

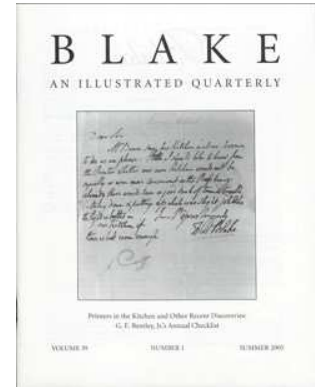
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William Blake and His Circle: A Checklist of Publications and Discoveries in 2004

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FOR JAPANESE PUBLICATIONS

Blake Publications and Discoveries in 2004

The most massive and impressive scholarly publishing event of 2004 was the appearance of the revised *Dictionary of National Biography*, entitled the *Oxford Dictionary of National Biography*, in Association with the British Academy, from the Earliest Times to the Year 2000, ed. H. C. G. Matthew and Brian Harrison (Oxford: Oxford University Press, 2004), hard copy and online, in 61 volumes all published simultaneously on 23 September 2004. Most of the hundred-some biographies I looked at were newly written, not merely revisions of those in the *DNB*.

I have stalked individuals who, though often very minor, played a significant role in the life of William Blake as they appear first in *Blake Records*, Second Edition (2004) and then in the *ODNB*.

Most of those in the *ODNB* earned their place because they made a mark in the great world—generals, politicians, bankers, and the like. It is telling that there is a standard section for wealth at death. Of those connected with Blake, a disproportionate number are men of power and influence, his patrons, rather than mere friends or fellow artists and engravers.

The *ODNB* is especially good on archives.

The *ODNB* omits separate entries on Elizabeth Aders (b. 1785), patroness of Blake, and her husband Charles; Thomas Armitage (1722-51), haberdasher, and his wife Catherine who remarried after his death and became the poet's mother; Robert Balmanno (1780-1860), collector; James Blake, the poet's grandfather; James Blake, the poet's father; James Blake, the poet's brother; Robert Blake, the poet's brother; Stephen Blake, haberdasher with the Blake firm in 1783-84 (*BR* [2] xxxi, 735 and fn.); Rebekah Bliss, collector (*BR* [2] 65-66, 444 and fn., 844); Boucher, natal family of Blake's wife; William Brereton, JP at Blake's 1803 trial (*BR* [2] 167); Thomas Butts (1757-1845), clerk, Blake's patron; Edward John and James H. Chance, Linnell's nephews and assistants (see, e.g., *BR* [2] 433 and fn.); Private John Cock, dragoon, perjured supporter of the allegation of sedition against Blake in August 1803; Richard Dally, Blake's Chichester solicitor (*BR* [2] 175,

185fn.); Maria Denman, sister-in-law of John Flaxman, friend of Blake; Sir Edward Denny, patron of Blake; Mrs. Enoch, Blake's neighbor in South Molton Street (*BR* [2] 750); James Ferguson (1791-1871), artist, patron of Blake's widow (*BR* [2] 481fn., 496 and fn., 497); John Giles, Samuel Palmer's cousin, disciple of Blake (*BR* [2] 404); Samuel Greatehead, patron of Blake; Dr. William Guy, Hayley's physician (*BR* [2] 126, 183); Joseph Hogarth (fl. 1860-78), print dealer; Major George Hulton, dragoon, who preferred charges of sedition against Blake in 1803 (*BR* [2] 164-67); Elizabeth Iremonger, collector (*BR* [2] 298 and fn., 299, 601fn.); Joan Linnell Ivimy, custodian of the Linnell family papers; Richard Charles Jackson (1851-1923), wishful collector of Blake (*BR* [2] 320fn., 745fn., 747fn., 877); James Lahee, copperplate printer of Blake's *Job* (1826); James Linnell, framemaker, father of John; Herschel M. Margoliouth, scholar; Edward Garrard Marsh (1783-1862), poet, friend of Blake; Rev. Anthony Stephen Mathew (1733-1824), patron of Blake, and his wife Harriet and son Henry; John Peachey (1752-1830), JP at Blake's trials in 1803 and 1804 (*BR* [2] 167, 179); R. Pontifex, printseller (*BR* [2] 345fn., 823); Henrietta Poole (d. 1827), friend of Hayley and Blake; John Quantock (1740-1820), JP at Blake's trials in 1803 and 1804; William Saunders, picture dealer (*BR* [2] 178 and fn., 188, 194); Private John Scholfield (Scholfield), perjured accuser of Blake of sedition; Joseph Seagrave, Chichester printer, defender of Blake; Thomas Siv[e]wright, of Meggetland, Blake collector (*BR* [2] 344fn., 864); John Clark Strange (b. 1826), corn chandler, biographer of Blake (*BR* [2] 707-32); Arthur Tatham (1809-74), brother of Frederick; Frederick Tatham (1805-78), artist, biographer of Blake (*BR* [2] 661-91); Rev. Joseph Thomas, rector of Epsom, Blake's patron; and James Vine, patron of Blake.

Most of these omitted individuals are pretty minor, but then some pretty minor characters are included in the *ODNB*, such as Thomas Hayley (1780-1800), who was merely the natural son of Thomas Hayley and who did not even outlive his apprenticeship, and Catherine Blake (1762-1831), who is important to no one but William Blake and his admirers. She is doubtless included to fulfill the mandate of including more women than in the *DNB*. The entries which I found containing new information include: Blake's biographer Allan Cunningham, manuscript "lives of painters and related corresp." including his life of Blake (1830) in the National Library of Scotland (see the entry in Part VI); Blake's friend and patron Ozias Humphry, catalogue of his art collection (which once included *America* [H], *Europe* [O], Large Book of Designs [A], *Songs of Experience* [H], and Small Book of Designs [A]) in the British Library, Add. MS 49682;¹ Blake's reluctant patron Charles Henry Bellenden Ker, who was baptized 18 February 1787 (not 1785? as in *BR* [2] 302-03); Blake's printshop

1. However, I am told by Susanne Sklar that the document is a kind of commonplace book by Humphry's natural son William Upcott, with some notes on his collection but no reference to Blake.

partner James Parker, who was born in 1757, not in 1750 as in *BR* (2) and *DNB*; and Blake's lawyer Samuel Rose, whose correspondence is in Glasgow University Library.

The *Oxford Dictionary of National Biography* is an immense and immensely valuable resource.

Blake's Writings

Only a few score letters by Blake are known, and for a few letters no more is yet known than the date or the recipient. The last new Blake letter discovered was that of 1 September 1800 acquired by Robert N. Essick (<Blake (1998)>).

Consequently the appearance of a new Blake letter, entirely without fanfare, not to say ballyhoo and hullabaloo, is rare and welcome. A previously unknown letter entered the archives of the bookseller John Murray at an unknown date in the nineteenth century, alone and palely loitering, and was exhibited quietly at the exhibition of illustrations of *Paradise Lost* at Dove Cottage in 2004—so quietly that even distinguished Blake scholars did not register that the letter was previously unknown.

This letter, with its postmark of 25 November 1825, indicates the makeshift conditions of Blake's printing, at least in his last years, setting up his press in the kitchen of his landlord and neighbor Henry Banes. The work to be printed may be his great series for the Book of Job, the earliest professional proofs of which were pulled on 4-5 March 1825, first by Dixon and then by Lahee. The printer referred to in the text may well be James Lahee; see the appendix here.

The letter also contains the only known reference in Blake's writings to his brother-in-law Henry Banes, the husband of his wife's sister Sarah. The relationship of Henry Banes and William Blake was clearly a friendly one, if Banes was willing to give up his kitchen, perhaps for an indefinite time, for Blake's printing.

How many more such Blake treasures remain to be discovered in long-neglected archives and attics? And how grateful we should be when they do finally reach a wider public.

No News Is Bad News

In the last year or so, several important works by Blake peered shyly from the baskage, and then, when a hue and cry arose, disappeared without leaving a forwarding address. A previously unrecorded copy of *Poetical Sketches* (Q?), *Visions of the Daughters of Albion* (N), and nineteen watercolors for Blair's *Grave* appeared only long enough to be identified and then withdrew, like the Cheshire Cat. Of these, the Blair designs disappeared for 165 years (1836-2001) and surfaced briefly in 2001, only to disappear in 2004 into a bank vault where they are invisible to enquirers who are not heavy in the purse. *Poetical Sketches* was assessed by a bookseller and then disappeared once more. And *Visions of the Daughters of Albion* (N), never seen and described by a Blake scholar and not confidently traced since 1921, did not appear when its mate *The First Book of Urizen* (E) in the Whitney collection was sold in 1999 for a world record price for a book. Then in the

summer of 2004 *Visions* was brought off the street to Swann Galleries in New York and was to be offered for auction, until the Whitney family got wind of the affair and tied the book up with legal proceedings. As a consequence, none of these works is visible to Blake scholars or lovers, and indeed even their ownership is unknown or obscure.

Blake's Art

Information about Blake's art was not greatly enriched in 2004, aside from the sale of his great color print of "The Good and Evil Angels Struggling for Possession of a Child" for \$3,928,000, the highest price ever paid for a print by Blake—or by anyone else. More characteristic of the year were the records of *Coloured Prints by William Blake: 15 Pictorial Cards* (British Museum, 1927) and *Blake: 16 Art Stickers* (Dover, 2003).

Blake's Commercial Engravings

The Genuine and Complete Works of Flavius Josephus, for which Blake engraved some plates, was issued with an extraordinary variety of undated title pages (?1785-?1800), though the text and prints do not vary significantly. Nine versions of the title page are known, and more seem to appear almost yearly. No satisfactory explanation has yet been devised to account for this variety. But at least we can now firmly date Kimpton's *History of the Holy Bible*, in which the Josephus plates first appeared, on the basis of a newly discovered prospectus which announced the first of the 60 numbers for 7 April 1781.

Drawings and proofs for Allen, *History of England* (1798), Flaxman, *Hesiod* (1817), and [Gough], *Sepulchral Monuments* (1786) are newly recorded here. And the earliest repetition of Blake's *Illustrations of the Book of Job* (1826) has been discovered in the tiny *English Version of the Polyglott Bible* [ed. Thomas Chevalier] (Buffalo [New York], 1836) found, acquired, and reported by Robert N. Essick.

Blake Catalogues

An exhibition of the Tate's Blakes arranged by Robin Hamlyn and Joyce Townsend in May 2004 had no separate catalogue, but the captions, from their book on Blake as an artistic craftsman, were remarkably original and illuminating.

An exhibition more difficult of access but more assiduously publicized was of the illustrators of *Paradise Lost* held by the Wordsworth Trust at Dove Cottage, Grasmere. The most memorable pictures, always commented on in the many puffs and reviews, were Blake's watercolors from the Huntington, but the most important significance of the exhibition for Blake students was its quiet inclusion of a previously unknown Blake letter to John Linnell (see appendix here).

A tiny exhibition without catalogue with a few plates from *Job* (1826) was held at the St. Louis Art Museum.

Books Owned by Blake the Poet

A small volume containing Dryden's *Annus Mirabilis* (1668), [Jean Claude], *An Account of the Persecutions and Oppressions of the French Protestants* (1686), and Anon., *The Life & Death of that Pious ... Minister of the Gospel, Mr. Richard Baxter* (1692) is inscribed "William Blake" in a hand like the poet's, and his admiration for Dryden and the probable Huguenot connections of his wife Catherine Boucher and his master James Basire mean that the texts would have been of obvious interest to him. It was sold at auction in 2004 to a private collector.

Scholarship and Criticism

Books

This summary of discoveries and publications on Blake in 2004 covers 40 books on Blake (9 of them editions, 6 catalogues), 139 essays, 6 dissertations, and 79 reviews. Most of course are in English, but 36 are in other languages, including Dutch (2), French (3), German (2), Italian (3, plus *Italian Studies*), Japanese (15, including 2 editions and an essay in English in a Japanese publication), Korean (6), Spanish (4, including 3 editions), and Swedish (1, plus a book in English published in Sweden). In comparison, last year's checklist documented 50 books (8 of them catalogues, 17 editions), 205 essays, and 47 reviews.

The most important Blake discovery published in 2004 was the fact that Blake's mother Catherine and her first husband Thomas Armitage joined the Moravian Church in 1750. This in turn led to facts about her birthplace in Walkeringham, Nottinghamshire, about her family, and about a previously unknown son of the Armitages named Thomas who died at the age of one in 1751. The Armitages were members of the Moravian Church only briefly, in 1750-51, for both Thomas Armitages, father and son, died in 1751, and when Catherine Armitage "Became a Widow ... [she] left the Congregation." She may have left the congregation because she had married outside the Moravian community, and there is no evidence that James Blake was a Moravian. All this gives a firm context to Crabb Robinson's statement that "Blake does not belong by birth to the established church, but to a dissenting community" (BR [2] 599), though it is still unclear what influence the Moravians had upon the poet or indeed whether his mother ever talked about them. It would be agreeable to think that she sang to her children the Moravian hymn which she quoted in her application to join the church:

Here let me drink for ever drink
nor never once depart
for what I tast makes me to cry
fix at this Spring My heart
Dear Saviour thou hast seen how oft
I've turnd away from thee
O let thy work renewd to day
Remain eternally

The documentary evidence that Catherine Armitage and her husband joined the Moravian Church was discovered by

Marsha Keith Schuchard and displayed by her and Keri Davies in *Blake* 38.1 (2004): 36-43, and at greater length in Keri Davies' Surrey doctoral dissertation (2003). This is one of the most remarkable and illuminating dissertations on Blake which has appeared since Bo Lindberg's *William Blake's Illustrations to the Book of Job* (1973), and Davies now has a fellowship to continue his researches on the Nottinghamshire and Moravian contexts of Catherine Blake, which promises great things for the future.

Two of the most sensational aspects of Moravian worship were the loving emphasis upon Christ's "warm hot jowcy wounds" and the connection between religious communion and sexual intercourse, which was called fellowship. The enthusiasm with which the twenty-first century press greeted this last feature may be imagined.²

Three of the books reported here will throw long shadows on the world of Blake scholarship.

The first is Morton Paley's *The Traveller in the Evening: The Last Works of William Blake* (2003), which is a fitting culmination both for the works of William Blake and for the critical career of Morton Paley. His criticism now covers all Blake's creations, with *Energy and the Imagination: A Study of the Development of Blake's Thought* (1970) and *The Continuing City: William Blake's Jerusalem* (1983), and *The Traveller in the Evening* is perhaps the best of them—comprehensive, novel, and illuminating on every page. For instance, Paley points out that in *The Ghost of Abel* Eve faints by Abel's grave, but there is no grave or burial of Abel in Genesis or in Byron's *Cain*. However, both appear in Gessner's *Death of Abel*. He demonstrates, with measurements, that when Blake's woodcuts for Virgil were cut down the designs lost up to 40% of their area, and he shows conclusively that the cryptic and fascinating engraving always called "Laocoön" (a term not used for it by Blake) should really be identified as "ἦ & his two Sons Satan & Adam."³

The second epochal book recorded here is the collection of remarkably fine and original essays edited by Joyce H. Townsend called *William Blake: The Painter at Work* (2003), dealing with the physical materials of Blake's visual art. It is full of fascinating matter. How many of us could have said that there is no surviving original frame for any of Blake's pictures? Robin Hamlyn records, with diagrams, Blake's painting rooms; Joyce Townsend herself reproduces almost all the watercolor pigments commercially available in Blake's time; Peter Bower adds enormously to the information available about the paper Blake used;⁴ and elsewhere there is evidence of the specific colorman whose products Blake used—R. Davy of 16 Wardour Street (131, 145)—and a palette in the Victoria and Albert Museum which Blake may have owned about 1820

2. See the entry for Martin Wainwright in Part VI.

3. The important essay on "ἦ & his two Sons" first appeared in *Studies in Romanticism* (2002).

4. For instance, "there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN" (55), though in records of Blake's watermarks these forty different watermarks are not distinguished from one another (e.g., BB 71-73).

(181). The photographs reproduced are wonderfully novel and illuminating. This is an extraordinarily original and valuable book.

The third of the books which is likely to have long influence is G. E. Bentley, Jr., *Blake Records* Second Edition: Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and His Family, Incorporating *Blake Records* (1969), *Blake Records Supplement* (1988), and *Extensive Discoveries* since 1988 (2004). In comparison with the works it incorporates:

	Preliminaries	Text	Reproductions
<i>Blake Records</i> (1969)	xxviii	678	71
<i>Blake Records Supplement</i> (1988)	xlvi	152	5
<i>Blake Records</i> Second Edition (2004)	xxxviii	943	96

New information beyond *Blake Records* and *Blake Records Supplement* is incorporated throughout the second edition; the most significant addition is "John Clark Strange MS Journal (1859-61)" (707-32), which provides the notes Strange made for the biography of Blake which he proposed to write—but never did. The most important omission from *BR* (2) is information about the membership of Blake's mother (before his birth) in the Moravian congregation in Fetter Lane, London, information which did not become available until after *BR* (2) was in print. The second edition of *Blake Records* is likely to prove as useful as its first two parts have been.

A new and one hopes definitive edition of Northrop Frye's immensely influential *Fearful Symmetry*, ed. Nicholas Halmi (2004), includes not only the prefaces to the editions of 1962 and 1969 but also the Italian preface to the edition in Italian of 1976, and identifications—sometimes with corrections—of Frye's sources. This is the edition which careful critics will use in future.

Julia M. Wright's *Blake, Nationalism, and the Politics of Alienation* (2004) "follows Blake from his subversion of the linearity that enables neoclassical nationalist narratives, to his critique of the replicated text, to his own replicating imperialist vision" (xxxiii).

The discovery by Angus Whitehead of four new directories of 1795-1799⁵ indicates that the poet-engraver and his brother were not so obscure as has often been thought, though in one of them the poet masquerades under the name "William Blocke" at 13, Hercules Buildings.

Essays

In the 2004 list, 18 of the essays and 16 of the reviews come from *Blake/An Illustrated Quarterly* and the *Blake Journal*.

The Tools of Scholarship

Among the most important tools of scholarship are the invaluable annual records of sales of works by and related to Blake and the records of publications and discoveries about Blake which appear in Robert N. Essick, "Blake in the Mar-

ketplace, 2003" and in G. E. Bentley, Jr., Hikari Sato, and Ching-erh Chang, "William Blake and His Circle" in *Blake/An Illustrated Quarterly* 37.4 (2004): 116-36, and 38.1 (2004): 4-35. Very few scholars read through these records, but all responsible Blake scholars will consult them.

Several other essays of major importance appeared in *Blake/An Illustrated Quarterly* in 2004. Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family," *Blake* 38.1 (2004): 36-43, is the first factual published account of Blake and the Moravians,⁶ though it was also included in Davies' unpublished dissertation of 2003.

Mary Lynn Johnson, "Blake's Engravings for Lavater's Physiognomy," *Blake* 38.2 (2004): 52-74, provides fascinating verbal and graphic detail for the history of the images in Lavater's famous and enormously influential book. It had been published in German and French, but one of the images Blake engraved was not originally an illustration of Lavater at all, though Blake would not have known this.

A loose and shifting corpus of chronologically overlapping Lavater-authorized material made its way from Switzerland and Germany (with a side trip to the Netherlands) through France, leaking intellectual property rights and potential profits at every turn (52)

In their migrations, the images unwittingly altered in iconography and significance. For instance, the feminine arm holding a torch surrounded by moths engraved by Blake in 1789 had been, in Lavater's *Physiognomische Fragmente* (1778), a masculine arm being stung by wasps, where it is "an emblem of Lavater's resolve in the face of his detractors" (65).

Michael Phillips, "The Printing of Blake's *America* a Prophecy," *Print Quarterly* 21 (2004): 18-38, presents extensive evidence from Phillips' own printing experiments in support of the conclusion that Blake's "progress in printing was necessarily slow" by John Jackson, *A Treatise on Wood Engraving* (1839). Jackson's conclusion was perhaps based upon his first-hand experience with Blake. Phillips made metal facsimiles of Blake's *America* plates and tried to print them as Blake did. It took him 34-35 minutes to ink each plate satisfactorily because of the need to wipe the ink out of the hollows in the copper (31). At this rate, Blake would have needed a week to make ten sets of *America*.

