ausland no. 101 (Apr. 1830) (which I have not seen), and "Mein Magaz. für Seelenkunde. 4 Heft. p. 34" (see Anon., "Blake's Visionen," above).


"Blake, the painter, whose life was ... a series of trances ... in his designs of the Resurrection, represents spirits as rising from, or hovering over, their bodies" (perhaps she was thinking of the designs for Blair's Grave).


Gatty, Margaret. Notes and Queries 2nd ser., 7 (16 Apr. 1859): 325.

An answer to a query (2nd ser., 7 [2 Apr. 1859]: 279): "'Tis greatly wise to talk with our past hours" from Young's Night Thoughts "has been beautifully illustrated by Blake," a design she describes.


On Jerusalem as living form.


Reviews, announcements, etc.

Bookseller 26 Sept. 1861 and repeatedly thereafter. Crosthwaite's Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts (Sept. 1861) <Bodleian> (Gilchrist's book is "now definitely announced for publication in November"; quotes the Publishers' Circular about it: "we ourselves remember being assured by a gentleman who knew this unfortunate man of genius, that so little did any one appreciate his half-insane drawings, that, on his death, they were carried away in considerable quantity and sold with waste paper,—drawings, be it remembered, every one of which would now be the object of fierce competition in any auction-room in England").


In the notes, it mentions Cunningham and quotes the first stanza of "To the Muses."

About Blake's "transition from a theological concept of enthusiasm to a practice of literary-critical engagement as enthusiasm."

Review referring to Blake
Anon., Westminster Review 23, no. 45 (July 1835): 53-61 ("of Blake it is well observed, that 'the pure-minded Flaxman pointed him out as a melancholy instance of English apathy' [60].")


About the Visionary Heads and the deathbed sketch of Catherine (he cites Gazette littéraire on Blake, which I have not seen).

"His mind is thought to have been confirmed in chronic insanity .... He made a journey to Jerusalem, and on his return published one hundred designs of figures of men, spirits, gods, and angels." Blake is listed under Bunhill Fields.


David Worrall. "Blake, the Female Prophet and the American Agent: The Evidence of the 1789 Swedenborg Conference Attendance List." 48-64. (Details about the fascinating enthusiasts who attended the meeting to establish a Swedenborgian church, including the Quaker prophet Dorothy Gott and the US land-agent Colborn Barrell.)


David Fallon. "She Cuts his Heart Out at his Side': Blake, Christianity and Political Virtue." 84-104.

"Sarah Haggarty. "From Donation to Demand? Almsgiving and the 'Annotations to Thornton.'" 105-25.


"Mark Crosby. "A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting." 164-84. (Blake's stipple techniques as a miniaturist differed significantly from those advocated by Hayley and contemporary miniaturists.)


"I have seen a ms. of Blake the painter, in which, speaking of somebody's praise of somebody else, he says: 'Christ used the Pharisees in a rougher way.'" Hannay (1827-73) quotes from "Sir Joshua Praises Michael Angelo," Notebook p. 28, owned from 1847 by Dante Gabriel Rossetti.

Review referring to Blake

Hayley, William. Memoirs. 1823. <BB #1814>
Review referring to Blake
Anon., Literary Chronicle no. 213 (14 June 1823): 369-70 (quotes Hayley's letter to Johnny Johnson [11 Mar. 1802, BR(2) 122]: "The kind indefatigable Blake salutes you cordially, and begs a little fresh news from the spiritual world").
Hemans, Mrs. [Felicia Dorothea]. "The Painter's Last Work,—A Scene." Blackwood's Edinburgh Magazine (1832) <BB #1830>

The poem and its footnote are also quoted in Museum of Foreign Literature, Science and Art 20, no. 118 (Apr. 1832): 449-50 <California (Berkeley)> and Christian Messenger [New York] 1, no. 29 (19 May 1832): 232. In a letter of 3 Feb. 1832, Mrs. Hemans wrote: "I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month's Blackwood" (Henry F. Chorley, Memorials of Mrs. Hemans ... [Philadelphia: Carey, Lea & Blanchard, 1836] 236; there were other editions of Saunders and Otley in London, 1836, and New York and London, 1836).


Hitchman, Dr. John. "The Pathology of Insanity. A Lecture ...." Journal of Psychological Medicine and Mental Pathology [London] 3 (1 Oct. 1850): 501-21. <Stanford> About Blake’s Visionary Heads, from Cunningham (514-15); "the painter Blake, lived in an imaginary world, and was guilty of freaks, which, had he not possessed a gentle, kind, heroic wife, might have confined him for life within the walls of a lunatic asylum" (514).

Review referring to Blake


Hobson, Theo. "A Man of Vision: William Blake’s radicalism was not Marxist, it was aimed at liberating Christianity from the authoritarian errors of the church." Guardian [London] 29 Nov. 2007 [online only]. <http://www.guardian.co.uk>.


Derived from Cunningham’s Lives. The abstract gives "Of Blake—His wild and singular character—Imagines himself visited by spirits—Anecdote of his taking the portrait of Lot—His scriptural pieces—His poverty and cheerfulness—His death."

§Hone, T. B. Lives of Eminent Christians. 1833.

Review referring to Blake

Anon., British Critic, Quarterly Theological Review, and Ecclesiastical Record [London] 15 (Jan. 1834): 162-77 ("The enthusiastic painter Blake had some romantic ideas upon this subject" of "the belief that we may meet in that celestial country the glorified members of the great literary priesthood, who laboured while on earth to exalt the name of their Maker" [170]).


Cites Cunningham’s account (37) of Blake’s vision of William Wallace in a discussion of second sight.

Howitt, William. Cassell’s Illustrated History of England during the Last Hundred Years. Vol. 2. London: Cassell, Petter, and Galpin, 1862. 621. <Bodleian> "The strange but intellectual Blake was both painter and his own engraver, in a style of his own."


Monsieur le Count de Gabalis may have had the power of invisibility,—a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian and Corregio both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure,—but to be out of sight can as little benefit mankind as to be out of nature. (88)58

For the attack on "Mr. Blake’s Exhibition" by Leigh Hunt’s brother Robert in the Examiner (1809), see BB #1911 and BR(2) 282-85.

58. When the essay was reprinted as "The Nightmare" in Leigh Hunt’s The Sceer, or, Common-Places Refreshed, part 2 (1841), the first three paragraphs, including the Blake passage, were omitted (according to Essick, "Blake in the Marketplace, 2009," Blake 43.4 [spring 2010]: 129).

“So the painter Blake, when he was engaged in painting Satan, fancied that the Evil Spirit sat to him for his portrait, and used to describe his demeanour to visitors as if he were actually present” (344).


In part about “the painter Blake, whose imagination seemed to revel in the charnel-house, and whose portrait indicates an extraordinary development of the organ of ‘Wonder’. When he painted his celebrated Satan, he believed that he drew from life…” (16).


He writes of Blair, *The Grave:*

“Ich habe davon eine grosse Quart-Ausgabe vor mir, die 1813 bei Ackermann zu dem Preise von Lstrl. 2. 12s. herauskam. Sie enthält zwölf schöne Kupfer, nach der Zeichnung von William Blake gestochen von L. Chiavonetti [sic]."


*$*Jones, Jonathan. “Blake’s Heaven: Only one British artist would make it on to a list of the world’s all-time greatest.” *Guardian* [London] 25 Apr. 2005 [online only]. <http://www.guardian.co.uk>.


For a transcript of Keynes’s scenario for the ballet and a discussion of William’s music, see Howes, *The Music of Ralph Vaughan Williams* <BB #1899B>.


Program notes for the première with the Boston Symphony Orchestra.


“Banks, Cumberland, Sharp, Blake, et surtout Stothard, le dirigèrent cependant par leurs conseils.”
40 Blake/An Illustrated Quarterly


About “Hallucinationen” and “Phantasie”; “Der Muler Blake sah den Teufel, den er so vortrefflich zeichnete” (27).