The length of time seems surprising, for, according to Joseph Collyer, *The Parent's and Guardian's Directory, and the Youth's Guide in the Choice of a Profession or Trade* (London: R. Griffiths, 1761) 118, the whole process of printing from copperplates "is done with such expedition, that a large plate of a whole sheet is blacked, cleaned, and worked off, in less than a minute." And this is for an intaglio plate; a relief plate should be far quicker.

6. Somewhat oddly, they say that for Blake's dissenting context there is "next to no evidence" (36n3), though in 1810 Crabb Robinson wrote quite plainly, though in German, that "Blake does not belong by birth to the established church, but to a dissenting community" (*BR* [2] 599).

5. See the entries under *Blake Journal* and Directories in Part VI.

Phillips presents invaluable and previously unrecorded evidence as to the thickness of Blake's copperplates and the depth to which he etched them.

Roads Not Taken: The Nuts in the Fruitcake

Occasionally one encounters a critic bold enough to say, some "Blake studies cannot be underestimated,"⁷ and sometimes I wish I'd had the courage to say that.

A review more remarkable for its artistic ingenuity than for the information it conveys consists of a design of a blossom with petals bearing the names of authors and titles of the work reviewed and an underprinted question: "IS THIS TO BE DIVINE IN DIGITAL"? The review is entitled "Which is the Way The Right or the Left."⁸ The answers to the questions are "No" and "Neither."

* * * * *

The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2004) and those for previous years which are not recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle" (1994-2004). "William Blake and His Circle" (1994-2004) 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,⁹ and have noted significant differences from them.

The organization of Division I of the checklist is as in *Blake Books*:

Division I: William Blake

- Part I: Editions, Translations, and Facsimiles of Blake's Writings
 - Section A: Original Editions, Facsimiles, Reprints, and Translations
 - Section B: Collections and Selections
- Part II: Reproductions of His Drawings and Paintings
 - Section A: Illustrations of Individual Authors
 - Section B: Collections and Selections

7. Magnus Ankarsjö, *Bring Me My Arrows of Desire: Gender Utopia in Blake's The Four Zoas* (2004) 3, written in apparent admiration of the work of Fox and Ostriker.

8. Tim Heath, review of *The Cambridge Companion to William Blake*, ed. Morris Eaves, in *Blake Journal* no. 8 (2004): 92.

9. Except for the states of the plates for Blake's commercial book engravings, where the standard authority is Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991). Significant further details, especially about collations, are given in Roger R. Easson and Robert N. Essick, *William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, Volume 1: Plates Designed and Engraved by Blake (Normal, Illinois: American Blake Foundation, 1972), Volume 2: Plates Designed or Engraved by Blake 1774-1796 (Memphis, Tennessee: American Blake Foundation, 1979); Volume 3 never appeared.

- Part III: Commercial Book Engravings
- Part IV: Catalogues and Bibliographies
- Part V: Books Owned by William Blake the Poet
- Part VI: Criticism, Biography, and Scholarly Studies

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

Division II: Blake's Circle¹⁰

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

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

I have made no systematic attempt to record manuscripts and typescripts, audio books and magazines, CDs,¹¹ chinaware, comic books, computer printouts, radio¹² and television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lipstick, microforms, mosaic pavements,¹³ music, pillows, po-

10. There is nothing in *Blake Books* (1977) and *Blake Books Supplement* (1995) corresponding to Division II: Blake's Circle.

11. See the entry for Nachmanovitch in Part VI; *William Bolcom, *Songs of Innocence and of Experience: Soloists, Choirs*, University of Michigan School of Music Symphony Orchestra, University Musical Society, Leonard Slatkin. ([Ann Arbor: Live Concert produced ... April 8th 2004]) Naxos American Classics (The liner notes include William Bolcom [b. 1938], "Songs of Innocence and of Experience: A Musical Illumination of the Poems of William Blake," 1984 [5-6] [when "I was seventeen, ... the reading of William Blake ... (made) a profound difference in my life"] and "Recollections on the Twentieth Anniversary of *Songs of Innocence and of Experience*," 2004 [7]). See the review by John Rockwell.

12. "Masao Hataya ... was devoted to 'popularizing' Blake, and from 6 pm on August 12 [1927], the time of the artist's death, he broadcasted a 30-minute radio program [in Japanese] called '100 Years since Blake's Death'" (Yoko Ima-Izumi, *Blake* 38.3 [2004-05] 113).

13. For instance, the mosaic pavement by Boris Anrep (1923) on the main floor of Tate gallery 2 illustrating proverbs from *The Marriage of Heaven and Hell* (William Blake: *The Painter at Work*, ed. Joyce H. Townsend [2003] fig. 139 and 170-71).

ems, postage stamps, postcards,¹⁴ posters, published scores, recorded readings and singings, rubber stamps, stained-glass windows,¹⁵ stickers,¹⁶ T-shirts, tattoos, tiles,¹⁷ video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, and some suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers. I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority. Many periodicals (including newspapers), books, and authors (e.g., Joseph Viscomi—see entry in Part VI) now have electronic shadows online; this duplication is recorded here only when my evidence comes from the electronic version, or when the electronic version differs significantly from the three-dimensional copy.

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

The chief indices used in compiling this 2004 checklist were *Books in Print 2004-2005* ([Sept.] 2004) subjects (104 books); *Books in Print Supplement 2003-2004* ([May] 2004) titles (21); *Book Review Index 2003* (2003) and *2004* (2004); Modern Language Association International Bibliography online (viewed Nov. 2004).

I am indebted for help of many kinds to Acta Universitatis Gothoburgensis, Dr. E. B. Bentley, Mr. Robert Brandeis (librarian of Victoria College, University of Toronto), Dr. Iain G. Brown (principal keeper of manuscripts, National Library of Scotland), Mr. Martin Butlin, Mrs. Margaret Carlson, Mrs. Edna Cooper, Dr. Ava Weinberger Cross, Dr. D. W. Dörrbecker, Professor Robert N. Essick (especially for a typescript copy of his "Blake in the Marketplace, 2004" for *Blake* [2005]), Senor Francisco Gimenes (for Spanish publications), the Rev. Derek Hollis (for information about Walkeringham), Mrs. Heather Howell, Ms. Sarah Jones of *Blake*, Mr. Allan King (press officer of the Wordsworth Trust), Mrs. Birgitta Kurtén, Folke Lofgren,

Mr. Jeffrey Mertz (our man at the Library of Congress, for reproductions), Professor Karen Mulhallen, Virginia Murray (archivist, John Murray Archive), Professor Morton Paley, Professor Hikari Sato, Ms. Susanne Sklar, Mr. David Weston (Special Collections, Glasgow University Library), Mr. Angus Whitehead (for information about directories and William Bolcom and inconsistencies in *BR* [2]), and Mr. Dominic Winter.

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

Research for "William Blake and his Circle, 2004" was carried out in the Bodleian Library, the British Library, University of Toronto Library, and the Toronto Public Library.

Symbols

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

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

Abbreviations

BB	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i>
BR (2)	G. E. Bentley, Jr., <i>Blake Records</i> , Second Edition (2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)

Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles,¹⁸ Reprints, and Translations

Table of Collections

MURRAY (JOHN) ARCHIVE¹⁹ ALS: 25? Nov. 1825

Watermarks in Paper Used by Blake <Blake (1998)>

This table provides only very crude evidence. Paper watermarked W ELGAR | 1796 is of course different from paper watermarked 1794 | J WHATMAN. However, some paper wa-

14. E.g., *Coloured Prints by William Blake: 15 Pictorial Cards Printed in Colours* ([London: British Museum, 1927]) British Museum Set C13, a portfolio (or rather envelope) with a note by Campbell Dodgson: "A Series of Postcards: Coloured Prints by William Blake (1757-1827)," 2 pp.

15. In 1976, stained-glass windows with designs by John Hayward after Blake's portrait of Catherine and Catherine's portrait of Blake were installed in St. Mary's Church, Battersea, where Catherine Boucher and her siblings were christened.

16. See the entry for *Blake: 16 Art Stickers* in Part II, Section B.

17. "Satan Watching the Endearments of Adam and Eve" (from the Thomas set of watercolors for *Paradise Lost* in the Huntington), reproduced in color on 30 "tumbled Italian Botticino marble" tiles (?2003) each c. 10.2 cm. square, is recorded in Robert N. Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005): 139.

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

19. Virginia Murray, Archivist, John Murray Archive, tells me that there is no other Blake material in the Murray Archive.

termarked 1794 | J WHATMAN may be quite distinct from other paper watermarked 1794 | J WHATMAN, for "there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN,"²⁰ differing in size, paper materials, thickness, etc.

For information on the makers and mills of paper used by Blake, see the table of "Blake's Papermakers: Watermarks Found in Papers Used by William Blake (1757-1827)" (72-73) in Peter Bower, "The Evolution and Development of 'Drawing Papers' and the Effect of This Development on Watercolour Artists, 1750-1850," 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*, ed. Peter Bower (London: British Association of Paper Historians, 1996) *Studies in British Paper History*, Vol. 1.

Three curved lines enclosing a rampant lion or dragon
Letter (25 Nov. 1825)

BASTED MILL | 1820²¹

Butlin #714 (1820)

W D[ICKI]E²² | 1803

Letter (25 Mar. 1805)

W DI[CKI]E & CO | 1804

Letter (4 Dec. 1804)

America

Pl. a

The surviving fragment is 8.2 cm. wide by 5.8 cm. high by 0.141 cm. thick and etched (in two bites, 0.005, then 0.007) to a depth of 0.012 cm.²³

Copy M

History: Reproductions of it were added to the William Blake Archive in 2004.

Europe

Copy H

History: Reproductions of it were added to the William Blake Archive in 2004.

For the Sexes: The Gates of Paradise (1826)

Pl. 1 (not pl. 2 as in Blake [2004])

History: It is to go with Harold Bloom's archives and "personal library" of 25,000 books to St. Michael's College, Colchester, Vermont.²⁴

20. Peter Bower, "The Vivid Surface: Blake's Use of Paper and Board" 55 in *William Blake: The Painter at Work*, ed. Joyce H. Townsend (2003).

21. BASTED MILL is the watermark used by John Pine and William Thomas at their Basted Mill, Hertfordshire.

22. The watermark, misread, or rather misreported, in BB p. 71 as "W DA[CI]E" was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.

23. Robert N. Essick, *William Blake: Printmaker* (Princeton: Princeton University Press, 1980) 92.

24. Dinitia Smith, "Critic's Books Go to Small College," *New York Times* 12 April 2003: D7.

Jerusalem

Pl. 96

There are irregularities on pl. 96, such as the white-line striations as of shading at the bottom left of the design and a strong—and graphically irrelevant—horizontal line across the knee of the man, which suggest that Blake's relief etching is over an intaglio engraving. BB p. 225 says merely that "Something else seems to have been originally engraved under the present etching," and none of the facsimiles I have now [2004] looked at—C (1955), D (1877), E (1955, 1991, William Blake Archive), and H (*William Blake's Writings* [1978])—enables me to be more precise.

However, David V. Erdman, "The Suppressed and Altered Passages in Blake's *Jerusalem*," *Studies in Bibliography* 17 (1964): 36-38, says that he sees in *Jerusalem* pl. 96,

a good deal of submerged cross-hatching in the area below the center of the picture and along its left side near the text, the only distinguishable form being a perspective drawing of what looks like a small Grecian temple. From the top to the center of the picture some 7 irregularly spaced lines of cursive italic writing are fragmentarily visible, as white loops across the thick outlines of Blake's drawing. In the Rosenbloom copy [of *Jerusalem* (J) pl. 96] the first words are decipherable as "The Greatest" ... the first words, in the same cursive engraver's lettering, of a commercial manifesto ... for "Moore & Co's Manufactory & Warehouse of Carpets"

which Blake engraved in 1797 or 1798.²⁵ He identifies the readings of "the visible seven lines" from Blake's "Moore & Co" advertisement, though he does not actually say that they are legible. And he concludes that "*Jerusalem* 96 is etched on a piece of copper cut from the lower left quarter (roughly speaking) of the [Moore & Co] plate."

After careful study with a magnifying glass, I can see the features of pl. 96 which suggest that the plate was previously used for something else, but can neither read any of these words nor even find precisely where they appear on the plate, nor can Susanne Sklar, who looked at copy J pl. 96 on my behalf.

Letters Table

*A wafer sealed the letter.

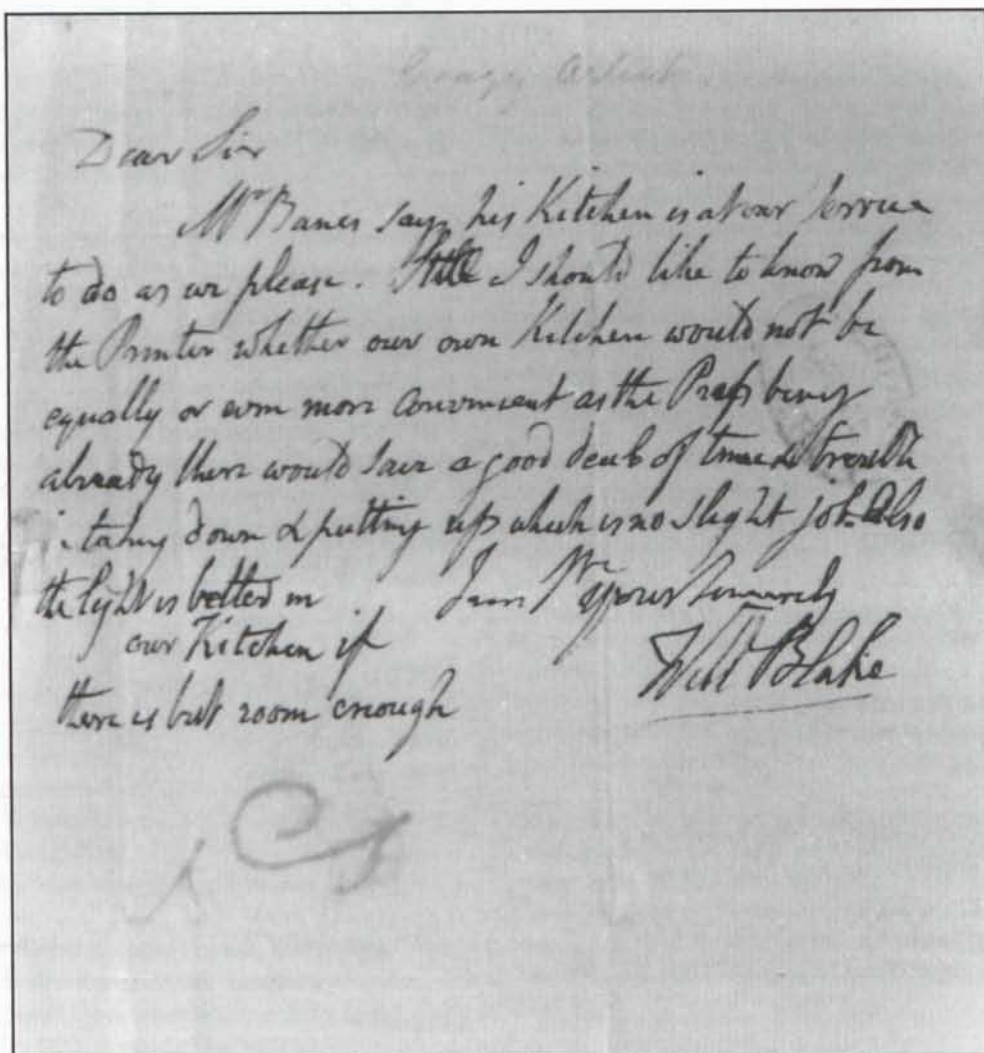
Date	Postmark	Watermark	Collection	Size
1825 Nov. [25?]*	TP StrandCO 8 · MORN · 8 25 · NO 1825 ²⁶	Three curved lines enclosing a rampant lion or dragon	John Murray Archive	16.5 x 20.3 cm.

25. Reproduced in Geoffrey Keynes, *William Blake's Engravings: The Separate Plates* (1956) pl. 10, and Robert N. Essick, *The Separate Plates of William Blake* (1983) pl. 23.

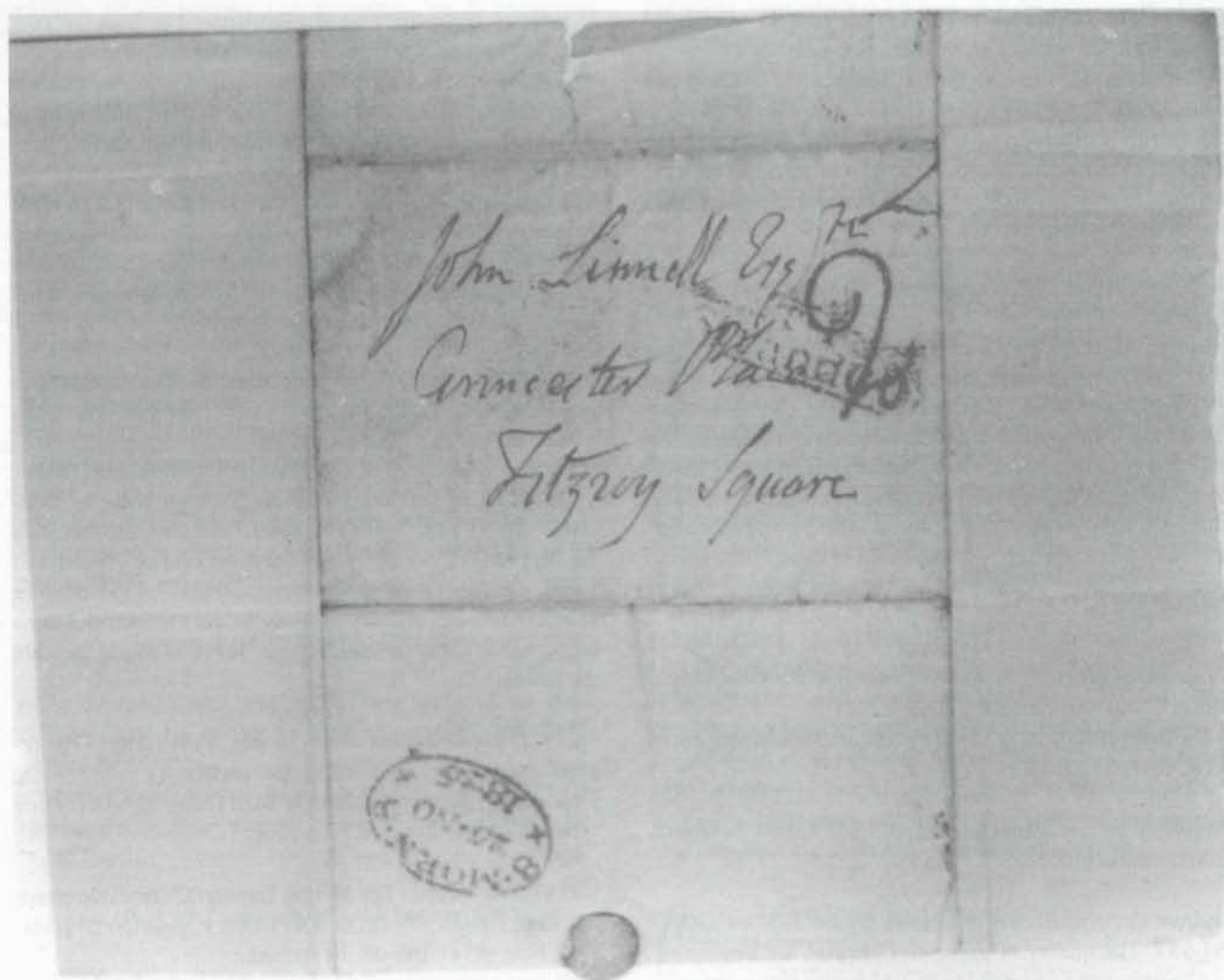
26. The postmarks are like those in the letters of 11 Oct., 10 Nov. 1825, 31 Jan., 19 May, 2, 16, 29 July, 1 Aug. 1826; only the letter of 10 Nov. 1825 has a watermark with a design. The upper postmark has "2" scrawled across it.

BLAKE

AN ILLUSTRATED QUARTERLY



Printers in the Kitchen and Other Recent Discoveries:
G. E. Bentley, Jr.'s Annual Checklist



1. Verso of Blake's newly discovered letter to John Linnell of 25 November 1825 (reproduced by permission of the John Murray Archive). The recto is the cover illustration here.