Review referring to Blake


“As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may all bless our stars that Michael Angelo made the original sketch, or design, from which the work before us was painted—we doubt whether he showed this essay to my friend Mr Hazlitt [d. 1830] some time since,” who commented on it (114). The essay is dated 1828-30 in George L. Barnett, “A Disquisition on Punch and Judy attributed to Charles Lamb;” *Huntington Library Quarterly* 25 (1962): 225-47, and reprinted in *New Writings of William Hazlitt*, ed. Duncan Wu (Oxford: Oxford University Press, 2007) 2:417-27. The essay was probably written between Jan. 1829, when Varley’s *Zodiacal Physiognomy* with this story was published, and Sept. 1830, when Hazlitt died.


Michael Angelo made the original sketch, or design, from which the work before us was painted—we doubt whether he could have seen and approved of the figure before us, which has been quoted, we believe, and rendered more perspicuous and credible, by Flaxman and by Blake. (51)

Robert Essick suggests to me that the Blake design Landseer had in mind is the plummeting angelic trumpeter on the title page for Blair’s *Grave* (1808) and wonders whether Blake had been influenced by Michael Angelo’s drawing.


Blake (who illustrated Blair’s Grave, and Young’s Night Thoughts) believed in the entity of the personages created by his morbid mind, and which he conjured up with a magician’s power; he is said to have been very angry if disturbed while sketching his *ideal* sitters, among whom were Moses, Aaron, Christ, St Paul, and many of the worthies of olden time. In the heads of [Dr.] Johnson and Blake the organ of Marvellousness was very large. (641)


The Reynolds marginalia are “essentially public in nature” (15).


“Guglielmo Blake ... si distinse dipingendo maravigliosa­mente [sic] all’accquerello ....”


It is silently quoted from the first edition of Cunningham (10-12, 36-41), including “Days of Innocence.”


A “comparative study of Night Thoughts vis-a-vis The Four Zoas” (9 [2006]) in terms of Dreams, Time, Fallen Existence of Ulro (part 1) and Personae, Apocalypse, and Style and Poetics (part 2).


A paragraph of quotations from Macnish and Cunningham.


Dennis M. Welch. English Studies 86 (2005) <Blake (2008)$ ("Impossible History is more repetitive and considerably longer than it should be").


Review

$Morton D. Paley (see Clark and Worrall, above).


Literary echoes from Milton in Blake's tigers.


A densely allusive and rewarding essay.


Note to Miner of 1956, stimulated by a query about Blake but not dealing with Blake.


According to his journal for 17 June 1829, Moore talked to "Lady Sandon, whom I made laugh a good deal by my account of Varley's book on Astrology, his portrait of the 'Ghost of a Flea,' &c. &c."


"The aim of this essay is to delineate the parameters of Otho-on's metamorphosis and define her new identity at the intersection of a number of paradigms that together constitute the heroine's emotional, intellectual and spiritual profile, especially "her melancholic predisposition" (64).


Review

*Alexander S. Gourlay (see Blake 43.2, above).

*Le Navire d'argent [Paris] no. 4 (Sept. 1925) Issue devoted to Blake <BB #2276>

The issue contains articles by Symons <BB #2802>, Swinburne <BB #2793>, Brion <BB #1282>, and Anon. <BB #1027>, as well as a selection of Blake's poetry.


Blake is on pp. 309-12.


Blake surpassed his master before he was 20, when he finished his apprenticeship. He had "une brillante réputation" as an engraver. The author cites Cunningham, but some facts come silently from Romney.


About the concept of duality in Blake, Boehme, and Swedenborg.

The age of Oolon, a "Virgin of twelve years" (Milton pl. 36, l. 17), may derive from the apocryphal Protoevangelium Jacobi or Infancy Gospel of James about Mary's early childhood, translated by Jeremiah Jones, *A New and Full Method of Setting the Canonical Authority of the New Testament: Wherein All the Antient Testimonies Concerning This Argument Are Produced* (1798; first printed 1726-27) 2: 108-10; "according to the rabbinical Mishnah . . . the day after [a girl] turns twelve she becomes a nedarath, a pubescent girl."


About Blake’s Visionary Heads.


Review


Conway, an actor, committed suicide in 1828; among his effects was "a copy of the folio edition of Young’s Night Thoughts, illustrated by Blake; in which Conway had written the name of the person by whom it had been presented to him,—his dearly attached friend, the celebrated Mrs. Piozzi" (d. 1821).


Review referring to Blake

Anon., *Southern Literary Messenger* [Richmond, VA] 16, no. 3 (Mar. 1850): 172-87 <Stanford> ("In short, Edgar Poe is a painter of ideas, not of men and things. He held precisely the same relations to Dickens, Thackeray, and the like, that the mad artist Blake, to whom the apparition of William Wallace and the ghost of a flea [vide. Cunningham’s British Painters and Sculptors, art. Blake,] were wont to sit for portraits,—held to Hogarth and Reynolds" [182]).


"Il ne sortit jamais d'une position voisine de la misère." The account almost certainly derives from the obituary in the *Gentleman’s Magazine* (1 Nov. 1827) (BR[2] 473-74), with the same curious bibliography, though Blair's *Grave* has become "les Tombeaux de Blair" and Hayley's *Ballads* "in 8vo numbers" is misinterpreted as "huit numéros seulement parurent." It was revised by Val. P[éricaud] in *Biographie universelle* (1843) <BB #2380>.


"Salvestra" (97-182), canto 1, stanza 36:

O, artist Blake! compassion still thou deign'st,
In thy most deathless "Songs of Innocence,"
To all such outcasts, whatso their offence,
Pauper or orphan, clad or climbing boy,
Negro or gaol-bird, with a love intense!
To Mammon's slave, though thus she kill young joy,
Wield show like mercy now; reform, but not destroy. (118)

The "Notes to Salvestra" say that Blake's Songs of Innocence and of Experience are "unequalled, for their touching simplicity and brilliant word-tinting. Nothing can be more pathetic... the production of such pieces at all is little short of miraculous. It is not art, but inspiration" (186-87 [1847 ed.]).


On the astrological significance of Blake's time in his Felpham "Paradise," especially the scuffle with the soldier and Blake's trial for sedition. She concludes that Blake must have been born not at 7.45 pm (as in Urania [1825] [BR(2) 406]) but at "7.26 pm. which keeps Pluto in the fifth house and the Cancer Ascendant then accords with the time that Jupiter crossed over in 1800 when Blake moved to Felpham."


A poem called "The Fairy's Funeral" with quotations (from Cunningham) about Blake and "a fairy's funeral."

Q. "The Pictorial History of Parliament." Punch or the London Charivari 1 ("For the week ending October 23, 1841"): 174. <Victoria University in the University of Toronto>

Suggests subjects for the decoration of the rebuilt House of Commons: "There is also that immortal Parliamentary metaphor... 'The feature upon which the question hinges! The only man who could have properly painted this was the enthusiastic Blake, who so successfully limned the ghost of a flea!"


Review


An account of Blake's visions as reported from Cunningham in Revue encyclopédique (1830). "Beaucoup de grands esprits ont éprovée de pareilles hallucinations, comme le Tasse, Pascal, Nicole, Rousseau, Cazotte, etc."


Quotes Cunningham about the fairy's funeral, listed under "The Tulip."


Reviews

*Andrew Lincoln (see Blake 43.2, above).


I have not seen the issue in 44 monthly parts (1821-23). The engraved title page for 1823, 1826 is altered for different publishers and dates, but "The Juvenile Artist" does not seem to be changed.