Previously Unrecorded
[25?] November 1825

History: Acquired presumably by John Murray (1778-1843), bookseller, or his son and successor John Murray (1808-92), both of them keen collectors,²⁷ and inscribed "Crazy Artist"; it was lent from the John Murray Archive to the Wordsworth Trust exhibition of *Paradise Lost: The Poem and Its Illustrators* (6 July-31 October 2004), in whose catalogue, item 54, it was partially transcribed and reproduced (see cover illus. and illus. 1).

Song of Los

Copy A

History: In 2004 reproductions of it were added to the William Blake Archive.

27. According to Virginia Murray, Archivist, John Murray Archive.

Copy D

History: In 2004 reproductions of it were added to the William Blake Archive.

Songs of Experience (1794)

Edition

§*Cantos de la Experiencia*. Translation and notes by Roberto Díaz. (Barcelona: Editorial Astri, S.A., 2000) 91 pp.; ISBN: 8446908123. English and Spanish on facing pages.

Songs of Innocence and of Experience (1794)

Edition

§*Songs of Innocence and Experience* [sic]. Photographs by Joel-Peter Witkin. Ed. and with an introduction by John Wood. (Brewster, Massachusetts: "An Art Publication of Leo and Wolfe Photography, Inc.," according to the colophon, but "Published by Steven Albahari" according to the title page, 2004); ISBN: 1892733110 (trade edition, 915 copies plus 200

copies "hors commerce"), 1892733129 (deluxe edition, 85 copies with "an original, signed platinum print").

According to Robert N. Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005): 139, "The black and white photo illus. feature dismembered body parts, laceration, amputees, deformed infants and fetuses, decapitation, torture, cruelty to animals, hermaphroditism, and child pornography. And that's just in the *Innocence* section."

Visions of the Daughters of Albion (1793)

Copy N

History: After the death of Gertrude Vanderbilt Whitney (1877-1942), daughter of Cornelius Vanderbilt and widow of Harry Payne Whitney (1872-1930), *Visions* (N)²⁸ was separated from her copy of *Urizen* (E); *Visions* (N) was acquired as part of a private collection not related to the Whitney family by an antiques dealer²⁹ (not a bookseller), who sold it to an anonymous buyer who brought it in 2004 to Swann Galleries (New York) where it was to be sold in April 2005, until it became embroiled in a dispute over ownership.³⁰

Editions

**Visiones de las Hijas de Albión* (*Visions of the Daughters of Albion*). Tr. Pablo Neruda. <Blake §(2004)>

The first printing in 1934 has a prefatory note in Spanish by "C.K. CHESTERTON."

Visions of the Daughters of Albion. Ed. Robert N. Essick. (2002) <Blake (2003)>

Reviews

Andrew Lincoln, *Review of English Studies* N.S. 54 (2003): 691-93 ("The quality of paper and printing are impressive" and "readers can be grateful to Essick" for his commentary).

§*Reference and Research Book News* 18 (2003): 227+.

Catherine L. McClenahan, *Blake* 38.2 (2004): 77-79 ("*Visions* could scarcely ask for a more experienced and informed editor," who has provided a "lucid" commentary).

Section B: Collections and Selections

**Blake Shishu*: Taiyaku [*Blake's Poetry*: A translation printed side by side with the English text]. Ed. Shoichi Matsushima. (Tokyo: Iwanami Shoten, 2004) 345 pp., 16 plates; ISBN: 40022217729. In Japanese and English.

28. *Urizen* (E) passed at the death of Gertrude Vanderbilt Whitney to Helen Hay Whitney, thence to Harry Payne Whitney's nephew John Hay Whitney, thence to John's widow Betsy Cushing Whitney (d. 1998), and sold with her estate at Sotheby's (New York), 23 April 1999.

29. According to letters to me from Edwin Wolf 2nd and R. B. Adams of Sept. and 15 Oct. 1965, *Urizen* (E) and *Visions* (N) were seen in a desk drawer in Gertrude Whitney's house after her death by Arthur Swann, then of Parke Bernet, and by Hyatt Mayor. Can *Visions* (N) have been in the desk when it was sold as an antique?

30. All the post-1942 provenance here derives from Robert N. Essick's account in "Blake in the Marketplace, 2004," generously shown me in draft.

Songs of Innocence and of Experience, *The Book of Thel*, portions of *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, portions of *Poetical Sketches*, extracts from the Pickering Manuscript, with a short biography of Blake. A handy, pocket-size collection for a beginner.

The Complete Poetry and Prose of William Blake. Ed. David V. Erdman. (1988) <BBS p. 162>

It is available online both at <<http://www.english.uga.edu/nhilton/Blake/blketxt1/>> and at <<http://www.blakearchive.org/cgi-bin/nph-1965/blake/erdman/erd>>.

"The Edition of the Works of Wm. Blake" by "The Blake Press at Edmonton" [England] of William Muir (1884-90). <BB #249> "Volume 1"

h. *On Homer's Poetry* [&] *On Virgil* [?C]. (Edmonton, 1886).

According to Keri Davies' thesis "William Blake in Contexts" (2003) 268, "Muir's facsimile and that printed with Herbert R. [sic] Horne, 'Blake's Sibylline Leaf on Homer and Virgil', *Century Guild Hobby Horse*, 2 (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate," though BB pp. 488, 836 imply they are the same.

Reviews

§Anon., *Athenaeum* no. 2964 (16 Aug. 1884): 216 ("The reproduction of the outlines is simply perfect").

§Anon., *Athenaeum* no. 3203 (16 Mar. 1889): 351-52 ("Their verisimilitude is absolute").

*"El Viajero Mental (The Mental Traveller)." Tr. Pablo Neruda. *Cruz y Raya: Revista de Afirmación y Negación* 20 ([Madrid] Nov. 1934): 103-09. In Spanish.

**The Poems of William Blake*. ([N.p. (England), 2002 or 2003]) Faerie Queene Library, 7 unnumbered leaves; no ISBN.

A miniature edition, 2.7 x 2.0 cm., consisting of "The Tyger" plus 2 pp. about Blake.

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

In 2004 the archive added *America* (M), *Europe* (H), *Song of Los* (A, D), *Visions of the Daughters of Albion* (a, A), and 23 reproductions of the 12 large color prints.

*Joseph Viscomi, "Illuminated Printing," 37-62 of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003), was incorporated in the archive in 2004 with almost 90 additional reproductions.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

John Milton, *Paradise Lost*

Thomas Set (Huntington Library and Art Gallery)

Reproduced in the 6 July-31 October 2004 Wordsworth Trust exhibition catalogue of *Paradise Lost: The Poem and Its Illustrators*.

Thirteen Watercolor Drawings by William Blake Illustrating Paradise Lost by John Milton. The first facsimiles printed at full scale in full color from the original works in the collection of The Henry E. Huntington Library and Art Gallery, San Marino, California with descriptions and commentaries by Robert N. Essick & John T. Shawcross to accompany the edition of *Paradise Lost* published in 2002 by The Arion Press text edited by John T. Shawcross and with an introduction by Helen Vendler. (San Francisco: Arion Press, 2004) folio (43.0 x 55.6 cm.), 30 unnumbered leaves loose in a portfolio, limited to 426 copies; no ISBN.

Reproductions of the Thomas set of illustrations to *Paradise Lost* plus the Huntington's large "Satan, Sin and Death." Essick's commentary is essentially the same as that in his *William Blake at the Huntington* (1994) <Blake (1995)>.

The portfolio is a companion to *Paradise Lost: a Poem in Twelve Books The Author John Milton.* Ed. John T. Shawcross, introduction by Helen Vendler. (San Francisco: Printed by Andrew Hoyem at the Arion Press, MMII [2002]) xxxiv, 396 pp.; no ISBN.

Section B: Collections and Selections

Blake: 16 Art Stickers. (Mineola [New York]: Dover Publications, 2003) 12° (4 1/16" x 5 3/4"), 6 pp. and covers; ISBN: 0486430685.

Anon., "Note" (inside front cover) ("a new work"). The stickers derive from *Urizen, Songs, Milton, Jerusalem*, and "Glad Day."

Part III: Commercial Book Engravings

Charles Allen, *A New and Improved History of England*, Second Edition (1798)

Pl. 2 "King John Absolved by Pandulph": The true-size drawing for it, acquired by Robert N. Essick, "bears all the hallmarks of a work by Fuseli, including the characteristic left-hand hatching strokes." This is perhaps the clearest evidence to support the long-held belief that the designs to Allen's books are by Fuseli. The drawing was calked and counterproofed, presumably by Blake, onto the copperplate for engraving.³¹

Bible (1836)—*Job*

THE | ENGLISH VERSION | OF THE | POLYGLOTT BIBLE:
| CONTAINING THE | *Old and New Testaments*, | TOGETHER
WITH | A COPIOUS AND ORIGINAL SELECTION OF
REFERENCES, | TO PARALLEL AND ILLUSTRATIVE
PASSAGES. | EXHIBITED IN A MANNER HITHERTO
UNATTEMPTED. | - | NORTHAMPTON [Massachusetts]—
J.H. BUTLER. | BUFFALO [New York]—T. AND M. BUTLER. |
1836. [Within a double frame of rules.] <Essick Collection>

An engraving labelled "Job and His Family" ("Blake"—Anon.), image c. 5.8 x 9.0 cm., derives from Blake's *Job* pl. "1"

31. See Robert N. Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005): 125, 140, and illus. 9-11.

(16.5 x 21.3 cm.). In it the foreground sheep are omitted, two are moved to the flocks at the left and right, and a band of foliage is added. This is apparently the earliest repetition of Blake's *Job* designs.

This tiny Bible (6.8 x 11.0 cm.), of a "convenient size for the Pocket," with a preface signed "T.C." as "the Editor," may be rare; at any rate it, the Butlers, Northampton, and Buffalo do not appear in *Historical Catalogue of Printed Editions of The English Bible 1525-1961* Revised and Expanded from the Edition of T. H. Darlow and H. F. Moule 1903 by A. S. Herbert (London: British and Foreign Bible Society; New York: American Bible Society, 1968) (abbreviated D&M).

The *Polyglott* in the title is justified only in the work from which the Butler edition was indirectly pirated: *The English Version of the Polyglott [sic] Bible* ... With a ... selection of references to parallel and illustrative passages (London: Samuel Bagster, [1815,] 1816), with a preface signed "T.C." for Thomas Chevalier; this *English Version* appeared with separately issued versions of the Bible in Hebrew, Greek, Latin, French, German, Italian, and Spanish (D&M #1628). Bagster's *English Version* was reprinted in 1819, 1825, 1826, 1828, 1831, 1833, 1834, 1838 [1840?], [1844] (3 varieties) (D&M #1628) and in U.S. editions of 1825 [Philadelphia: Thomas Wardle, D&M #1748], 1831 [Philadelphia: Key & Meikle, D&M #1785], 1837, 1841, 1842, and 1844—a total of "well over a hundred [U.S. versions of Bagster's *Polyglott*] reprinted within fifty years" (D&M #1628, 1785). Plainly the English text of Bagster's *Polyglott* was freely pirated and frequently reprinted; apparently the only remarkable feature of the 1836 edition is in the illustrations.

Robert Blair, *The Grave* (1808, 1813, ...)

1813 New Location: Liverpool Public.

Gottfried Augustus Bürger, *Leonora* (1796)

New Location: Liverpool Public.

John Flaxman, *Hesiod* (1817)

Pl. 21 ("Theogony" fly-title): A proof before all letters on paper watermarked 1812 is "now [2004] in a private British collection."³²

John Gay, *Fables* (1793, [1811])

1793 New Location: Liverpool Public.

[Richard Gough,] *Sepulchral Monuments, in Great Britain*
Vol. 1, Part 1 (1786)

Pl. 9: A proof before letters of Blake's plate³³ of the third state of Queen Philippa on a leaf 38.5 x 49.5 cm., formerly in the collection of Raymond Lister and subsequently in a "private collection, London," was offered in March 2004 by Christopher Ed-

32. According to Robert N. Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005): 130.

33. Blake's responsibility for the drawing is plausibly asserted by Malkin (*BR* [2] 563), and his responsibility for the engraving is a generally accepted hypothesis.

wards (for £2,750 [sic]) and acquired by Robert N. Essick. The proof is especially interesting because of the inscriptions, in the same hand Gough used on other proofs now in the Bodleian, giving directions to the writing engraver: *above the image but within the platemark*: "pl. xlix p. 125"; *below the image but within the platemark*: "Portrait of .Queen. Philippa [Queen of Edward III] from her monument | Basire In & sc"; *at the bottom of the page*: "[Put under d portrait of Q Eleanor Pl xxiii*]." The print as published is inscribed: "Pl. XLVIII, p. 123." "Monument of Philippa Queen of Edward III. 1369" and "Basire del & sc".

Gough wrote in pencil on the proof: "Mr Ashley your people have made a mistake which appears very extraordinary as it is very clearly wrote with only one l—Philippa."³⁴ Presumably "Mr Ashley" is the writing engraver, but there is no Ashley in *Stationers' Company Apprentices 1701-1800*, ed. D. F. McKenzie (1978), or William B. Todd, *Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972), and the only Ashley in Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (1977) 6, is John, a music publisher.

Josephus, Works ([?1785-?1800])

A cumulation of BB, BBS, Blake (1994 ff.), Roger R. Easson and Robert N. Essick, *William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, Volume 2: Plates Designed or Engraved by Blake 1774-1796 (Memphis, Tennessee: American Blake Foundation, 1979) 21-26,³⁵ and Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005).

- A *The Genuine and Complete Works*, ed. George Henry Maynard (London: J. Cooke [?1785-86]) Locations: British Library, British Museum Department of Prints and Drawings, Houston Public, National Library of Canada (imperfect), Newberry, Union Theological Seminary (New York), Southampton
- Ab *The Genuine and Complete Works*, ed. George Henry Maynard and Edward Kimpton (London: J. Cooke [?1786-87]) Location: GEB <Blake (1995)>
- Ac *The Genuine and Complete Works* (London: J. Cooke [?1787-88]) "Useful" substituted for "Copious," omits "Together with Time of the AUTHOR," adds "Illustrated with MARGINAL REFERENCES ... to the HOLY BIBLE" Location: GEB <Blake (1995)>
- Ad *The Whole Genuine and Complete Works* (London: J. Cooke [?1788-89]) <Blake (1995)>
- B *The Whole Genuine and Complete Works* (London: J. Cooke [?1789-90]) substitutes "Useful" for "Copious," ends "And sold by all other Booksellers in Great Britain" Locations: British Library (2, both imperfect), Cam-

bridge, Durham Cathedral, Leeds, National Library of Scotland (2), Nottingham, Princeton, Princeton Theological Seminary

- Ba *The Whole Genuine and Complete Works* (London: J. Cooke [?1789-90]) Location: Dörrbecker <Blake (1996)>
- Bb Between B and C <Essick (2005)>
- C By the King's Royal License and Authority *The Whole Genuine and Complete Works* (London: J. Cooke [?1795]) Locations: GEB; BBS adds under B-C Durham Cathedral, Harvard, Lancaster Theological Seminary (Lancaster, Pennsylvania), New York Public Library, Virginia, Yale
- Ca By the King's Royal License and Authority *The Whole Genuine and Complete Works* (London: J. Cooke [?1790-91]) "is now first added" substituted for "will now be first added"; ends "And sold by all other Booksellers in Great Britain" Location: Cambridge <Easson and Essick>
- D By the King's Royal License and Authority *The Whole Genuine and Complete Works* (London: C. Cooke [?1799]) Locations: Arizona State (Tempe), GEB, British Library, Boston Public, Bristol (Wesley College [imperfect]), Dalhousie, Delaware, Library of Congress, Newberry, New York Public Library, North Carolina State
- E *The Whole Genuine and Complete Works* (London: C. Cooke, etc. [?1800]) Locations: GEB, Bodleian, Boston Public, British Library, British Museum Department of Prints and Drawings, Tate, Ushaw College (Durham)

John Caspar Lavater, *Aphorisms* (1788; 1789)

1788 New Location: Liverpool Public.

1789 New Location: Liverpool Public.

John Caspar Lavater, *Essays on Physiognomy* (1789-98; 1810; "1792" [i.e., c. 1817])

<BB 481; BBS pp. 235-36; Blake (1994-98, 2000-04)>

1789-98 New Location: Liverpool Public.

1810 New Location: Liverpool Public.

The sources of the plates signed merely "Blake Sc" or "Blake sculp" are brilliantly identified by Mary Lynn Johnson, "Blake's Engravings for Lavater's *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips," *Blake* 38.2 (2004): 52-74:

- 1 A vignette of two old men planting trees (Vol. I, p. 127) originally appeared in Gellert's *Leçons de Morale* (1772) engraved by Daniel Nikolaus Chodowiecki, and Chodowiecki engraved another version (1772) for the Huguenot Seminaire françois de theologie à Berlin, where it indicates the fostering of young theology students. It was engraved, reversed, by Rudolf Schellenberg for Lavater's *Essai sur la physiognomie I* ([1781]) 127. Blake re-reversed the design and made minor alterations.
- 3 A female arm and hand delicately holding up a candle with moths nearby (Vol. I, p. 206) derives from an engraving (Anon.-Anon.) of a sturdy male arm and hand gripping a candle and being stung by a wasp in *Essai I*: 213, where its significance is not explained. It derives from a plate (Anon.-

34. The inscription is reported by Christopher Edwards but is invisible to me from his reproduction. This inscription is not given in Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991) 119, which cites this proof and reproduces the final state with printed inscriptions (pl. 291).

35. Easson and Essick describe A as First Issue, B as Second Issue, C as Third Issue, Ca as Fourth Issue, D as Fifth Issue, and E as Sixth Issue.

Anon.) in Lavater's *Physiognomische Fragmente* IV (1778) (Vol. IV was never translated) where it represents Lavater's determination to uphold the light of Truth in the face of the stings of public mockery.

- 4 A profile head of the Lutheran theologian Johann Joachim Spalding, a dear friend of both Lavater and Fuseli (Vol. I, p. 225), was first printed in Lavater's *Physiognomische Fragmente* III (1777), 4 portraits on one plate after Chodowiecki engraved by Johann Heinrich Lips, and repeated, alone [?by Lips] in *Essai* I: 232.

Novelist's Magazine

Vol. X-XI (1783,1785,1793)

1783 New Location: Liverpool Public.

C. G. Salzmann, *Elements of Morality*

(1791,1792,1799,1805,1815)

1791 New Location: Liverpool Public.

John Scott, *Poetical Works* (1782)

New Location: Liverpool Public.

John Gabriel Stedman, *Narrative* (1796,1813)

1796 New Location: Liverpool Public.

John Varley, *Zodiacal Physiognomy* (1828)

New Location: Physiology Sherrington Library (Oxford).

Virgil, *The Pastorals*, ed. R. J. Thornton (1821)

According to Gilchrist, *Life of William Blake* (1863) 275, Blake's wood "blocks ... proved ... too wide for the page and were ... summarily cut down to the requisite size by the publishers." Proofs from eight blocks (2-5, 6-9) before they were cut down are in the British Museum Department of Prints and Drawings and reproduced, inter alia, in *The Illustrations of William Blake for Thornton's Virgil*, ed. Geoffrey Keynes (1937) 42-43. The differences before and after this surgery were:

Design	Before trimming	After trimming	Trimmed chiefly on
(2)	3.9 x 8.8	3.9 x 7.4	Left, right, top, bottom, plus chip at top left
(3)	3.4 x 8.5	3.3 x 7.4	Left, right, top
(4)	4.5 x 8.6	3.2 x 7.3	Left, right, top
(5)	4 x 8.7	3.7 x 7.4	Left, right, top, bottom, plus chips at top left and top right
(6)	4 x 8.4	3.4 x 7.3	Left, right, bottom, top
(7)	3.6 x 8.6	3.6 x 7.4	Right
(8)	3.3 x 8.7	3.3 x 7.3	Right, top
(9)	3.9 x 8.7	3.4 x 7.3	Right, top ³⁶

36. The dimensions in centimeters given here are reported by Morton D. Paley, *The Traveller in the Evening* (2003) 31, from proofs of the blocks

The Wit's Magazine (1784)

Pl. 1: ("The Temple of Mirth") the first of two separate engravings of the same design: A print of the second state is in the collection of Robert N. Essick.

Edward Young, *Night Thoughts* (1797)

New Location: Liverpool Public.

Colored Copies

Addenda

Copy E

History: John Alexander Fuller-Maitland (1856-1936) remembered seeing before 1872 at the house of his uncle William Fuller-Maitland (1813-76) "a wonderful old chest" in which he was "allowed to forage, containing books by Blake that would now fetch their weight in gold. There was the unique copy of *Jerusalem* [E, plus *Thel* (a)] There were two copies of Young's *Night Thoughts*, and when I referred to the fact in talking about the books to my uncle, he stoutly maintained that he possessed only one. I assured him that one was coloured [E] and the other plain, but he was so sure that I was wrong that he said he would give me the second [plain one] if it was there. It was"³⁷

Part IV: Catalogues and Bibliographies

1812

A | CATALOGUE | OF THE | FIFTH ANNUAL | EXHIBITION | BY THE | ASSOCIATED PAINTERS | IN | *Water Colours* | - | AT THE SOCIETY'S ROOMS, | No. 16, OLD BOND STREET. | - | ADMITTANCE, ONE SHILLING. | CATALOGUES, SIXPENCE. | - | LONDON: | PRINTED BY J. MOYES, GREVILLE STREET, HATTON GARDEN. | - | 1812. <BB #531>

New Locations: Strathclyde (Scotland), Victoria & Albert Museum; a very rare complete set of the society's catalogues (1808-12) was offered in Ken Spelman, catalogue 52 (2004), item 18, and is now in the Essick Collection.

"The landlord seized the contents of the gallery in distraint of rent,"³⁸ including Blake's Chaucer's Pilgrims (item 254), "The Spiritual Form of Pitt" (279), "The Spiritual Form of Nelson" (280), and "Detached Specimens of ... *Jerusalem*"³⁹ (324). Thomas Butts, who apparently owned "Nelson" and

before trimming in the British Museum Department of Prints and Drawings and from the woodblocks themselves after trimming in the British Museum Department of Prints and Drawings. The differences were summarized in BB #504 as "about 0.5 to 1.0 cm." The dimensions there are given as design size rather than block size and the cut down designs as "c. 7.6 x 3.2 cm."

37. J. A. Fuller-Maitland, *A Door-Keeper of Music* (London: Murray, 1929) 38.

38. J. L. Rogers, *History of the Old Water Colour Society* (1891) 1: 271, noted in BB under *Jerusalem* but not under the 1812 catalogue, nor in Butlin, nos. 649, 651, 653 and BR (2) (mea culpa).

39. Probably *Jerusalem* pl. 25, 32, 46 (BB pp. 262-63).

Chaucer,⁴⁰ may have bought them—or bought them back—from the distraining landlord.

1922

\$Reproductions from the Works of William Blake. (Seoul, Korea, 1922).

9 November 2000 - 11 February 2001;

27 March-24 June 2001

William Blake. (London: Tate Publishing, 2000). Tate exhibition. <Blake (2002)>

Comprehensive online information on the exhibition is still (in 2004) at <<http://www.tate.org.uk/britain/exhibitions/blake.htm>>.

Review

*Kausalya Santhanam, "Celebrating Blake," *The Hindu* 4 Mar. 2001 <<http://www.hinduonnet.com/thehindu/2001/03/04/stories/1304007u.htm>> ("Richly sourced and imaginatively conceived, it was a splendid show").

27 November-27 December 2003

**The Glad Days in the Reception of Blake in Japan: The International Blake Conference "Blake in the Orient": A Concurrent Exhibition*. <Blake (2004)>

Review

Yoko Ima-Izumi, *Blake* 38.3 (2004-05): 109-15 ("The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake's legacy in Japan" [115]).

24 February 2004

Printed Books and Maps [to be sold] Tuesday 24 February 2004 [by] Bonhams 101 New Bond Street, London W15 1SR. ([London: Bonhams, 2004]).

It included 47 Blake lots, with 18 letterpress books with Blake plates.

5 May 2004

**William Blake's Good and Evil Angels*: Property of the Greentree Foundation from the Collection of Mr. and Mrs. John Hay Whitney, New York May 5, 2004. This lot will be offered as Lot 5, [Sotheby] Sale 7989, Impressionist and Modern Art. (New York: Sotheby, 2004) 4°, 19 pp. (one a fold-out page); no ISBN.

Anon. "The Greentree Foundation: Mrs. John Hay Whitney." 6.

*David Bindman. Untitled, about the color print. 8-19.

Estimate \$1,000,000-1,500,000. It was sold for a record price of \$3,928,000 (including buyer's commission) to a collector in Europe not previously associated with Blake.⁴¹

40. They were sold by his son in 1853. The history of "Pitt" is not known before 1882, when Samuel Palmer's son offered it for sale at auction—Samuel Palmer was seven years old in 1812.

41. For details of the sale, see Robert N. Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005): 124, 127.

22 June-19 September 2004

**Heaven in a Wild Flower: William Blake's Book of Job*. Curated by Phillip Prodger. St. Louis Art Museum, 22 June-19 September 2004.

A flyer for the exhibition of "selections from the Saint Louis Art Museum's rare proof edition of the *Book of Job*."

July 6-October 31 2004

*Robert Woof, Howard J. M. Hanley, Stephen Hebron. *Paradise Lost: The Poem and Its Illustrators*. [An exhibition 6 July-31 October 2004.] (Grasmere: Wordsworth Trust, 2004) 4°, viii, 227 pp., 55 Blake reproductions (including all 12 from the Thomas [Huntington] set of *Paradise Lost*); ISBN: 1870787943.

An admirable work with splendid reproductions. The work consists of:

Allan Guest. "Sponsor's Preface." vi.

Robert Woof. "Foreword." vii-viii.

*Howard J. M. Hanley. "'Thou hadst a voice whose sound was like the sea': Seeing Milton's Voice." 1-53, including "William Blake," 23-24.

*Robert Woof. "The Romantics and Milton." 55-76.

"Catalogue." 83 entries (77-221) including (47) *Marriage* ([H]), (48) *Milton* ([A]), (49) *Paradise Lost* drawings from the Thomas (Huntington) set, (50-53) *Paradise Lost* drawings from the Butts set, and (54) a previously unrecorded undated letter from Blake to John Linnell.

Anon. "Appendix: The Reverend Joseph Thomas." 227.

Notices, Reviews, etc.

*Adrian Mullen, "Paradise Lost: The Poem and Its Illustrators," *Westmorland Gazette* 2 July 2004: 3.

*Anon., "Rare Drawings on Show," *Keswick Reminder* 2 July 2004.

*Kate Rees, "Rare Visions of Heaven and Hell," *Cumberland News* 2 July 2004.

Anon., "Paradise Lost," *Carlisle News & Star* 3 July 2004.

*Dalya Alberge, "Returned: Blake's pictures of Paradise Lost," *Times* 5 July 2004.

*Anon., "Poet's Drawings Go On Display," *Carlisle News & Star* 5 July 2004.

*Anon., "Blake Watercolours Return to UK for Exhibition," *Scotsman* 5 July 2004.

*John Ezard, "Paradise Regained: Blake's vision on show," *Guardian* 6 July 2004: 6 ("Arguably, the legacy of Blake's ideas is now as great as the influence of Wordsworth's nature poems").

*Ian Herbert, "Paradise Found: Blake works back in UK," *Independent* [London] 6 July 2004 ("The bicentenary of [Blake's] *Milton* is being celebrated").

*Anon., "Blake Watercolours Back in Britain for the First Time in Nearly a Century," *Irish News* [Belfast] 6 July 2004.

*Anon., "In Pictures: Paradise Lost Exhibition," *BBC News* 6 July 2004 <http://news.bbc.co.uk/1/hi/in_pictures/3870363.stm>.

*Anon., "Blake Paintings for Grasmere," *North West Evening Mail* [Barrow-in-Furness edition] 6 July 2004.

Anon., "Blake Works at Exhibition," *Birmingham Express & Star* 6 July 2004.

*Anon., "Paradise Found at Grasmere," *North West Evening Mail* [Barrow-in-Furness edition] 8 July 2004.

Anon., "Reading in Paradise," *East Cumbrian Gazette* 8 July 2004.
 *Anon., "Top Author Inspires Pupils," *Westmoreland Gazette* 9 July 2004 (about Philip Pullman's opening the exhibition).

*Anon., untitled, *Church Times* 9 July 2004 (merely a reproduction with caption).

Kate Rees, "Plenty of Dark Material at Paradise Lost Exhibition," *Cumberland News* 16 July 2004 (On the opening of the exhibition by Philip Pullman, author of *His Dark Materials*).

*Tom Paulin, "This Way to Paradise: Milton's great poem—an English republican allegory—has inspired generations of writers and illustrators. Now their work has been gathered together at Wordsworth's cottage. Tom Paulin drops in for a visit," *Guardian Review* 17 July 2004: 14-15 ("Twelve illustrations by Blake ... from the Huntington ... dominate the exhibition").

*Anon., "Paradise Regained," *Week* 20 July 2004.

*Matthew Sturgis, "Poetic Works: Matthew Sturgis hopes a new show will reinstate Milton in the national consciousness," *New Statesman* 23 Aug. 2004: 29-30.

*Anon., "If you're only going to see one thing this week ... Art: Milton: Paradise Lost, the Poem and Its Illustrators," *Guardian* 23 Aug. 2004: 15.

*Anon., "Wordsworth Trust: A dozen rare Blake drawings in UK for the first time in nearly a century," *Lancashire Today* Aug. 2004.

*Clive Wilmer, "Prophet of Life and Liberty: The Romantics' Sympathy for the Devil, and John Milton," *Times Literary Supplement* 17 Sept. 2004: 18-19 (with Pamela Woof, *Reading "Paradise Lost"*).

*Anon., "Paradise Regained," *Heritage* [Milton Keynes] Sept. 2004.

2004

**Blake at Work*. Exhibition at Tate without printed catalogue. <<http://www.tate.org.uk/servlet/CollectionDisplays?roomid=2780>>.

An admirable, ground-breaking exhibition.

Reviews

Antoine Capet, "Blake at Work Exhibition: Tate Britain, London," online at H-Museum, the H-Net Network for Museums and Museum Studies <<http://www.h-museum.net>> 13 August 2004. Reprinted in *Blake* 38.3 (2004-05): 115-19 ("a magnificent introduction to 'art appreciation' from the point of view of the media used" [115]).

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

§John Dryden. *Annus Mirabilis: The Year of Wonders*, M.DC.LXVI [1666]. An Historical Poem: containing The Progress and various Successes of our Naval War with Holland, under the Conduct of his Highness Prince Rupert, and His Grace The Duke of Albemarle. And describing The Fire of London. ([London]: Printed for Henry Herringman, 1668) Small 8°.

Bound with

[Jean Claude.] *An Account of the Persecutions and Oppressions of the French Protestants*, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the

Revolting Protestants are to Subscribe and Swear to. ([London]: Printed by G. M., 1686) Small 8°.

Bound with

[Anon.] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77*. ([London]: Printed for Randal Taylor, 1692) 12°.

Bound in contemporary full vellum; on the front endpaper are signatures of "William Blake" and, in modern ballpoint pen, another owner dated 1955. The Blake signature is in a hand of c. 1800 which is significantly like the poet's.

Offered in the auction catalogue of Dominic Winter, *Printed Books & Maps ...* 23 June 2004 (Swindon, Wiltshire), lot 559 (estimate £200-£300); acquired by an anonymous collector.

Joseph Thomas. PROPOSALS | FOR PUBLISHING BY
 SUBSCRIPTION, | *A Series of Engravings on Wood*, | FROM |
 SCRIPTURAL SUBJECTS, | IN THE MANNER OF |
 QUARLES'S EMBLEMS, | AFTER THE | DESIGNS OF J.
 THURSTON, ESQ. | AND EXECUTED BY | THE MOST
 EMINENT ENGRAVERS ON WOOD. | THE SUBJECTS WILL
 BE SELECTED, AND THE DESCRIPTIONS WRITTEN, BY
 | THE REV. J. THOMAS, A.M. | DESIROUS that my Friend Mr.
 THURSTON's Talents, with which the World have long been |
 partially acquainted, should be more fully known, I thought
Divine Emblems particularly suited | to his Genius, the Subjects
 for which might be selected from Quotations of Scripture, as in
 | QUARLES's celebrated Work on the same Subject: taking care to
 choose such only as were | best adapted to the Wants and
 Comforts of Man in his present State, and most likely to suggest
 | and enforce the due Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy, and presuming, with many respect- | table and distinguished Artists, that it is capable of producing Effects infinitely superior to what | has hitherto been seen, the Object of this Work is to present to the Public the most perfect Spe- | cimen that has ever yet been executed.

J. THOMAS. | - |

CONDITIONS.

1. The Work will consist of Twenty Engravings, with a Head and Tail-piece, and will be printed in Royal | Quarto, on India Paper, by T. BENSLEY, in his best Style.
2. The Price to SUBSCRIBERS will be Two GUINEAS | ... The Price will be considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all due Dispatch. | Subscriptions are received by ROBINSON and SON, Paternoster Row; MILLER, Albemarle Street; WILLIAMS, | Strand; COLNAGHI, Cockspur Street; DEIGHTON, Cambridge; and COOKE, Oxford; PARISH, Circulating | Library, Epsom; Mr. THURSTON, Twickenham Common; and the Rev. JOSEPH THOMAS, Abele Grove, | near Epsom.
 | - | [*Printed by Thomas Bensley*] Bolt Court Printing Office, Fleet Street [?1809]. <Glasgow University Library> <Blake §(2003)>

The "List of Subscribers" in the prospectus and in the published work (Ackermann, 1809) <BB #746> includes "William Blake, Esq." who may well be the poet despite the elevating "Esq." Almost all the males in the lists who have no other

title (Rev., Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with "Esq."—even the Yorkshire engraver "R.H. Cromeck, Esq. 2 Copies"—just as tailors in Oxford used to do for undergraduates, even when they were benighted colonials. Note that the designer's style is "J. THURSTON, ESQ." but as a subscription collector he is "Mr. THURSTON."

The 138 subscribers include Blake's friends and patrons W. S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A., for 198 copies. The subscription list in the work as published has 178 subscribers for 249 copies, so this proposal apparently elicited 40 new subscribers (including Mr. Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R. H. [Robert Hunt] says in the *Examiner* (July 1808): 494, "We have lately seen some specimens" of it (there is no specimen with the prospectus) in which "Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint," and *The Repository of Arts* 2 (Sept. 1809): 183, 252, announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a week's engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (Sept. 1805) "wishes to collect all B— has done." Thomas commissioned from Blake his 6 watercolors for Milton's *Comus*, 6 for his Shakespeare first folio (1806-09), 12 for *Paradise Lost* (1807), 6 for "On the Morning of Christ's Nativity" (1809), and also bought Blair's *Grave* with Blake's designs (1808) and *Songs* (Q, 1810).

Part VI: Criticism, Biography, and Scholarly Studies

Ackroyd, Peter. *Blake*. (1995) <*Blake* (1996)>

Review

Penelope Fitzgerald, "Innocence and Experience," *New York Times Book Review* 14 April 1996: 5 (Ackroyd is "a brilliant guide and interpreter").

Agha, Marisa. "UCR Professor [Robert N. Essick], Colleagues Break New Ground: William Blake: Their web site devoted to the poet is the first electronic effort to win a key honor." *Press-Enterprise* [Riverside, California] 1 Jan. 2004: B10.

§Ando, Kiyoshi. *Igirisu Romanha to Furansu Kakumei—Blake, Wordsworth, Coleridge to 1790 nendai no kakumei ronso* [English Romanticism and the French Revolution—Blake, Wordsworth, Coleridge and the Revolutionary Arguments in the 1790s]. (Tokyo: Kiriara Shoten, 2003); ISBN: 4342627019. In Japanese.

Review

Michiko Kanetake, *Igirisu Romanha Kenkyu: Essays in English Romanticism* 28 (2004): 102-06. In Japanese.

Ankarsjö, Magnus. *Bring Me My Arrows of Desire: Gender Utopia in Blake's The Four Zoas*. (Göteborg, Sweden: Acta Universitatis Gothoburgensis, 2004) Gothenburg Studies in English 87, 4°, xi, 206 pp.; ISBN: 9173465054.

A dissertation arguing that in "*The Four Zoas*, Milton and *Jerusalem*, Blake emerges as an advocate of a utopian existence with complete gender equality" (1).

*Anon. "And Did Blake's Feet, in Ancient Time, Walk upon County's Fields?" *Gainsborough* [Lincolnshire] *Target* 5 Mar. 2004.

David Worrall is alleged to believe that Blake "may have been inspired by fields by the River Trent near Gainsborough" to write his "Jerusalem" hymn in *Milton* when he "visited the area to see his mother."

Anon. "Blake, William." *Columbia Encyclopedia*. 6th ed. (2001). Licensed to various sites online.

Anon. "An Evening of Blake." 10 Mar. 2004 <<http://www.bookbuffet.com>>.

On the occasion of the book launch 17 February for Janet Warner's book, Amir Hussain (Department of Religious Studies, California State University, Northridge) was interviewed about Blake.

*Anon. "Jerusalem, Nottinghamshire?" *Misterton and West Stockwith* [Nottinghamshire] *Parish News* May 2004.

About the connection of Blake's mother with Walkeringham "Courtesy of [Anon., "And Did Blake's Feet ..."] *Gainsborough Target*," with additional, and this time accurate information about Blake himself.

Anon. "Midlands Stakes a Claim to William Blake Heritage." Nottingham Trent University electronic press release. 1 Mar. 2004.

David Worrall has won a grant of £110,000 for research on the birthplace (Walkeringham, Nottinghamshire) and religion (Moravianism) of Blake's mother.

*Anon. "William Blake." *Wikipedia: The Free Encyclopedia*. Viewed 2004 <http://en.wikipedia.org/wiki/William_Blake>. Also in *TutorGig Encyclopedia*. Viewed 2004 <http://www.tutorgig.com/ed/William_Blake>.

Ansari, A. A. "Double Perspective of *Songs of Experience*." *Aligarh Critical Miscellany* 10 (1997): 55-85. <*Blake* §(2004)>

A poem-by-poem analysis; the "insistent and continuous eagerness to be acclimatised to the lost region of Eternity as an anticipatory gesture is very much in evidence in the *Songs*" (84).

Ansari, A. A. "The Marriage of Heaven and Hell." *Aligarh Critical Miscellany* 11 (1998): 30-44. <*Blake* §(2004)>

"*The Marriage* appears in all essentials to be a shrewd, sensuous, spirited and powerful advocacy for the tendency to stabilize and not reconcile the Contraries" (44).

Ansari, A. A. *William Blake's Minor Prophecies*. (2001) <Blake (2003)>

Review

Shernaz Cama, *Aligarh Critical Miscellany* 14.1 (2001 [Spring 2004]): 99-104 (This "particularly useful" book comes "to the conclusion that from the very beginning Blake's genius was individual" [99, 104]).

§Beer, F. B. "William Blake." *Poets: American and British*. 3 vols. (New York: Scribner's, 1998); ISBN: 0684806053.

Apparently derived from the Scribner Writers series.

*Beer, John. "Blake's Fear of Non-Entity." Chapter 2 (12-20, 184-85) of his *Romantic Consciousness: Blake to Mary Shelley*. (New York: Palgrave Macmillan, 2003) <Blake §(2004)>

"Throughout the Prophetic Books, the prospect of falling into 'Non-Entity' ... is the ultimate nightmare" (19).

§Behrendt, Stephen C. "'The Soul of Sweet Delight': Blake and the Sensual Soul." *European Romantic Review* 15 (2004): 409-23.

Bentley, G. E., Jr. "Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake." *Blake*. 2005 <<http://www.blakequarterly.org/bentleyxenoglots.html>>.

Blake scholarship and criticism 1811-2004 is in 37 non-English languages (2,490 essays in all), including French (267), German (254), Italian (155) and Spanish and Catalan (221), but 48% are in Japanese (1,196); "let us admit that we are all more extensively ignorant than we had thought."

Bentley, G. E., Jr. *Blake Records* Second Edition: Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and His Family, Incorporating *Blake Records* (1969), *Blake Records Supplement* (1988), and Extensive Discoveries since 1988. (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2004) 8°, xxxviii, 943 pp., 103 reproductions; ISBN: 0300096852.