"The Juvenile Artist" silently quotes, with adjustments, the account of Blake's youthful studies by Malkin (1806) ("Mr. William Blake... Gothicised imagination," BR[2] 562-63), concluding:
Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

[Robinson, Henry Crabb]. "William Blake, Kunstler, Dichter und religiöser Schwärmer." Vaterländisches Museum 2 (1811) <BB #2538>

Review referring to Blake

Ergänzungsblätter zur Allgemeinen Literatur-Zeitung [Halle] no. 47 (Apr. 1814): cols. 374-75 (in German) <Indiana> (review of the whole issue refers to the Blake essay).


A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romey’s: Blake was “d’une étonnante imagination, d’un talent plein de magie, l’un des artistes les plus originaux de cette Angleterre ....”

He adds to Cunningham’s account that Blake’s father hired ”les maîtres de calcul, d’arithmétique et de tenue de livres” (bookkeeping); that many clients of Basire preferred the work of the apprentice to that of the master; that [Poetical Sketches (1783)] includes “odes ... et sonnets” and that Flaxman counseled its publication “à 30 ans” (Blake was 30 in 1787); that Blake finished his apprenticeship in a little less than seven years (neither Cunningham nor anyone else says exactly when it finished). To Cunningham’s much quoted account of Blake’s courtship (9), he adds: “a vague restlessness followed him everywhere, in his studio, his happy retreat, where he forgot his troubles so sweetly, and on his walks, which were his sweetest recreation.” Romey says that Catherine was of very humble birth and of great beauty (Cunningham says little more than that she had white hands, bright eyes, “et un visage charmant”) [9]). Of the sketch of Catherine which Blake made on his deathbed, Cunningham says no more than that it was “a fine likeness” (48), but Romey says it is “remarkable for its expression of a naive and melancholy head strongly depicted, of a woman still beautiful, in spite of her age, a strong air of youth.” Take these biographical additions to be Romey’s embroideries of Cunningham, as Cunningham had in turn embroidered J. T. Smith. His account concludes: “The glory of Blake is not yet come to France; we will be happy if this article persuades our artists to look for the works of this original genius. Art would thus surely gain.”

Romey also says that a French translation of Cunningham will be published (it wasn’t). He states that the French national collection of prints has nothing by Blake, but, through a friend who lives in London, he acquired with great difficulty an almost complete collection of Blake’s curious productions. His account names only the works cited by Cunningham: America and Europe (“Les prophéties sur l’avenir de l’Europe et de l’Amérique”), The Gates of Paradise, Jerusalem, Songs of Innocence and of Experience (with 65 plates), Urizen, Job, illustrations of Blair’s Grave (“Les illustrations du tombeau de Blair”), Canterbury Pilgrims, and Young’s Night Thoughts published by Edwards. None of these writings by Blake—or indeed any other—has been traced to a French nineteenth-century collection. If Romey really owned them, he didn’t notice that Songs has 54 plates, not 65, and that America and Europe are not prophecies in the sense of predicting the future.


A “survey of Blake’s biblical hermeneutics in his pictures and engravings” (236); “Blake’s relationship with the Bible is a complex one,” and “Blake’s Christology is complex” (214, 233).

“Rumens, Carol. "Poem of the Week: Mock on, Mock on, Voltaire, Rousseau: William Blake was no enemy of science, but he also recognised the limits to Enlightenment rationality, as this poem shows." Guardian [London] 15 Sept. 2008 [online only]. <http://www.guardian.co.uk>.

The reproduction is the very interesting Blake window in St. Mary’s Church, Battersea, where the Blakes were married.

S., J. B. "Despotism of Imagination." [Samuel Coate] Atkinson’s Casket, or Gems of Literature, Wit and Sentiment [Philadelphia] no. 7 (July 1832): 315-19. <Indiana> "The mind of such a man as Blake, is a valuable study to the moralist and the metaphysician." The account is mostly quoted from the first edition of Cunningham, “Days of Innocence” and all, including the “Introduction” to Innocence (318).
Sala, George Augustus. A Journey Due North; Being Notes of a Residence in Russia in the Summer of 1856. 2nd ed. London: Richard Bentley, 1859. 256. <California (Berkeley)>

Sala found a very modest room, which "looks a remarkably clean mausoleum, and does not by any means give me the impression that it is haunted even by the ghost of a flea,—such as poor dear William Blake, the supernaturalist painter, saw what time he witnessed a fairy's funeral in a garden by moonlight ...."