It adds to *Blake Records* and *Blake Records Supplement* "New References to Blake" (xxiii-xxiv), "Seven Red Herrings" (xxv-xxix, 847-48), "Genealogies of Blake, Armitage, Boucher-Butcher" (xxx-xxxiv, 848), Appendix I G: "John Clark Strange MS Journal (1859-61)" (707-32), Appendix V: "Blake's Poems Reprinted, 1806-1849" (825-28, 878-79), and Appendix VI: "My Name is Legion: for we are many: 'William Blake' in London 1740-1830" (829-46, 879). It omits the introduction: "Blake the Man: The Public and the Buried Life" and Appendix II: "Blake's Library" from *Blake Records Supplement* (1988) xxii-xli, 124-29.

Reviews

*Seamus Perry, "The Wise Man's Table: In William Blake's world, nothing is what it first seems," *Times Literary Supplement* 15 Oct. 2004: 3-4 (with Morton D. Paley, *The Traveller in the Evening* [2003]) (a "magnificent," "exhaustive," "wholly absorbing" "masterpiece ... that reads like an augmented epistolary novel").

Anon., "The Pick of the Year: Looking for the perfect book to give someone this Christmas? Read on for our reviewers' recommendations," *Evening Standard* [London] 29 Nov. 2004. Anon., "Chapter and Verse on 2004: Critics select their favourite books of the last 12 months," *Yorkshire Post Magazine* 11 Dec. 2004: 26-27 (John Mullan calls it "a biography unobstructed by the self-regard of a biographer, an achievement of passionate scholarship").⁴²

Bentley, G. E., Jr. "Blake's Visionary Heads: Lost Drawings and a Lost Book." Chapter 12 (183-205) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (2002) <Blake (2003)>

Review

Andrew Lincoln, *Blake* 38.1 (2004): 43-47 (a summary).

Bentley, G. E., Jr. *The Stranger from Paradise*. (2001) <Blake (2002)>

Reviews

Kathryn Freeman, *Criticism* 44 (2002): 297-301 ("meticulously" researched, "deftly" written, the book gives "the most nuanced and intimate portrait yet of Blake at each phase of ... life" [297]).

Alexander Gourlay, *BARS Bulletin & Review* no. 23 (Mar. 2003): 25-27 (here "hard evidence drives out all the fuzzy kinds," and there is little speculation about the poet's "inner" life, but "its enduring value as a readable summary of the latest and hardest biographical evidence is secure" [26, 27]) <Blake §(2003)>.

Paul Youngquist, *Nineteenth-Century Literature* 57 (2002): 414-18 ("a new standard for biographical writing on Blake," "monumental" and "beautiful," characterized by "indomitable learning").

*Jöran Mjöberg, "Flöjtspelaren som såg himmel och helvete: Som sexåring såg William Blake ett träd fullt av änglar framför sig. Liknande visioner präglade hans liv såväl som hans måleri och poesi, där hans politiska patos förenades med ett säreget system av myter och symboler. Nu föreligger en biografi av den framstående Blake-kännaren G E Bentley Jr.," *Svenska Dagbladet* 4 Apr. 2004: 9, in Swedish ("Bentley är en nästan perfektionistisk litteraturvetare, som belyser Blakes liv, familj, tidsbakgrund, arbetssituation och även gravrytteknik samt redovisar [Bentley is an almost perfectionist literary

42. There is no apparent difference between the two Anon. reviews (aside from the title and the omission in the *Yorkshire Post Magazine* of the few photos in the *Evening Standard*) and no apparent acknowledgment in the *Yorkshire Post Magazine* that its essay is merely a reprint.

scholar who throws light on Blake's life, family as well as on the times in which he lived, his work situation and even his technique of engraving]).

§Morton D. Paley, *La Questione Romantica* (Sept. 2004).

Blake/An Illustrated Quarterly

Volume 37, no. 4 (Spring [14 April] 2004)

*Robert N. Essick. "Blake in the Marketplace, 2003." 116-36. (Masterful.)

*Robert W. Rix. "Blake, Bacon and 'The Devils Arse.'" 137-44.

Reviews

Nancy Moore Goslee. Review of Dee Drake, *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake* (2000). 144-48.

Daniel Gustav Anderson. Review of Subir Dhar, *Burning Bright: William Blake and the Poetry of Imagination* (2001). 149-50.

Corrigenda & Addenda

G. E. Bentley, Jr. "Blake Records, Second Edition." 151.

Blake/An Illustrated Quarterly

Volume 38, no. 1 (Summer [12 July] 2004)

G. E. Bentley, Jr., with the assistance of Hikari Sato for publications in Japan and of Ching-erh Chang for publications in Taiwan. "William Blake and His Circle." 4-35. ("Blake studies are alive and well This checklist records 50 books, 205 essays, and 47 reviews" in English, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Korean, Russian, and Spanish [5].)

Keri Davies and Marsha Keith Schuchard. "Recovering the Lost Moravian History of William Blake's Family." 36-43. (A major discovery which will echo through Blake studies.)

Review

Andrew Lincoln. Review of Tim Fulford, ed., *Romanticism and Millenarianism* (2002). 43-47. (A summary of each essay.)

Blake/An Illustrated Quarterly

Volume 38, no. 2 (Fall [28 October] 2004)

*Mary Lynn Johnson. "Blake's Engravings for Lavater's *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips." 52-74. (A brilliant analysis of the graphic and bibliographical intricacies of Lavater's *Physiognomy*, identifying for the first time the sources of three of Blake's engravings.)

Reviews

Jennifer Davis Michael. Review of Kevin Hutchings, *Imagining Nature: Blake's Environmental Poetics* (2002). 75-77. (A "powerful," "impressive book"; "This book will change forever the way we read Blake's reading of nature.")

Catherine L. McClenahan. Review of Robert N. Essick, ed., *Visions of the Daughters of Albion* (2002). 77-79. ("Visions could scarcely ask for a more experienced and informed editor," who has provided a "lucid" commentary.)

Dena Bain Taylor. Review of Sheila A. Spector, "Wonders Divine": *The Development of Blake's Kabbalistic Myth* (2001). 79-85. ("Wonders Divine" offers a brilliant explication of the kabbalistic pattern of Blake's development the next step is to link Blake's Kabbalah more firmly with the Christian esoteric tradition" [85].)

Kathleen Lundeen. Review of Nick Rawlinson, *William Blake's Comic Vision* (2003). 85-87. (Rawlinson "allows us to hear Blake in a different key.")

Blake/An Illustrated Quarterly

Volume 38, no. 3 (Winter [24 January] 2004-05)

*Adam Komisaruk. "Introducing The Blake Model." 92-102. (A "prospectus" to "an immersive digital environment through which users might navigate to encounter Blake's characters, places and objects" "Using the digital modeling program Bryce 3D (Corel)" [93].)

Reviews

*Thomas Frosch. Review of Tristanne J. Connolly, *William Blake and the Body* (2002). 102-07. (The book is "more notable for its highlighting of issues, questions, and complexities than for persuasive or vivid formulations" [106].)

Joseph Wittreich. Review of Alexander S. Gourlay, ed., *Prophetic Character: Essays on William Blake in Honor of John E. Grant* (2002). 107-09. ("In the eloquent testimony of all these essays, ... Grant is a mental prince" who has produced "nearly half a century of dazzling scholarship" [109].)

Yoko Ima-Izumi. Review of "The Program of the International Blake Conference *Blake in the Orient* and the Catalogue of a Concurrent Exhibition *The Reception of Blake in Japan*" (2003). 109-15. ("The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake's legacy in Japan" [115].)

Antoine Capet. Review of "Blake at Work Exhibition, Tate Britain, London." 115-19. ("A magnificent introduction to 'art appreciation' from the point of view of the media used" [115].) "This review ... first appeared online at H-Museum, the H-Net Network for Museums and Museum Studies <<http://www.h-museum.net>>, on 13 August 2004."

David Shaddock. "Nobodaddy Wakes from His Slumber (After Blake 12)." 119. (A poem.)

Newsletter

"Go to <<http://www.blakequarterly.org>> for ... G. E. Bentley, Jr., 'Blake and the Xenoglots' [and] 'A report by Susanne Sklar on a recent reading of *Jerusalem*.'" 119.

Blake Journal

No. 8 ([June] 2004)

Chad E. Rackowitz. "Auguries of Innocence": Blake's Fractal Poem." 4-27. ("Fractals ... exhibit detailed structure at all scales"; in "Auguries of Innocence," the 128 lines [2] [omitting the introductory quatrain] are here observed "on a number of different scales to see its pattern of self-similar scaling" [5, 7].)

Shirley Mungapen. "Catherine Blake's Fireside." 28-29. (A poem.)

Angus Whitehead. "'William Blocke': New References to Blake in *Boyle's City Guide* (1797) and *Boyle's City Companion* (1798)." 30-46.

Shirley Mungapen. "Little Girl Lost." 47, 49. (A poem about Blake.)

*Jason Whittaker. "'The poetical vigour of history': Blake's Use of Milton's *History of Britain*." 50-63. ("The *History* is, as I believe, the most important text for Blake's notions of the antiquity of Britain" [55].)

Jim McCord. "17 South Molton Street." 64-65. (A poem.)

*Susanne Sklar. "Jerusalem's Embrace." 66-73. ("In [*Jerusalem*] plate 99, the poem climaxes as Albion embraces his emanation in petals of name [flame?], fountains of living water" [73].)

Shirley Mungapen. "Dennis Severs' Silk-Weaver's House, Spitalfields." 75-78, 80.

"Kathleen Raine, 1908-2003"

Andrew Vernède. "The Transcendental Cheek (Memories of Kathleen Raine)." 82-84.

Mary Gifford Brown. "Tea-Time Memories." 85-86. ("Kathleen was a splendid cake-maker.")

Reviews

Will Easton. Review of K. E. Smith, *William Cowper: A Reappraisal* ([Olney]: Cowper and Newton Museum, 2003). 87-89.

Andrew Solomon. Review of "Lucien Posman, 'Some Blake Works' (Cypres CYP 4616) Performed by the Goeyvaerts Consort directed by Marc Michael De Smet, with Els Crommen (soprano), Marc Legros (flute), and Bart Meynckens (piano)." 89-91. (The CD is "an interesting addition to the repertoire of Blake settings.")

*Tim Heath. "Which is the Way The Right or the Left." Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves. 92. (The "review" consists of a design of a blossom with Blake's head at the center and petals bearing the names of authors and titles of essays, underprinted with "IS THIS TO BE DIVINE IN DIGITAL.")

Peter Cadogan. Review of "A Man without a Mask" performed by Ruth Rosen at the New End Theatre, part of the Sixth Hampstead & Highgate Festival, May 11th, 2003 at 8 p.m. and May 12th at 3:30 p.m. and 8 p.m." 93. ("It worked by virtue of its very simplicity, a delightful disguise for sophistication and hard work.")

Bower, Peter. "The Evolution and Development of 'Drawing Papers' and the Effect of This Development on Watercolour Artists, 1750-1850." 61-74 of *The Oxford Papers: Proceedings of the British Association of Paper Historians Fourth Annual Conference, Held at St. Edmund Hall, Oxford, 17-19 September 1993*. Ed. Peter Bower. (London: British Association of Paper Historians, 1996) *Studies in British Paper History*, Vol. 1.

"Blake's Papermakers: Watermarks Found in Papers Used by William Blake (1757-1827)" (72-73) in "Appendix: Water-

marks Found in Papers Used by William Blake (1757-1827), John Constable (1776-1837) and John Sell Cotman (1782-1842)" (72-74) gives the name and mill of each papermaker identified by a watermark.

Brooke, Stopford A. "William Blake." 1-54 of his *Studies in Poetry*. (London, 1907) <BB #1291> B. §*Great English Poets and Their Works*. (Delhi: Shubhi, 2002).

Butlin, Martin. "Word as Image in William Blake." Chapter 13 (207-17) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (2002) <Blake (2003)>

Review

Andrew Lincoln, *Blake* 38.1 (2004): 43-47 (a summary).

§Chauvin, Danièle. "Londres dans l'oeuvre poétique de William Blake: La mémoire, le mythe et l'art." 19-30 in *La Mémoire des villes: L'inscription de l'histoire dans l'espace urbain, du romantisme à nos jours*. Ed. Yves Clavaron and Bernard Dieterle. (St.-Etienne: Presses Universitaires de Saint-Etienne, 2003); ISBN: 2862722758. In French.

Compares London and Jerusalem.

Chen, Zhifan. "Wen dao yu mang [Seeking Advice from an Ignorant Person]." *Lianhe bao* [*United Daily News*, Taipei] 1 Nov. 1993: 37 (Literary Supplement). In Chinese.

For a reply, see Mu Yang.

§Chong, Cue-huan. "[Blake's Poetics of Self-Liberation and Holistic Imagination]." *Journal of English Language and Literature: Yongo Yongmunhak* 44 (1998): 275-98. In Korean, with an English summary.

§Chong, Cue-huan. "[The Muse and the Femininity of the Other: Blake's *Comus* Designs]." *Nineteenth-Century Literature in English* 4 (1998): 119-49. In Korean, with an English summary.

*Clark, Madeline. "The Theosophy of William Blake." *Sunrise Magazine*. (Dec. 2000-Jan. 2001) <<http://www.theosociety.org/pasadena/sunrise/50-00-1/ar-mcl6.htm>>. B. "De theosofie van William Blake." <<http://www.theosofie.net/sunrise/sunrise2001/meijuni2001/blake.html>>. In Dutch.

Connolly, Tristanne J. *William Blake and the Body*. (2002) <Blake (2003)>

Review

*Thomas Frosch, *Blake* 38.3 (2004-05): 102-07 (The book is "more notable for its highlighting of issues, questions, and complexities than for persuasive or vivid formulations" [106]).

[Cooper, Joe and Edna.] "Did You Know that the Mother of William Blake (1757-1827) Was a Moravian[?]" *Moravian*

History Magazine no. 20 (18th and 19th Century Personalities) (Sept. 2001): 31.

§Corbett, William. "William Blake." *World Poets*. Ed. Ron Padgett. 3 vols. (New York: Scribner's, 2000) Scribner Writers series; ISBN: 068480591X.

Corti, Claudia. "Blake, Goethe e le arti sorelle." 191-202 of *Il primato dell'occhio: Poesia e pittura nell'età di Goethe*. Ed. Emilio Bonfatti and Maria Fancelli. (Roma: Artemide Edizioni, 1997) "Proteo" 41. In Italian. <Blake §(2004)>
Concerned with "Arti sorelle o arte composita?" (198).

§Corti, Claudia. *Stupende fantasie: Saggi su William Blake*. (Pisa: Pacini, 2002) Studi di Letterature Moderne e Comparsate 6, 254 pp.; ISBN: 887781442X. In Italian.

Cunningham, Allan. "William Blake." 2: 140-79 of his *The Lives of the Most Eminent British Painters, Sculptors, and Architects ...* (1829-98) <BB #1433>

A set of Cunningham's *Lives* in the National Library of Scotland (MS. 827) with ms. notes on the life of Blake from the second edition (1830) by Allan's son Francis⁴³ carries information from Malkin (1806) <BB #482>, Robert Hunt in the *Examiner* (1808) <BB #1912> and (1809) <BB #1911>, Cunningham's *Cabinet Gallery of Pictures* (1833) <BB #1431>, Gilchrist (1863) <BB #1680>, and Swinburne (1868) <BB #2795>—but, oddly, not Cromek's letter to Blake of May 1807 which Cunningham's son Peter (1816-69) lent for publication in the *Gentleman's Magazine* (1852) <BB p. 280>. The notes were apparently used by Mrs. Charles Heaton in her edition of Cunningham's life (1880). The only previously unrecorded information seems to be that on MS. f. 92: "I saw in Harvey's shop (1867) an exquisite little drawing of Angeli non Angli." Butlin (#55) records that the drawing was sold in 1862 to Palser and that Francis Harvey sold it in 1869 to the Victoria & Albert Museum. Clearly Harvey had it by 1867.

This is *not* the manuscript of Cunningham's *Lives*, as claimed in the *Oxford Dictionary of National Biography*.

Curnutte, Rick. "Mad Poets: William Blake, Jim Jarmusch and *Dead Man*." *Film Journal* 1 (2002). <<http://www.thefilmjournal.com/issue1/curnuttdeadman.html>> <Blake §(2004)>

The American Indian idea that "life [is] a journey that continues even after death ... is at the core of the relationship between William Blake and *Dead Man*."

Davies, Alan Philip Keri. "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth-

teenth- and Nineteenth-Century England." Surrey Ph.D., 2003; 375 pp., 27 reproductions.

An extraordinarily original and mature dissertation, with valuable new information in chapters

- I. "Catherine Armitage: the family context" (34-58): Blake's mother was baptized on 25 November 1725 in Walkeringham, Nottinghamshire. Davies' essay "William Blake's Mother: A New Identification," *Blake* 33.2 (1999): 36-50 "forms the basis of ... Chapter I" (3).
- II. "Rebekah Bliss: a book-collecting context" (59-91): Her extraordinary library, including *For Children* (A) and *Songs* (P), is "a possible vector of influence on Blake's art" (63). The chapter "began" in his "Mrs Bliss: A Blake Collector of 1794," 212-30 of *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999).
- III. "Richard Twiss: the context of a circle of connoisseurs" (92-133).
- IV. "Alexander Tilloch: the context of printing technology" (134-86): Tilly Lally (Lally is a diminutive of "Alexander") in *An Island in the Moon* may be Alexander Tilloch, scientist, alchemist, Rosicrucian, book collector, journalist, stereotype inventor, and Dissenter.
- V. "Isaac Newton: the context of a private library" (187-224): Books in Tilloch's remarkable library included scientific, alchemical, and astrological works which could have influenced Blake.
- VI. "Samuel Varley: the context of (al)chemical science" (225-50): "Inflammable Gass, the Wind Finder" in *An Island in the Moon* is "most likely Samuel Varley" (232), uncle of Blake's friend John Varley.
- VII. "William Muir: a context for the *Blake Press* facsimiles" (251-78): "A first version" of Chapter VII was published in his "William Muir and the Blake Press at Edmonton with Muir's Letters to Kerrison Preston," *Blake* 27.1 (1993): 14-25 (4).
- VIII. "Catherine Wright: the religious context" (279-307): Blake's mother and her first husband were members of the Moravian Church in Fetter Lane in 1750?-52, and their (previously unknown) baby was buried there in 1751.

There are also genealogical tables of:

- [1] "Descendants of Richard Armitage (father of Thomas)" (Blake's stepfather) (364)
- [2] "Descendants of Thomas Gorham (including Rebekah Bliss and William Fuller Maitland)" (365-67)
- [3] "Descendants of William Muir of Kilmarnock" (368)
- [4] "Descendants of John Tilloch (including Alexander Tilloch and William Muir)" (369-70)
- [5] "Descendants of — Twiss (grandfather of Richard)" (371-72)
- [6] "Descendants of John Varley (father of Samuel, grandfather of John)" (373-74)
- [7] "Descendants of Gervase Wright (grandfather of William Blake)" (375)

43. The hand is that of the note among them signed "E.C." (MS 831, f. 172^v) and of Francis Cunningham's letter to Thomas Carlyle in 1869 (MS 1769, f. 119), according to Iain G. Brown, Principal Curator, Manuscripts Division, National Library of Scotland.

Dhar, Subir. *Burning Bright: William Blake and the Poetry of Imagination*. (2001) <Blake (2003)>

Review

Daniel Gustav Anderson, *Blake* 37.4 (2004): 149-50.

*Dimock, Wai Chee. "Nonbiological Clock: Literary History against Newtonian Mechanics." *South Atlantic Quarterly* 102 (2003): 153-77.

Especially about Blake, Newton, and Dante; "If physics has anything to tell us, it is that Blake's arguments are worth re-visiting" (154).

Directories⁴⁴

Boyle's *City Companion to the Court Guide for the Year 1798* (1798) is merely a reprint of *Boyle's New London Guide* (1797).

Boyle's New London Guide (London: P. Boyle, 1795) 26 for "Blake & Sons, hosiers and haberdash. 28, Broad-st. Carnaby-mar."

Boyle's New London Guide for the Year 1797 (London: P. Boyle, 1797) 34 for "Blocke, William,—13 Hercules [Buildings, Lambeth]" and, under 13, Hercules Buildings, Lambeth "William Blocke," at the address of the poet.

Universal British Directory (London, 1797) 77 for James Blake.

Drake, Dee. *Searing Apparent Surfaces: Infernal Females in Four Early Works of William Blake*. (2000) <Blake §(2001), (2002)>

Review

Nancy Moore Goslee, *Blake* 37.4 (2004): 144-48.

§Drechsler, Maximiliane. "Geister und Dämonen aus dem Jenseits: William Blakes 'Pitt' und 'Nelson.'" 103-07 of her *Zwischen Kunst und Kommerz: Zur Geschichte des Ausstellungswesens zwischen 1775 und 1905*. (München: Deutscher Kunstverlag, 1996) *Kunstwissenschaftliche Studien* 63. In German.

Part of a dissertation turned into a book on Blake's exhibition (1809-10). Other sections are on Barry's exhibition strategies.

*Eaves, Morris, ed. *The Cambridge Companion to William Blake*. (2003) <Blake (2004)>

Reviews

§Detlef W. Dörrbecker, *BARS Bulletin & Review* no. 25 (Mar. 2004): 30-31.

*Tim Heath, "Which is the Way The Right or the Left," *Blake Journal* no. 8 (2004): 92 (The "review" consists of a design of a blossom with Blake's head at the center and petals bearing the names of authors and titles of essays, underprinted with "IS THIS TO BE DIVINE IN DIGITAL").

44. Information about Boyle's directories and the *Universal British Directory* (1799) derives from Angus Whitehead (see the entry under *Blake Journal*).

Eaves, Morris, Robert N. Essick, and Joseph Viscomi. "The William Blake Archive: The Medium, When the Millennium is the Message." Chapter 14 (219-33) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (2002) <Blake (2003)>

Review

Andrew Lincoln, *Blake* 38.1 (2004): 43-47 (a summary).

Essick, Robert N. "Blake [née Boucher], Catherine Sophia (1762-1831), wife and assistant to William Blake" 6: 94 of the *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004).

Essick, Robert N. "Blake William (1757-1827), engraver, artist, and poet" 6: 119-130 of the *Oxford Dictionary of National Biography*. (Oxford: Oxford University Press, 2004).

It replaces the account by Anne Gilchrist in 5: 180-84 of the *Dictionary of National Biography* (1886) <BB #1682>.

Fischer, Kevin. *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit*. (Madison: Fairleigh Dickinson University Press, 2004) 4°, 258 pp.; ISBN: 0838640060.

"The difficulty of reading each visionary is considerably lessened if each is read in the light of each other. To an extent, Blake and Boehme may, through 'the Holy Ghost ... the only Key,' be seen as a key to each other" (67).

*Frye, Northrop. *Fearful Symmetry: A Study of William Blake*. (1947 ff.) <BB #1646> <BBS p. 478> I. Northrop Frye's *Fearful Symmetry: A Study of William Blake*. Ed. Nicholas Halmi. (Toronto: University of Toronto Press, 2004) *Collected Works of Northrop Frye* Volume 14, 4°, I, 516 pp.; ISBN: 0802089836.

In the collected edition are "Editor's Preface" (ix-xiii), "Note on the Citation of Blake's Writings" (xv-xvii), "Abbreviations and Short Titles" (xix-xxi), Ian Singer, "Introduction" (xxiii-1), "Preface to the 1969 Edition" (5-7), text (9-418), "Appendix A: Preface to the Beacon Press Edition 1962" (419-20), "Appendix B: Preface to the Italian Translation of *Fearful Symmetry* 1976" (421-22), "Appendix C: Frye's Shorter Writings on Blake" (423-24), "Notes" (425-78), "Emendations" (479-81), "Index" (483-516).

§*Galvin, Rachel. "William Blake: Visions and Verses." *Humanities: The Magazine of the National Endowment for the Humanities* 25.3 (May-June 2004): 16-20.

A general essay on Blake prompted by the NEH support for the online William Blake Archive. GEB is told that "All the statements attributed to 'Eaves' were actually uttered by Essick over the telephone."

Gilchrist, Alexander. *Life of William Blake*. Ed. Richard Holmes. (Harper Perennial, 2004 [rescheduled for 2005]) Flamingo Classic Biographies.

Notices, Reviews, etc.

*Richard Holmes, "Saving Blake: When he died in 1827, William Blake was widely regarded as 'mad'. His reputation was

restored by an extraordinary biography, begun by a young lawyer and finished by his wife. Richard Holmes celebrates the work of Alexander and Anne Gilchrist," *Guardian* 29 May 2004: Review 34-35 (an extract from Holmes' introduction, with information on ordering).

*Matt Shinn, "On a Classic Biography that Rescued the Visionary Poet from Obscurity," *Times* 28 July 2004 (Gilchrist's biography, to be "reprinted next week," is "a great read").

Gilchrist, Anne. *Anne Gilchrist: Her Life and Writings*. (London: T. Fisher Unwin, 1887) <BB #1681> B. Second Edition. (London: T. Fisher Unwin, 1887).

The "Second Edition" is either a reissue of the same sheets or a reprint from standing type, in either case with the title page slightly emended.

*Gilpin, George H. "William Blake and the World's Body of Science." *Studies in Romanticism* 43 (2004): 35-56.

The First Book of Urizen may have been "intended as an anti-elegy" countering the lavish mortuary praise for Dr. John Hunter on his death in 1793, and *Urizen* is "a more sophisticated, cosmological version of the gruesome 'Jack Tearguts'" (40, 42).

Jimeno, Francisco. "William Blake, vidente de este cielo." *Caracteres literarios: Ensayos sobre la ética de la literatura* Año 6, no. 7 (2003): 43-80. In Spanish.

Gleckner, Robert F. *The Piper and The Bard: A Study of William Blake*. (1959) <BB #1702> B. §(2003)

§Goslee, Nancy Moore. "'Soul-shudd'ring Vacuum': Space for Subjects in Later Blake." *European Romantic Review* 15 (2004): 391-407.

Gourlay, Alexander S., ed. *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. (2002) <Blake (2003)> Review

Joseph Wittreich, *Blake* 38.3 (2004-05): 107-09 ("In the eloquent testimony of all these essays, ... Grant is a mental prince" who has produced "nearly half a century of dazzling scholarship" [109]).

Hamilton, William L. "House Proud: Dürers Near the Kitchen, William Blake in the Bedroom." *New York Times* 14 Oct. 2004.

On the collection of Charles Ryskamp in Princeton.

Hayes, Elliott. *Blake: Innocence and Experience: A Play*. (1983) <BBS p. 503>

A two-act monologue consisting mostly of quotations from Blake.

Elliott Hayes. *Blake: A Staged Reading*. Directed by Richard Monette, Music by Lawrence Stevenson (Toronto: Recorded

in front of an audience, CBC Broadcast Centre, April 1995); ISBN: 0660179717. One cassette, with liner notes by Barbara Worthy.

*Hayes, Tom. "William Blake's Androgynous Ego-Ideal." *ELH* 71 (2004): 141-65.

Blake's Visionary Head of "the Man Who Instructed Blake in His Dreams" "is Blake's ego-ideal ... how Blake would like to have looked if he had been able to avoid conforming to the code of heterosexual masculinity"; it is "a metonym of so-called queer desire" (143, 144).

Hazlitt, William. *Lectures on the English Poets*. (London, 1818).

The date is 1818 (as in *Blake Records* [1969] 254fn3, *BR* [2] 865 endnote 93), not 1819 (as in *BB* #1816), as Robert N. Essick, "Blake in the Marketplace, 2004," *Blake* 38.4 (2005): 136 points out gently.

§Heringman, Noah. "Blake, Geology, and Primordial Substance." Chapter 3 (94-137) in his *Romantic Rocks: Aesthetic Geology*. (Ithaca: Cornell University Press, 2004).

[Hollis, Derek, Vicar of Walkeringham.] "Did you see the article in 'The Guardian' on Wednesday March 3d which revealed a connection between the artist and poet William Blake (1757-1827) and the village of Walkeringham?" *Walkeringham and Beckingham Newsletter* Apr. 2004: 6.

[Hollis, Derek.] "William Blake." *Walkeringham and Beckingham Newsletter* Aug. 2004: 5.

"Can anyone help with research into William Blake's connection with Walkeringham [for] Professor G. E. Bentley, Jr. of Toronto?"

Horne, Herbert P. "Blake's Sibylline Leaf on Homer and Virgil." *Century Guild Hobby Horse* 2 (1887): 115-16. <BB #1885>

According to Keri Davies' thesis "William Blake in Contexts" (2003) 268, "Muir's facsimile and that printed with Herbert R. [sic] Horne, 'Blake's Sibylline Leaf on Homer and Virgil', *Century Guild Hobby Horse*, 2 (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate," though *BB* pp. 488, 836 imply they are the same.

Hutchings, Kevin. *Imagining Nature: Blake's Environmental Poetics*. (2002) <Blake (2003)>

Review

Jennifer Davis Michael, *Blake* 38.2 (2004): 75-77 (A "powerful," "impressive book" which "will change forever the way we read Blake's reading of nature").

*Hutchings, Kevin D. "William Blake and 'The Nature of Infinity': Milton's Environmental Poetics." *Nineteenth-Century Contexts* 25 (2003): 55-77.

"Blake's alternative vision of nature, 'the nature of infinity,'" involved "an expansive, open, complexly interrelated system of temporal cycles, the multifaceted temporal structure" (71).

§Iwasaki, Toyotaro. *Roman Shugi no shi to kaiga* [The Poetry and Paintings of Romanticism]—Blake, Wordsworth, Turner and Constable. (Tokyo: Eichosha, 2002) 224 pp.; ISBN: 4268003657. In Japanese.

Review

Mamiko Katayama, *Igirisu Romanha Kenkyu: Essays in English Romanticism* 27 (2003): 104-08. In Japanese.

Jackson, M. W. "Blake's Appropriation of the Newtonian 'Moment.'" *Notes and Queries* 249 (N.S. 51) (2004): 134-36.

"Blake dismantles the mechanical stasis of the Newtonian cosmology by focusing on Newton's mathematical definition of the 'moment' as measurable time" (135).

§John, Donald. "'They became what they beheld': Theodicy and Regeneration in Milton, Law, and Blake." In *Radicalism in British Literary Culture 1650-1830*. Ed. Timothy Morton and Nigel Smith. (Cambridge: Cambridge University Press, 2002).

§Kang, Ok-Sun. "[A Reading of Blake's Prophetic Poems from the Point of View of Feminism]." *Nineteenth-Century Literature in English* 5 (2001): 5-25. In Korean, with a summary in English.

§Kang, Ok-Sun. "[A Study of the Image of the Father in William Blake's Poems—Focusing on *The Songs of Experience* and *The Four Zoas*]." *Journal of English Language and Literature: Yongo Yongmunhak* 45 (1999): 117-36. In Korean, with an English summary.

§Kang, Ok-Sun. "[William Blake's Prophetic Poems and His Social Consciousness: Focusing on *The Four Zoas* and *Jerusalem*]." *Journal of English Language and Literature: Yongo Yongmunhak* 47 (2001): 755-73. In Korean, with an English summary.

§Kashiwabara, Ikuko. "William Blake, *Songs of Innocence* Spring ni okeru shi teki geijutsu shi teki gengo [Poetic Art and Language in 'Spring' in William Blake's *Songs of Innocence*]." *Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu* [Osaka Electro-Communication University, Research in the Humanities] 6 (2004): 9-13. In Japanese.

§Kawasaki, Noriko. "Richi no kako, 'kage no josei' no baai—Blake no Milton da 18 [20] yo ni tsuite [An Error of Reason, the Case of 'the Shadowy Female' about the 18th (20th) Plate of Blake's Milton]." *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo* [Bulletin of Gifu City Junior College] 53 (2003): 325-40. In Japanese.

*Kelleway, Kelly. "The Strange Attraction of Blake's *Urizen*." *Reconstruction: A Culture Studies eJournal* 2 (2002): 32 paragraphs <<http://www.reconstruction.ws/021/Urizen.htm>>. <Blake §(2004)>

"Using the technologies afforded by information theory and chaos" —"Message transmission, noisy channels, the Lorenz attractor, information looping and looping serpents" —according to the editor, the essay "decidedly complexifies ... *Urizen*."

Keynes, Geoffrey. "'To the Nightingale': Perhaps an Unrecognised Poem by William Blake." *Book Collector* 30 (1981): 335-45. <BBS p. 534-35> B. 144-52 of *The Pleasures of Bibliophily: Fifty Years of The Book Collector: An Anthology*. Ed. Nicolas Barker. (London: British Library; New Castle, Delaware: Oak Knoll Press, 2003).

§Lee, Hyungsoo. "[Vision of Liberty in Blake's *Songs of Experience*]." *Nineteenth-Century Literature in English* 7 (2003): 31-54. In Korean, with an English summary.

*Leigh, Peter. *William Blake*. (London: Hodder & Stoughton, 2000) Livewire Real Lives, 27 pp.; ISBN: 0340776153.

*Linebaugh, Peter, and Marcus Rediker. "Blake's African Orc." 344-51 of "Conclusion: Tyger! Tyger!" (327-54, 438-41) of their *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*. (Boston: Beacon Press, 2000).

In *America* (1793) pl. 3, Orc is bound down like the slave Neptune in "The Execution of Breaking on the Rack" in Stedman's *Surinam* (1796), and Stedman's accounts of "Red Tiger" inspired Blake's "The Tyger" (1794) (348).

*Livergood, Norman D. "William Blake As Mystic." *The New Enlightenment*. (2004) <http://www.hermes-press.com/Perennial_Tradition/blake.htm>.

*Lukacher, Brian. "Visionary History Painting: Blake and His Contemporaries." Chapter 4 (98-114) of *Nineteenth Century Art: A Critical History*, with 369 illustrations, 51 in color. Ed. Stephen F. Eisenman. (London: Thames & Hudson, 1994) <Blake §(2004)>

Mostly about Blake.

§MacPhee, Chantelle. "Liberté, Egalité, Fraternité: Shakespeare and Blake." *Upstart Crow* 22 (2002): 51-62.

On Blake's sources in Shakespeare.

Makdisi, Saree. *William Blake and the Impossible History of the 1790s*. (2003) <Blake (2004)>

Review

David Wagenknecht, *Studies in Romanticism* 43 (2004): 297-303 (deplores "the book's dogmatism and annoying self-

promotion"; "The pioneer spirit here is a bit overdone" [303, 299]).

§Matsushima, Shoichi. *Blake no Shiso to Kindai Nihon: Blake wo Yomu* [The Idea of Blake and Modern Japan: A Reading of Blake]. (2003) <Blake §(2004)>

Review

Hiroko Nakamura, *Igirisu Romanha Kenkyu: Essays in English Romanticism* 28 (2004): 74-78. In Japanese.

McQuade, Molly. "The Lives of Blake." *Booklist* 99 (1-15 June 2003): 1737.

An interview with Aileen Ward about her biography of Blake, in progress since about 1969 ("I'm behind schedule"), though she has a contract with Farrar, Straus and Giroux.

Mellor, Anne K. "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (139-52) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (2002) <Blake (2003)>

Review

Andrew Lincoln, *Blake* 38.1 (2004): 43-47 (a summary).

*Minton, David. "William Blake: A Vision of the Last Judgment from the Note-book." *Kanto Gakuin Daigaku Bungakubu Kiyo* [Bulletin of Kanto Gakuin University Society of Humanities] no. 100 (2003): 163-200.

*Minton, David. "William Blake's Good & Evil Angels." *Kanto Gakuin Daigaku Bungakubu Kiyo* [Bulletin of Kanto Gakuin University Society of Humanities] no. 98 (2003): 75-121.

§Moore, Michael. "Wounds and Roses in Yalom, Blake, Kafka, and Heller." *Notes on Contemporary Literature* 34 (2004): 5-7.

Mounsey, Chris. "Christopher Smart and William Blake: A Distinctive Mode." Chapter 9 (166-81) of *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*. Ed. Thomas Woodman. (Basingstoke: Macmillan Press; New York: St. Martin's Press, 1998).

"Smart's and Blake's theories of language are similar" (178).

*Nachmanovitch, Stephen. *Job Returns: A Meditation on William Blake's Illustrations of the Book of Job*. Music & multimedia by Stephen Nachmanovitch. 11 minutes. ([Charlottesville, Virginia: Stephen Nachmanovitch, 2002]).

A flyer for the CD-ROM created for the exhibition of *William Blake: Portions of the Eternal World* at the University of Virginia Art Museum 26 January-31 March 2002 <Blake (2003)>.

The work is a descendant of Stephen Nachmanovitch Miller, "Job's Return: William Blake's Map of Everything," University of California (Santa Cruz) Ph.D., 1975 <BBS p. 575>.

§Nagashima, Kazuhiko. "Blake no 'Vision'—sozoryoku to eien no jitsuzai [Blake's 'Vision'—The Realism of Imagination

and Eternity]." *Kawamura Gakuen Joshi Daigaku Kenkyu Kiyo* [Journal of Kawamura Gakuen Women's University] 15 (2004): 45-59. In Japanese.

§Nair, Rajeev Kesavan. "Mapping Blake's *The Marriage of Heaven and Hell*: An Exercise in Textual Cartography." *DAI* 63 (2002): 956A. Arizona State Ph.D., 2002.

*Nakagawa, Kazuo. "Blake no 'seimei no kawa'—nagareru 'mizu', yodomu 'mizu' sono ni [Blake's River of Life—Flowing Water and Standing Water, the Second Part]." *Gifu Daigaku Chiiki Kagakubu Kenkyu Hokoku* [Bulletin of the Faculty of Regional Studies, Gifu University] 12 (2003): 189-200. In Japanese.

§Newman, Marcia. "'Milton's Track' Revisited: Visual Analogues to Blake's Vortex in the 'Law Edition' of Boehme." *Interdisciplinary Literary Studies* 5 (2004): 73-93.

§Nudelman, Bryan C. "Spaces of Transformation: Liminality and William Blake's *America: A Prophecy*." *Lamar Journal of the Humanities* 28 (2003): 33-46.

Ormsby, Bronwyn Ann. "The Materials and Techniques of William Blake's Tempera Paintings." 2 vols. *DAI* 64 (2003): 786. University of Northumbria at Newcastle Ph.D., 2003.

§Østermark-Johansen, Lene. "Victorian Angles on Blake: Reading the Artist's Head in the Late Nineteenth Century." 141-64 of *Angles on the English-Speaking World Volume 3: Text, Authority and Posterity in British Romanticism*. Ed. Lene Østermark-Johansen. (Copenhagen: Museum Tusculanum Press, 2003).

On phrenology or physiognomy.

*Otto, Peter. "Blake, William 1757-1827." 1: 94-96 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (New York: Fitzroy Dearborn, 2004).

*Otto, Peter. *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas*. (2000) <Blake (2002)>

Review

Wayne C. Ripley, *Romanticism on the Net* 27 (Aug. 2002) <<http://www.erudit.org/revue/ron/2002/v/n27/006567ar.html>> <Blake §(2004)> ("For all these difficulties, the book is at its best in its extensive reading of the poem").

Otto, Peter. "The Marriage of Heaven and Hell 1790: Illuminated Book by William Blake." 2: 713-14 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (New York: Fitzroy Dearborn, 2004).

§Otto, Peter. "A Sublime Allegory: Blake, Blake Studies, and the Sublime." *Eighteenth Century: Theory and Interpretation* 43 (2002): 61-84.

*Paley, Morton D. *The Traveller in the Evening: The Last Works of William Blake*. (Oxford: Oxford University Press, 2003) 8°, xiv, 332 pp., 52 reproductions; ISBN: 0199255628.

Chapters on (1) Blake's Virgil woodcuts, (2) "H & his Two Sons Satan & Adam" ("Laocoön"), (3) his Dante drawings and engravings, and (4) "The Everlasting Gospel," *The Ghost of Abel*, Job, the Genesis mss., the Enoch drawings, and the notes to Thornton's *Lord's Prayer*, plus a supplementary note on the Visionary Heads.

Part of chapter 4 first appeared in his "William Blake and Dr. Thornton's 'Tory Translation' of the Lord's Prayer," 263-86 of *Prophetic Character: Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Goulay (2002), and chapter 2 is reprinted with minor corrections from his "H & his two Sons Satan & Adam," *Studies in Romanticism* 41 (2002): 201-35.