About what Blake saw "in Ekstase."


A brief account of the visions of Blake "welcher im Jahre 1812 starb" ("who died in 1812") (613 [1833 ed.],) a confusion perhaps deriving from Crabb Robinson’s anonymous essay in Vaterländisches Museum (Jan. 1811) <BB #2538>. "Die seltsamen Visionen des Malers Blake sind beschrieben von Allan Cunningham in seinen British Painters, London 1830" (642).


In a section on "Hypochondrie und Hysterie" is a paragraph about the "hypochondrische Stimmung" of "Kupferstecher Blake" (141-42).


Review referring to Blake Anon., London Literary Gazette no. 736 (26 Feb. 1831): 139 <Princeton> (the reviewer makes "a comparison not to his [Scott’s] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo" [Scott was a passionate admirer of Blake's Grave designs (BR[2] 257), and his own designs are indeed surprisingly Blake-like]).


A highly theoretical account which concludes that "Blake was perverse to his very core" (186).


"William Blake, a hosier's son, employed himself in drawing designs on the backs of his father's shop-bills and making sketches on the counter" (the account is from Cunningham).


Letter about Hayley's Designs to a Series of Ballads (1802) to Cadell & Davies, 16 Dec. 1802:

M' Hayley informed my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Y Shop for her perusal to be returned for the profit of the person who made the drawings. If it is there, be so good as to let me know.

For the reference, see Whitehead in Blake 43.2, above.
Reviews referring to Blake

A., "The Doctor," *Dublin University Magazine* 29, no. 173 (May 1847): 608-23 ("Blake wrote in the assumed character of a madman, and was himself quite insane"; he quotes "Mad Song" [617]).


Dr. Dove did not live to the days of Blake, the great painter, who drew pictures of the dead from their actual apparitions; who seems to have lived in some strange disease of the imagination, which presented to the bodily eye prophets, and martyrs, and apostles.

"O Dove, 'my guide, philosopher, and friend!' that thou hast lived to see what I have seen, the portrait of the ghost of a flea, engraved by Varley, from the original by Blake!" [120]).

About Blake and Milton, apparently derived from Cunningham 523.


It "offers a strategy for reading Blake's Jerusalem by attending to dialogic or relational qualities of meaning."


An original, industrious, and worthwhile examination of the copperplates and woodblocks of Blake and some contemporaries, particularly the unengraved versos with telltale marks of platemakers' marks and engravers' corrections.


Review Shirley Dent, *Times Literary Supplement* 7 Aug. 2009: 31 ("a painstaking study that enlightens both the technical and literary understanding of Blake's works").


Blake's context is John 10.1-21 (contrasting the "good shepherd [who] giveth his life for the sheep" and the "hireling [who] fleeth") and Milton's Considerations Touching the Like­liest Means to Remove Hirelings out of the Church (about clergy supported by tithes).


Poems scripted to dramatize in the classroom and on stage.


Under the section "Disordered Action may exist in connexion with more than one Sense at the same time," Upham quotes Macnish, *Philosophy of Sleep* (1834), about Blake and the fairy funeral and concludes "this remarkable person was the subject of disordered auditory as well as visual sensations."


[Weale, John]. "Blake (William), a poor but meritorious artist ..." Rudimentary Dictionary of Terms Used in Architecture ... 2nd ed. London: John Weale, 1860. 53. <California (Berkeley)>

"Wecker, Menachem. "Did William Blake Know Hebrew? Did the Poet and Artist Know the Kabbalah from His Mystical Studies?" Jewish Daily Forward 11 Dec. 2009: 15. "Blake had not even mastered the letter alef."


§Williams, Nicholas M. "Blake Dead or Alive." Nineteenth-Century Literature 65.4 (2009): 486-98. About the perception of motion in Blake.