It is a comprehensively scholarly work, illuminating on every page, deft with Blake's designs, a worthy continuation of a lifetime of criticism covering all Blake's literary works, with *Energy and the Imagination: A Study of the Development of Blake's Thought* (1970) and *The Continuing City: William Blake's Jerusalem* (1983).⁴⁵

Review

*Seamus Perry, "The Wise Man's Table: In William Blake's world, nothing is what it first seems," *Times Literary Supplement* 15 Oct. 2004: 3-4 (with G. E. Bentley, Jr., *Blake Records* Second Edition [2004]) ("superbly lucid and learned").

§Paulson, Ronald. "Blake: The Harlot and the Lamb." In his *Hogarth's Harlot: Sacred Parody in Enlightenment England*. (Baltimore: Johns Hopkins University Press, 2003).

§Pawłowski, G. "William Blake." *La Grande encyclopédie* (1885-92). Apparently digested in "William Blake. Biographie en résumé Poète et peintre anglais." *L'Encyclopédie de L'Agora*. Viewed 2004 <http://agora.qc.ca/mot.nsf/Dossiers/William_Blake>. In French.

§Pellis, Valeria. "Goethe e Blake: I molteplici volti dell'io nell'eterna lotta tra materia e spirito." 197-222 of *L'io del poeta: Figure e metamorfosi della soggettività*. Ed. Ingrid Hennemann Barale and Patrizio Collini. (Pisa: Pacini, 2002) *Studi di Letterature Moderne e Comparate* 7; ISBN: 8877815043. In Italian.

P[érickaud, Val.] "Blake (Guillaume)." 1: 405-06 of *Biographie Universelle (Michaud) Ancienne et Moderne ... Nouvelle Édition*, Publiée sous la Direction de M. Michaud (Paris: chez Madame C. Desplaces, ... 1854). <Bodleian>

Blake wrote *America*, *Descriptive Catalogue*, *Europe*, *The Gates of Paradise*, and *Songs of Experience*, and made illus-

trations to Young's *Night Thoughts*, Hayley's *Ballads* (1805), Blair's *Grave*, Chaucer, and Job. "Il ne sortit jamais d'une position voisine de la misère, mais ... il était heureux."

See BB #2380 for the 1843 version.

Phillips, Michael. "No. 13 Hercules Buildings, Lambeth: William Blake's Printmaking Workshop and Etching-Painting Studio Recovered." *British Art Journal* 5.1 (2004): 15-21.

Detailed reconstructions, with minutely precise measurements (e.g., 12' 9" x 12' 1½" for the printing room), of Blake's house, apparently based largely upon the rudimentary sketch of 1853 (reproduced in Robin Hamlyn's essay in *William Blake: The Painter at Work*, ed. Joyce Townsend [2003]), which lacks almost all these details.

*Phillips, Michael. "The Printing of Blake's *America* a Prophecy." *Print Quarterly* 21 (2004): 18-38.

Minutely detailed evidence supports the conclusion of John Jackson, *A Treatise on Wood Engraving* (1839) (BR [2] 45-46) that Blake's "progress in printing was necessarily slow."

§Plotnitsky, Arkady. "Chaosmic Orders, Nonclassical Physics, Allegory, and the Epistemology of Blake's Minute Particulars." 52 paragraphs. *Romanticism and Complexity*. Ed. Hugh Roberts. (College Park, Maryland: University of Maryland Press, 2001), *Romantic Circles Praxis Series*. <<http://www.rc.umd.edu/praxis/complexity/plotnitsky/plotnitsky.html>>.

*Punter, David. *Songs of Innocence and of Experience: Notes*. (1998); ISBN: 5823293292 <Blake (1999)> B. §**Songs of Innocence and of Experience*. Notes by David Punter. (London: York Press, 2003) *York Notes Advanced*, 112 pp.; ISBN 0582784336.

2003 is a "new and fully revised edition."

Raffel, Burton. "Excerpt, 'Translation: Processes and Attitudes.'" *Literary Review* 45 (2002): 632-34. <Blake §(2004)>

About the difficulties of his current translation of "The Tyger"; "This excerpt is part of a longer essay that will be published in *Creativity Research Journal*."

*Raine, Kathleen. *Blake and Tradition*. (1968) <BB #2478> B. §*(London: Routledge, 2002); ISBN: 0415283981; 0415290872 [Vol. 1]; 0415290880 [Vol. 2].

The 2002 edition is a facsimile of that of 1968.

Rawlinson, Nick. *William Blake's Comic Vision*. (2003) <Blake (2004)>

Review

Kathleen Lundeen, *Blake* 38.2 (2004): 85-87 (Rawlinson "allows us to hear Blake in a different key").

§Reinhart, Charles. "William Blake." *Concise Dictionary of British Literary Biography* Vol. 3: *Writers of the Romantic Period, 1789-1832*. (Detroit: Gale Research, 1992).

45. Not to mention editing (e.g., *Jerusalem* [1991], *Blake Newsletter* [1967-77], *Blake/An Illustrated Quarterly* [1977 ff.], *Studies in Romanticism*), important collaborations (e.g., with Michael Phillips [1973] and Robert N. Essick [1982]), and scores of essays and reviews.

§Rix, Robert W. "William Blake and the Prophetic Marketplace." 47-61 of *Angles on the English-Speaking World* Volume 3: *Text, Authority and Posterity in British Romanticism*. Ed. Lene Østermark-Johansen. (Copenhagen: Museum Tusculanum Press, 2003).

Rockwell, John. "No Rap but Just About Everything Else for Blake Cycle." *New York Times* 12 April 2004.

Music review of William Bolcom's poetic cycle *Songs of Innocence and of Experience*⁴⁶ performed by "nearly 500 musicians" at the University of Michigan 8 April 2004; it is "musically ... pretty awesome" and "dazzlingly" "diverse."

*Roe, Albert S. *Blake's Illustrations to the Divine Comedy*. (1953, 1967) <BB #2543> C. §(2003).

§Rowland, Christopher. "'Rouzing the Faculties to Act': William Blake, Merkabah Mysticism, the Theology of Liberation and the Exegetical Importance of Experience." *Biblical Interpretation* 11 (2003): 543-54.

*Rudd, Margaret. *Organized Innocence: The Story of Blake's Prophetic Books*. (1956, 1973) <BB #2586> C. §(2003).

§Samoyault, Tiphaine. "L'Oeuvre visible illisible: A propos de Jerusalem de William Blake." *Lecture Littéraire: Revue de Recherche sur la Lecture des Textes Littéraires* 5-6 (2002): 31-43. In French.

Sato, Hikari. "'I saw a Devil in a flame of fire': Tengoku to jigoku no kekkan ni okeru 'hi' no yakuwari [The Function of Fire in *The Marriage of Heaven and Hell*]." 23-35 of *Romanha Bungaku no Sugata II* [*Aspects of Romantic Literature II*]. Ed. Naoki Ishihata. (Tokyo: Eihosha, 2004); ISBN: 4269711086.

Scott, Peter Dale. "Alone on Ararat: Scott, Blake, Yeats, and Apocalyptic." *Essays on Canadian Writing* no. 55 (1995): 288-302.

On F. R. Scott's poem "Lakeshore."

§Sklar, Susanne. "The Jerusalem Marathon." <<http://www.blakequarterly.org>>; see *Blake* 38.3 (2004-05): 119.

"A report ... on a recent reading [aloud] of *Jerusalem*."

Smith, Cyril. "Marx and the Fourfold Vision of William Blake." *New Interventions: A Journal of Socialist Discussion and Opinion* 11. 3 (spring 2004): 23-28.

"Whatever their huge differences, each of these men saw the entire world ... as centred on the activity of the human social individual" (23).

Snart, J. "'Orison': A Possible Source for William Blake's 'Urizen.'" *Notes and Queries* 247 [N.S. 49] (2002): 14-15. <*Blake* §(2004)>

46. See *BBS* pp. 352, 402, 422, 608, and *Blake* (1996, 1997).

The source "suggests ... Blake's ability to satirize prayer and speech through Urizen."

§So, Tat-Sang. "Eternal Death in William Blake's *The Four Zoas*." *DAI* 63 (2002): 957-58A. Dallas Ph.D., 2002.

Spector, Sheila A. "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language* (2001); "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* (2001). <*Blake* (2002)>

Reviews

Sibylle Erle and Mei-Ying Sung, *Studies in Romanticism* 42 (2003): 579-84 ("notwithstanding Spector's superbly illustrated volumes, Blake's kabbalism must still remain an enigma" [584]). Dena Bain Taylor, *Blake* 38.2 (2004): 79-85 (review of "*Wonders Divine*" only; "*Wonders Divine*" offers a brilliant explication of the kabbalistic pattern of Blake's development ... the next step is to link Blake's Kabbalah more firmly with the Christian esoteric tradition" [85]).

Stanger, James Aaron, reviser. "William Blake." 1: 211-22 of *Cyclopedia of World Authors*. Revised third ed. (Pasadena, California: Salem Press, 1997) <There were earlier editions in 1958, 1974, 1989>.

*Stavis, Henriette B. "Songs of Innocence and of Experience: Collection of Poetry by William Blake, 1794." 2: 1071-72 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (New York: Fitzroy Dearborn, 2004).

Strange, John Clark, Ms. Journal (1859-61)

At his death in 2003, Ray Watkinson bequeathed Strange's journal, with the rest of his collection, to the library of the University of Brighton.

§Suzuki, Masayuki. "William Blake, 'A Poison Tree': Hanshin-wa no monogatari." *Eigo Seinen: The Rising Generation* 148 (2003): 702-03. In Japanese.

Tambling, Jeremy. "Dante and Blake: Allegorising the Event." Chapter 2 (33-48) of *Dante's Modern Afterlife: Reception and Response from Blake to Heaney*. Ed. Nicholas Havelly. (Basingstoke: Macmillan; New York: St. Martin's Press, 1998). <*Blake* §(2004)>

About representations of Count Ugolino.

*Townsend, Joyce H., ed., consultant ed. Robin Hamlyn. *William Blake: The Painter at Work*. (London: Tate Publishing, 2003) 4°, 192 pp., 158 reproductions; ISBN: 1854374680 (U.K.); 0691119104 (U.S.). <*Blake* §(2004)>

A remarkably fine and original book dealing particularly with the constitution, use, and deterioration of Blake's pigments, the materials of the supports, and the framing of his pictures (no frame survives from Blake's time), with telling reproductions. An exhibition at Tate in 2004 used captions from this work. The book consists of:

Joyce Townsend. "Preface." 7-8.

Anon. "Acknowledgements." 8-9.

Part One: Introduction

*Robin Hamlyn. "William Blake at Work: 'Every thing which is in Harmony.'" 12-39, 175-77. (Deals particularly with the rooms in which Blake painted, including previously unreproduced diagrams of the Blakes' rooms at 17, South Molton Street [18, "drawn by Robin Hamlyn 2003"] and of their house at 13, Hercules Buildings [29, "Done Feb" 1853].)

Bronwyn Ormsby and Joyce H. Townsend with Brian Singer and John Dean. "The State of Knowledge on William Blake the Painter." 40-44, 177-78. (Heretofore "Blake's paint medium for temperas and colour prints has not been investigated with great success" [44].)

*Joyce H. Townsend. "Analytical Methods." 45-51, 178. (She reproduces "Almost the complete range of watercolour pigments available within Blake's lifetime" [47].)

Part Two: Watercolours

*Peter Bower. "The Vivid Surface: Blake's Use of Paper and Board." 54-60, 178. (A learned and persuasive demonstration that "Understanding the nature and type of papers that Blake used is fundamental to an accurate understanding of his working practices" [56].)

*Noa Cahaner McManus and Joyce H. Townsend. "Watercolour Methods, and Materials Use in Context." 61-79, 178-79. (They deal with Blake's "pigments ... with a focus on their appearance in Blake's works, their properties, permanence and the likelihood of their use in his time" [68].)

Part Three: Large Colour Prints

*Noa Cahaner McManus and Joyce H. Townsend. "The Large Colour Prints: Methods and Materials." 82-99, 179. (In "God Judging Adam," the only "relief etched copper plate" among the large colour prints, "the colour printing was done in more than one pull," but in "Naomi Entreating ...," "the colour printing was done in one pull" [84, 92].)

*Piers Townshend and Joyce H. Townsend. "The Conservation of a Large Colour Print: Satan Exulting over Eve." 100-07, 179.

Part Four: Temperas

*Bronwyn Ormsby with Brian Singer and John Dean. "The Painting of the Temperas." 110-33, 179-80. ("The structure of temperas such as *Camoens* and *Chaucer* [from the "Heads of the Poets"] has been made more complex by the presence of what is possibly an abandoned image underneath the final design" [122].)

*Bronwyn Ormsby with Joyce H. Townsend, Brian Singer and John Dean. "Blake's Use of Tempera in Context." 134-49, 180-81. ("Contrary to the historical accounts ... that Blake rejected gum as a binder ... the analysis of Blake's tempera paints also revealed the consistent presence of a mixture of gums Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum" [138].)

*Bronwyn Ormsby with Brian Singer and John Dean. "The Appearance of the Temperas Today." 150-59, 181. ("Thirty per cent of Blake's temperas have been lost through neglect and poor condition," including the "almost complete repainting prior to 1885 of each of the eighteen 'Heads of Poets,'" but

"There appears to be little evidence of the wholesale fading of pigments on Blake's temperas, and no remaining evidence of the blackening of the lead-based pigments reported by D.G. Rossetti [Gilchrist (1863)]" [157, 159].)

Part Five: Epilogue

*Joyce H. Townsend, Robin Hamlyn and John Anderson. "The Presentation of Blake's Paintings." 162-74, 181-82. (An account of the framing and display of Blake's pictures in the past and the present, particularly at Tate.)

Anon. "Appendix 1: Watercolours Discussed in the Text." 183. (Includes a column on "Colour Change.")

Anon. "Appendix 2: Watercolours—Analytical Results." 184. (In particular, "Lead White" was not used in the pictures examined.)

Anon. "Appendix 3: Large Colour Prints Discussed in the Text." 185. (Includes a useful column on "Signature" on pictures.)

Anon. "Appendix 4: Large Colour Prints—Analytical Results." 186. (It indicates that, *inter alia*, "Indigo in Green" was never used here.)

Anon. "Appendix 5: Temperas Discussed in the Text." 187.

Anon. "Appendix 6: Temperas—Analytical Results." 188.

§Traeger, Jörg. "Luzifers Revolte um 1800: Blake, Runge, Goya." 57-62 of *Kopfüber: Kunst am Ende des 20. Jahrhunderts*. (Munich: C. H. Beck, 2004); ISBN: 340651538X. In German.

Viscomi, Joseph. "Blake after Blake: A Nation Discovers Genius." 8 March 2003 <<http://sites.unc.edu/viscomi/blakeafterblake.html>>. ⁴⁷

On Linton and Gilchrist's *Life*.

*Wainwright, Martin. "Blake District: Connection revealed between erotic writers and artists." *Guardian* 3 Mar. 2004: 90.

The writers and artists are William Blake and D. H. Lawrence; the "Blake district" is in Nottinghamshire (Blake's mother in Walkeringham and Lawrence in Eastwood nearby), and the connection is the discovery that Blake's mother was born in Walkeringham (pop. 419 in 1801) and composed [i.e., transcribed] a hymn, still extant, when applying to join the Moravian Church.

§Wardi, Eynel. "Space, the Body, and the Text in *The Marriage of Heaven and Hell*." *Orbis Litterarum* 58 (2003): 253-70.

Warner, Janet. *Other Sorrows, Other Joys: The Marriage of Catherine Sophia Boucher and William Blake*. (2003) <*Blake* (2004)>

Review

*Gerry Hopson, "Love among the Angels," *Globe and Mail* [Toronto] 7 Feb. 2004: D12 ("a serious though homely book, in its quirky way honest, direct and ambitious").

47. See <http://sites.unc.edu/viscomi/frontend_page.html> for his "Collected Essays on William Blake and His Times" (but not his great book).

§Westerweel, Bart. "Some Reflections on William Blake and the Emblem." 11-25 of *Configuring Romanticism: Essays Offered to C. C. Barfoot*. Ed. Theo D'haen, Peter Liebrechts, Wim Tigges, Colin Ewen. (Amsterdam: Rodopi, 2003) *Costerus: Essays in English and American Language and Literature*, 147.

§Whissell, Cynthia. "The Emotionality of William Blake's Poems: A Quantitative Comparison of *Songs of Innocence* with *Songs of Experience*." *Perceptual and Motor Skills* 92 (2001): 459-67.

§Whitman, Vincent Miller. "'Clos'd by Your Senses Five': William Blake's Early Illuminated Prophecies and Berkeleyan Epistemology." *DAI* 63 (2003): 3567A. Connecticut Ph.D., 2002.

*Williamson, Richard. "Visions of Greatness: Poet, artist and radical thinker William Blake spent a number of years of his artistic career in Felpham. His experiences there were set to inspire the great poem and song Jerusalem. Richard Williamson looks at Blake, telling the story of the life behind the blue plaque which commemorates the poet's time in West Sussex." *The Magazine* (supplement to the *Bognor Regis Observer*) 13 Feb. 2003: 14-15.

Wittreich, Joseph. "'The Illustrious Dead': Milton's Legacy and Romantic Prophecy." *Milton and the Romantics* 4 (1980): 17-32 <BBS pp. 682-83> B. §313-28 in *John Milton: Twentieth Century Perspectives*, Volume 1: The Man and the Author. Ed. J. Martin Evans. (New York: Routledge, 2003).

"Together, Blake and Wordsworth may epitomize the possibilities of prophecy in the Romantic Age" (20 [1980]).

*Wright, Julia M. *Blake, Nationalism, and the Politics of Alienation*. (Athens: Ohio University Press, 2004) 8°, xxxiii, 230 pp.; ISBN: 0821415190.

She "follows Blake from his subversion of the linearity that enables neoclassical nationalist narratives, to his critique of the replicated text, to his own replicating imperialist vision" (xxxiii).

Chapter 1, "The Line of Progress: Blake's *Laocoön* and Classicist Theories of Art," appeared in a shorter version as "The Medium, the Message, and the Line in William Blake's *Laocoön*," *Mosaic* 33 (2000): 101-24, and chapter 4 was printed with the same title in *European Romantic Review* 7 (1996): 61-84.

Yang, Mu [pen name of Jingxian Wang]. "Wei Blake chenqing [A Petition for Blake]." *Lianhe bao* [United Daily News, Taipei] 21 Nov. 1993: 37 (Literary Supplement). In Chinese.

Pace Zhifan Chen, "Wen dao yu mang [Seeking Advice from an Ignorant Person]," *Lianhe bao* [United Daily News, Taipei] 1 Nov. 1993: 37, Blake is not "a painter" or "a mystic poet" but "an engraving artist," and the first two lines of "Auguries of Innocence" ("To see a World in a grain of Sand / And a heaven in a wild flower") are not "frequently cited."

§Yeshima, Kenkichi. "Whitman to [and] Blake." *Eigo Seinen: The Rising Generation* 150 (2004): 95. In Japanese. On Whitman and Blake's "Infant Joy."

Division II: Blake's Circle

Entries for members of Blake's circle in the *Oxford Dictionary of National Biography* (2004) are listed in Table 1.

Richard Cosway (1742-1821)

Miniaturist, friend of Blake

"Richard Cosway." 72-75 of *British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson; Shelley M. Bennett, general editor; with technical notes by Rosamond Westmoreland and Shelley Svoboda; and additional contributions by Melinda McCurdy and Elizabeth Pergam. ([San Marino:] Published by the Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven, 2001).

Lloyd, Stephen. "The Cosway Inventory of 1820 Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London." *Walpole Society* 66 (2004): 163-217, and pl. 61-130.

The inventory is at Fondazione Cosway at Lodi (Italy).

John Flaxman (1755-1826)

Sculptor, intimate friend of Blake

Baines, Paul. "Flaxman, John 1755-1826." 1: 358-60 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (New York: Fitzroy Dearborn, 2004).

Hendriks, Ella. "The First Patron of John Flaxman." *Burlington Magazine* 126 (1984): 618, 620-22, 625.

Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

King, James. "Flaxman, Kemble, and Talma: A New Anecdote." *Notes and Queries* 219 (N.S. 21) (1974): 175.

The anecdote of 1817 is from the commonplace book of W. G. Meredith.