Division II: Blake's Circle

CUMBERLAND, George (1754-1848)

John Highmore (1750-84), manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard, 22-26 May 1779, 90 pp., inscribed "A Highmore" (Anthony Highmore [1758/59-1829], brother of John). It bears no reference to Blake's tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (BR[2] 22-24). On 24 May 1779 Cumberland and Stothard crossed "over the [Medway] River to Allington Castle [just north of Maidstone, Kent], to take views"; Stothard's pencil drawing (in the Tate) of the castle inscribed "1779" must have been made during this tour," not on that with Blake and Cumberland.


The bibliography of George Cumberland (62-63), which must be derived from Cumberland himself, includes his Thoughts on Outline (1796): "Half the [24] designs engraved by the author, the other half by Mr Blake." His Captive of the Castle of Semnaar (1798) was "published gratis." The second edition of it in Original Tales (1810) was "altered, but not terminated as the author intended."

FLAXMAN, John (1755-1826)

The Hawkins collection at the Cornwall Record Office (Truro) reports the following letters from Flaxman to Hawkins (according to the online abstracts, none is related to Blake):

59. John Field Hightmore, Cumberland's intimate friend, was an artist and Cumberland's fellow-employee at the Royal Exchange Assurance Office. In the Essick collection is a small etched portrait, entitled "M. John Hightmore—from nature" in ink on the facing verso in the hand of George Cumberland, Jr.


There are also Flaxman letters of 29 Mar. 1799 regarding the inscription on a monument, 3 pp. (Argosy Book Store, May 2009 online catalogue); 10 July 1802 about a subscription to commission a monument to Captain Miller, 1 ½ pp. (S. A. R. Heath, Feb. 2009 catalogue, lot 20); 25 May 1813 to Mrs. Yarborough, apparently about the Yarborough monument in Campsall, Yorkshire (Doncaster Archives); 14 Sept. 1818 about the inscription on a monument to Sir John Moore, 1 p. (Julian Browning Autographs, May 2009 online catalogue); 19 May 1825, 19 Jan., 23 May 1826 (including sketches) to Benjamin Gott (1762-1840), wool merchant of Leeds, with a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin (Leeds University); five letters with his bills about the monument to Sir Rowland Winn (Gloucestershire Archives); five letters from Lord Egremont, including two about work in progress (Somerset Archives) and receipted bill for models to him (West Sussex Record Office); a document about a messuage on the north side of the Strand for John Flaxman of King Street, Covent Garden (London Metropolitan Archives); a lease to John Flaxman, statuary, of 420 Strand (London Metropolitan Archives).

2009 24 February-28 June
§Angels Guiding a Soul to Heaven, and Other Drawings by John Flaxman (1755-1826). Princeton University Art Museum.

The newly acquired Swedenborgian drawing of 1787-94 is among over 70 by Flaxman in the Princeton collection.

2009 9 April-12 July

Review
Eckart Marchand, "John Flaxman," Burlington Magazine 151, no. 1276 (July 2009).

FUSELL, Henry (1741-1825)

There is a substantial section on Fuseli.

HAYLEY, William (1745-1820)
Hayley's manuscript poem on Wellington's birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A "List of the Portraits of English Poets" (1 sheet folded to make 2 leaves) by Hayley, annotated by George Steevens (1736-1800), was offered in 2009 to Robert N. Essick ("Blake in the Marketplace, 2009," Blake 43.4 [spring 2010]: 129). This was a precursor to Blake's 18 "Heads of the Poets" commissioned by Hayley in 1800.


A copy in the Bodleian is poetically dedicated by Hayley to Marianna Starke.

LINNELL, John (1792-1882)

Linnell lived at Collins's Farm, which is illustrated with a sketch.

PALMER, Samuel (1805-81)

On 132 letters to the Redgrave family acquired recently.

STEDMAN, John Gabriel (1744-97)

"Stedman maintains the armature of sentiment long after its evisceration seems complete" (669).


I will use psychoanalytic film theory" "to push to the foreground the pornographic and the sublime" in Stedman's book (559).

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