Miller, Charlotte. "John Flaxman's Working Copy of Dante's *Divina Commedia*." *Italian Studies* 58 (2003): 75-87.

"Flaxman" is written by Nancy Flaxman on the title pages of *Divina Commedia*, ed. Andrea Rubbi, 3 vols. (Venezia: Antonio Zatta & Figli, 1784), which is Vol. III-V of *Parnaso Italiano* in the Harold Acton Library in the British Institute of Florence.

Stoker, Mark. "John Flaxman 1755-1826." 1: 565-67 of *The Encyclopedia of Sculpture*. Ed. Antonia Boström. (New York: Fitzroy Dearborn, 2004).

John Henry Fuseli (1741-1825)

Swiss painter, intimate friend of Blake

§Bätschmann, Marie Therese. "Neuentdeckte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825)." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 56 (1999): 137-48. In German.

Four drawings at Berne were made by Fuseli as an adolescent.

§Deuchler, Florens. "'Windsturm und Ungewitter': Zu einem Bild von Johann Heinrich Füssli in der Fondazione Magnani Rocca." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte* 56 (1999): 129-36. In German.

The picture demonstrates Fuseli's close reading of Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste*.

Haycock, David. "Fuseli, Henry 1741-1825." 1: 392-93 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (New York: Fitzroy Dearborn, 2004).

Thomas Johnes (1748-1816)

Patron of Hafod, North Wales

Macve, Jennifer. *The Hafod Landscape: An Illustrated History and Guide*. (Ymddiriedolaeth yr Hafod, The Hafod Trust, 2004) 4°, 52 pp.; ISBN: 095279411X.

An account of the famous grounds (not the house, which "was demolished with explosives" in 1958). Malkin's biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland's *Attempt to Describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

John Linnell (1792-1882)

Painter, patron of Blake

"John Linnell." 256-63 of *British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson; Shelley M. Bennett, general editor; with technical notes by Rosamond Westmoreland and Shelley Svoboda; and additional contributions by Melinda McCurdy and Elizabeth Pergam. ([San Marino:] Published by the Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven, 2001).

John Marsh (1752-1828)

Lawyer, musical composer, friend of Blake

Marsh's important journal with its references to Blake is in the Huntington Library (see Robert N. Essick, "William Blake and John Marsh," *Blake* 25.2 [1991]: 70-74 <BBS p. 408> and *BR* [2] *passim*), and a microfilm of it is in the West Sussex County Record Office.

Marsh of Chichester (1752-1828): Gentleman, Musician, Composer, Writer. Ed. Paul Foster. (Chichester: University College, 9 October 2004) Otter Memorial Papers Number Nineteen, 8°, 158 pp.; ISBN: 0948765348.

A collection of essays:

[Paul Foster.] "Introduction." 11-13. (The focus is "on his music and on the record of his own activity in Chichester and elsewhere" [11].)

Alison McCann. "John Marsh and the Intellectual Life of Chichester." 15-35.

Ian Graham-Jones. "Marsh and Music: John Marsh—the Composer." 36-48.

Martin Renshaw. "John Marsh and the Organ." 48-53.

Alan Thurlow. "John Marsh and Chichester Cathedral: Reflections by a Twenty-first-Century Organist of the Cathedral." 55-61.

Nicholas Plumley. "John Marsh and Domestic Music-Making in Eighteenth and Early Nineteenth Century England." 62-71.

Brian Robins. "John Marsh and the Chichester Volunteers." 72-83.

Timothy J. McCann. "Marsh at Goodwood." 89-112. (On the Duke of Richmond.)

Ron Iden and Emlyn Thomas. "Marsh at the Seaside." 113-21.

Patrick Moore. "John Marsh—Astronomer." 122-24.

Barry Fletcher. "Much Pleased with Life." 125-43. (On Marsh's character and life.)

Appendix. 144-55. It consists of:

Barry Fletcher. "A Note on *Peregrine Project*." 146-49. (There is no reference to "John Marsh and *Peregrine Project: A Tour through Some of the Southern Counties of England* (1804)," *Huntington Library Quarterly* 49 [1997]: 80-81.)

"Will of John Marsh—Dated 1828." 150-55.

Samuel Palmer (1805-81)

Artist, disciple of Blake

Christie's (South Kensington) vainly offered 104 Palmer letters to Richard Redgrave and family (1859-80) and 47 letters to the Wright family (1866-81) 8 June 2004, lots 158-59, and 17 November 2004, lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights, but not nearly so many as were offered in 2004.

Wootton, Sarah. "Palmer, Samuel 1805-1881." 2: 846-47 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (New York: Fitzroy Dearborn, 2004).

George Richmond (1809-96)

Painter, disciple of Blake

George Richmond's unrecorded drawing of Blake on his deathbed will be given by Harold Bloom to St. Michael's College, Colchester, Vermont.⁴⁸

48. See note 24.

Thomas Stothard (1755-1834)

Book illustrator, early friend of Blake

An apparently unrecorded engraved design (1818) by Stothard, reported by Alexander Gourlay, is in

\$The SELECTOR | CONTAINING THE POETICAL | *Works of*
| Gray Falconer | Goldsmith Somerville | [vignette] | London |
Publish'd by Suttaby, Evance & Fox, Stationers Court | and
Baldwin, Cradock and Joy, Paternoster Row. | 1815[-1818]. | -

Each of the four sections has its own title page (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

\$THE | POETICAL WORKS | OF | Oliver Goldsmith, M.B. | - |
WITH AN ACCOUNT OF | *THE LIFE AND WRITINGS* | OF |
THE AUTHOR | = | LONDON: | PUBLISHED BY SUTTABY,
EVANCE AND | FOX STATIONER'S COURT; | AND
BALDWIN, CRADOCK, AND JOY. | 1818. | - | Ellerton and
Henderson, Printers.

Appendix: Corrigenda and Addenda to *Blake Records*, Second Edition (2004)

For previous corrigenda and addenda, see *Blake* 37.4 (2004): 151.

Owners and Repositories of Unique Materials
Moravian Church Archives (London)
Murray (John) Archive (London)
Nottinghamshire County Archives (Walkeringham Church Register)
Universitätsarchiv (Herrnhut, Germany)

P. 2

Information about Blake's mother Catherine's birth in Nottinghamshire, her family, and her connection to the Moravian Church during her first marriage to Thomas Armitage can be found in Keri Davies, "William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England," Surrey Ph.D., 2003 (unpublished; see "William Blake and His Circle," *Blake* 39.1 [2005]: 22), and Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family," *Blake* 38.1 (2004): 36-43.

P. 15

"James Parker (1750-1805)" should be "(1757-1805)."

Pp. 33 and footnote, 34

Omit the references to James Parker's wife.¹

1. G. E. Bentley, Jr., "The Journeyman and the Genius: James Parker and His Partner William Blake ...," *Studies in Bibliography* 49 (1996): 210

P. 281, 1809

"William Blake, Esq." appears as a subscriber in the prospectus for Joseph Thomas' *Religious Emblems* (1809). See "William Blake and His Circle," *Blake* 38.1 (2004): 7, 16, and 39.1 (2005): 17.

Pp. 302-03

In an undated letter to George Cumberland, Charles Henry Bellenden Ker wrote that his commission to Blake for two drawings, for which Ker did not wish to pay, was given "2 years ago" when he "was not of age." As Ker was christened on 18 February 1787 (according to the entry in the *Oxford Dictionary of National Biography* [Oxford: Oxford University Press, 2004] 31: 379), the commission was presumably given in late 1807 or very early 1808 when he came of age, and the present letter may be of 1809 or 1810.

P. 314, the Associated Painters in Water Colours exhibition
For the landlord's seizing the contents of the gallery, see "William Blake and His Circle," *Blake* 39.1 (2005): 15.

P. 363, footnote to "Blake-Varley Sketchbook"

This cumulation of Blake's Visionary Heads also appeared in G. E. Bentley, Jr., "Blake's Visionary Heads: Lost Drawings and a Lost Book," *Romanticism and Millenarianism*, ed. Tim Fulford (New York: Palgrave, 2002) 183-205.

P. 418

On 25 November 1825 (the postmark date), Blake wrote to John Linnell (see cover illus. for *Blake* 39.1 [2005]):

Dear Sir

M^r Banes says his Kitchen is at our Service to do as we please. I should like to know from the Printer whether our own Kitchen would not be equally or even more convenient as the Press being already there would Save a good deal of time & trouble in taking down & putting up which is no slight job. Also the light is better in our Kitchen if there is but room enough.

I am yours Sincerely
Will Blake

Henry Banes, the husband of Catherine Blake's sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27, and Banes may well have lived in the same building.

Probably the work referred to is Blake's *Job*; the first commercial proofs were pulled on 4-5 March 1825, and on 10

says that on 17 Aug. 1782 James Parker (aged 25 and up [the engraver was 25 then]), Stationer of the Parish of St. Dunstan in the West, contracted to marry Ann Serjeantson in the County of York. As Keri Davies points out to me, this is probably not James Parker, engraver, of the Stationers' Company, but the James Parker, stationer, of 36, Chancery Lane in 1782-97 (see Ian Maxted, *The London Book Trades 1775-1800* [Folkestone: William Dawson & Sons Ltd, 1977] 170).

February 1826 Mary Ann Linnell wrote to her husband about "the Job . . . from all I can learn the printing is going on well [at Lahee's shop] by a man of the name of Freeman." The work was published in March 1826.

P. 495

The date of Frederick Tatham's letter offering Blake's works for sale is 11 April 1829, as in *Blake Records Supplement* (1988) 90, not 1 April.

P. 622, J. T. Smith

"Blake preferred mixing his colours with carpenter's glue, to gum"²

P. 676, footnote † to Tatham's story of theft from Blake 1796-1800

Add: The "Plate to the Value of 60 Pounds" can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake's stock in trade. The copper cannot be his own works in illuminated printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic cm., the price of his plates for Flaxman's *Naval Pillar* [1799]—see p. 759—and the thickness of the copper as 0.141 cm., as in his fragmentary surviving copperplate from *America* pl. a), and besides many of them were printed after his death. But the cost of Blake's 43 large copperplates for Young's *Night Thoughts* (1797) would have been sixty guineas (assuming the plates were 0.183 cm. thick, as in Blake's Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young's *Night Thoughts*.

P. 734, Appendix II: Blake Residences

Add Walkeringham, Nottinghamshire, 1725.

P. 736, Residences

After "from 1794 to 1800" add: "Blake & Sons, hosiers & haberdash. 28, Broad-st. Carnaby-mar" appear in *Boyle's New London Guide* (London: P. Boyle, 1795).

P. 736, Residences

After "James Blake continues by himself in," add "*Universal British Directory* (1797) 77."

P. 741, Residences, fn ‡

For "Townshend" read "Townsend."

2. The phrase is echoed by Tatham (671), but the scientific "analysis of Blake's tempera paints ... revealed the consistent presence of a mixture of gums Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum" (Bronwyn Ormsby, Joyce H. Townsend, Brian Singer, and John Dean, "Blake's Use of Tempera in Context," *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003] 138).

P. 742, Residences

For John Blake "voted in 1784 and 1788 for Fox and Hood" read "voted in 1784 for Fox and Hood and in 1788 for Townsend."

P. 745, Residences

13, Hercules Buildings, "a long narrow garden": A plan "Done Feb^r 1853" shows the width of the lot as 18' (nearby lots vary from 13' 11" to 22') and the depth as 110' 3" (Robin Hamlyn in *William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003] 29).

P. 746, Residences

13, Hercules Buildings: For "One of the few ... Carnaby-market" read: Blake's name rarely appeared in directories, but in 1797 he was transmogrified or renominated "Blocke, William,—13 Hercules [Buildings, Lambeth]" and "William Blocke" under Lambeth, 13, Hercules Buildings (the poet's address) in Patrick Boyle's *New London Guide for the Year 1797* (London: P. Boyle, 1797) 34, and the entries were repeated without change in *Boyle's City Companion to the Court Guide for the Year 1798* (1798). And in the spring of 1799 the following striking constellation appeared in [W.] *Holden's Triennial Directory* [Corrected to the end of April] 1799, 63:

Blake W.S.	Engraver and Printer	16, 'Change-alley, Cornhill
Blake William	Engraver	Lambeth Green ³
...		
Blake James	Hosier	28, Broad-street, Carnaby-market

Pp. 829-46, Appendix VI

According to the Biography Database 1680-1830 (currently 3 CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet's circle which supplement the information in *Blake Records* Second Edition (2004), particularly in Appendix VI: "My Name is Legion: for we are many": 'William Blake' in London 1740-1830."

William Blake:

Aldersgate Street (1765-1800); Mercer (1767-70); Stationer's Company Apprentice (1772); Grocer (1784); Tin Plate Worker and Watch Case Maker, of 75, Whitechapel Road (1784-90); Auctioneer (1784-1823); Inn Keeper, Bull and Gate, Holborn (1785); Wimbledon (1790); Glue-Maker (1790, 1805); Grosvenor Square (d. 4 March 1795); Tortoise-shell Case-maker (1799)

William Staden Blake, Engraver (1748-c. 1817)

Mathew, Mrs [Harriet], wife of A. S. Mathew

3. "Lambeth Green" (omitted from *Blake Records* [1969] 561 and *BR* [2] 746) is apparently the previous name of Carlisle Lane, which in Horwood's map (1792-99) is two streets west of Hercules Buildings.

Table 1: Blake's Circle in the *Oxford Dictionary of National Biography* (2004)

Name	Profession/connection to Blake	ODNB entry	ODNB entry author
BARTON, Bernard (1784-1845)	Quaker poet	4: 191-92	A. H. Bullen, rev. James Edgar Barcus, Jr.
BASIRE, James (1730-1802) ¹	Engraver, Blake's master	4: 234-37	Lucy Peltz
CALVERT, Edward (1799-1883)	Artist, disciple of Blake	9: 579-81	Raymond Lister
COSWAY, Richard (1742-1821) ²	Miniaturist, friend of Blake	13: 557-63	Stephen Lloyd
CROMEK, Robert Hartley (1770-1812) ³	Engraver and entrepreneur	14: 293-94	Dennis M. Read
CUMBERLAND, George (1754-1848)	Dilettante, lifelong friend of Blake	14: 614-15	Francis Greenacre
CUNNINGHAM, Allan (1784-1842) ⁴	Biographer of Blake	14: 669-70	Leslie Stephen, rev. Hamish Whyte
ENSOM, William (1796-1832)	Engraver	18: 464	B. Hunnisett
FINCH, Francis Oliver (1802-62)	Artist, disciple of Blake	19: 559-60	Raymond Lister
FLAXMAN, John (1755-1826)	Sculptor, intimate friend of Blake	21: 4-10	Sarah Symmons
FUSELL, John Henry (1741-1825)	Swiss painter, intimate friend of Blake	21: 207-15	D. H. Weinglass
GIBSON, John (1790-1866)	Sculptor	22: 82-87	Martin Greenwood
GILCHRIST, Alexander (1828-61)	Biographer of Blake	22: 215	H. H. Gilchrist, rev. Michael Thorn
GILCHRIST, Anne (1828-85)	Wife of Alexander Gilchrist	22: 215-17	Michael Thorn
HAWKINS, John (1761-1841)	Patron of Blake	25: 929-30	H. S. Torrens
HAYLEY, Thomas Alphonso (1780-1800)	Natural son of William Hayley	26: 46	L. H. Cust, rev. Jason Edwards
HAYLEY, William (1745-1820)	Poet and biographer, Blake's patron	26: 46-49	Vivienne W. Painting
HESKETH, Harriet, Lady (1733-1807)	Cousin of William Cowper, reluctant patron of Blake	26: 876-77	James William Kelly
HUMPHRY, Ozias (1742-1810) ⁵	Miniaturist, patron of Blake	27: 812-14	V. Remington
JOHNSON, Dr. John (1769-1833)	Cowper relative, friend of Hayley and Blake	30: 279	Thompson Cooper and Rebecca Mills
JOHNSON, Joseph (1738-1809)	Bookseller, patron of Blake	30: 282-84	Carol Hall
KER, Charles Henry Bellenden (ca. 1785-1871)	Dilettante, disgruntled patron of Blake	31: 378-79	W. R. Cornish and David J. A. Cairns
KIRKUP, Seymour Stocker (1788-1880)	Artist, friend of Blake	31: 816-17	L. H. Cust, rev. David Robertson
LAMB, Caroline, Lady (1785-1828)	Byron's bête noire, entertainer of Blake	32: 257-59	Caroline Franklin
LEIGH, James Mathews (1808-60)	Art teacher and painter	33: 237-38	Martin Postle
LINNELL, John (1792-1882)	Painter, patron of Blake	33: 934-37	Christiana Payne
LIZARS, William Home (1788-1859)	Painter and engraver	34: 90-91	Jennifer Melville
MALKIN, Benjamin Heath (1769-1842)	Biographer of Blake	36: 323-24	G. Martin Murphy

MARSH, John (1752-1828)	Lawyer, musical composer, friend of Blake	36: 801-02	Brian Robins
MARTIN, John (1741-1820)	Baptist minister	36: 947-48	J. H. Y. Briggs
MONTGOMERY, James (1771-1854)	Poet	37: 856-58	G. Tolley
PALMER, Samuel (1805-81)	Artist, disciple of Blake	42: 530-35	Raymond Lister
PARKER, James (1757-1805)	Engraver, Blake's printshop partner	42: 689	Vivienne W. Painting
PARS, Henry (1734-1806)	Drawing school master	42: 904	W. C. Monkhouse, rev. Mark Pottle
PUGHE, William Owen (1759-1835)	Cambrian enthusiast, patron of Blake	45: 515-17	J. E. Lloyd, rev. Glenda Carr
RICHMOND, George (1809-96)	Painter, disciple of Blake	46: 872-74	Raymond Lister
ROBINSON, Henry Crabb (1775-1867)	Diarist, friend of Blake	47: 343-45	Vincent Newey
ROSE, Samuel (1767-1804) ⁶	Blake's lawyer	47: 768-69	W. P. Courtney, rev. S. C. Bushell
RYLAND, William Wynne (1733-83)	Engraver and forger	48: 473-75	Timothy Clayton
SCHIAVONETTI, Louis (1765-1810)	Engraver of Blake's designs for Blair's <i>Grave</i>	49: 217-18	Vivienne W. Painting
SHARP, William (1749-1824)	Engraver, friend of Blake	50: 39-40	Richard Sharp
SMITH, John Thomas (1766-1833)	Biographer of Blake	51: 229-31	Lucy Peltz
STEDMAN, Captain John Gabriel (1744-97)	Soldier of fortune, friend of Blake	52: 344-45	Richard Price
STOTHARD, Thomas (1755-1834)	Book illustrator, early friend of Blake	52: 964-66	M. G. Sullivan
TATHAM, Charles Heathcote (1772-1842)	Architect, father of Frederick, friend of Blake	53: 818-22	Richard Riddell
THORNTON, Dr. Robert John (1768-1837)	Physician, patron of Blake	54: 640-41	Martin Kemp
TILLOCH, Alexander (1759-1825)	Inventor, friend of Blake	54: 790-91	John Burnett
TRUSLER, Rev. Dr. John (1735-1820)	Almost patron of Blake	55: 470-71	Emma Major
TULK, Charles Augustus (1786-1849)	Swedenborgian, friend of Blake	55: 538	Alexander Gordon, rev. Timothy C. E. Stunt
UPCOTT, William (1779-1845)	Autograph collector	55: 921-23	Janet Ing Freeman
VARLEY, John (1778-1842)	Painter, astrologer, friend of Blake	56: 146-49	C. M. Kauffmann

1. Included in the entry for "Basire, Isaac (1704-1768)."

2. See also Stephen Lloyd, "Baroness Maria Louisa Catherine Cecilia (*née* Hadfield)," 13: 554-57.

3. See also Michael Warrington, life of the entrepreneur's son "Cromek, Thomas Hartley (1809-1873), painter ...," 14: 294-95, who went to the Moravian school at Fulneck in 1820.

4. It says that manuscript "lives of painters and related corresp." including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does *not* have the ms. of Cunningham's *Lives*, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton's edition of Cunningham [1879-80]), plus correspondence connected with the *Lives*.]

5. See p. 4 here, footnote 1.

6. The Rose mss. in Glasgow University Library consist chiefly of 91 letters of 1783-1800, mostly to Rose.

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