

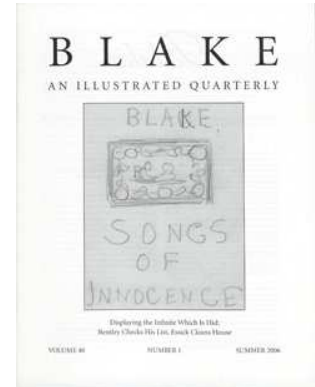
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C H E C K L I S T

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

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

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WITH THE ASSISTANCE OF HIKARI SATO
FOR JAPANESE PUBLICATIONS

Blake Publications and Discoveries in 2005

The collections of books, manuscripts, prints, and drawings of Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr., have been given to the library of Victoria University in the University of Toronto. The gift includes (1) writings by Blake, including *Marriage* (M), the "Riddle" manuscript, *Songs* (o) pl. 39, electrotypes, and pls. 22, 28, 30, 40, 44-46, 48^{a-b}, plus modern editions and facsimiles; (2) Blake's commercial engravings, such as Young's *Night Thoughts* (1797), Thornton's *Virgil* (1821), *Job* (1826), and Dante (1968), plus modern reproductions and facsimiles; (3) Blake scholarship and criticism (1806-2004), especially works with references to Blake before 1863;¹ (4) the Cumberland manuscripts;² (5) books by John Flaxman, especially his classical designs;³ and (6) books before 1835, especially illustrated books and works Blake is known to have read or annotated (but of course not his copies). The collections are accompanied by a catalogue describing them in detail.

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

Blake's Writings

2005 was a slow year for Blake's writings. His letter of 12 March 1804, *Marriage* (M), the "Riddle" ms., and loose plates

1. The Bentley books associated with Blake before 1863 are listed (with other locations) in *Blake Books* (1977), *Blake Books Supplement* (1995), and "William Blake and His Circle," *Blake* (1994 ff.).

2. See G. E. Bentley, Jr., *A Bibliography of George Cumberland (1754-1848): Comprehending His Published Books (1780-1829) and Articles (1769-1847) and His Unrecorded Works in Manuscript Including a Novel (?1800), a Play (?1800), a Biography (?1823), a Long Poem (1802-3), and Works on Art (?1788, ?1816, ?1820)* (New York: Garland Publishing, Inc., 1975).

3. See G. E. Bentley, Jr., *The Early Engravings of Flaxman's Classical Designs: A Bibliographical Study with a Note on the Duplicating of Engravings by Richard J. Wolfe* (New York: New York Public Library, 1964).

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

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

Some News Is Bad News

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

Blake's Art

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

It is a true facsimile, in that it attempts a very close reproduction of an original named copy including size of image, color of printing and of tinting, size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects or centering the image on the page. It is true-size, 42.0 x 32.5 cm.; the Modigliani Neve paper is appropriate and a joy to handle, with an agreeably three-dimensional texture;⁴ the attempt to give the impression of the original is so faithful that the reproductions are bound in two volumes as Blake's watercolors were with no new typeset title page and no intrinsic indication save the same one-page colophon in each volume that this is a modern reprint.⁵ From the facsimile one can appreciate as never before save with the originals that the watercolors were often designed as two-page spreads, diptychs, with orange on verso echoing orange on facing recto or grey echoing grey. The fidelity is so minute that one can see the type show-through from the other side of the leaf. Indeed, on one leaf (Night VII, pp. 43-44), a clearly visible crease in the paper has been incorporated into Blake's cloud outline, as Robin Hamlyn points out (xviii).⁶

It is a gorgeous book, a joy for both scholars and aesthetes.

No News Is Bad News

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

Blake's Commercial Book Engravings

The most exciting discovery in 2005 about Blake's commercial book engravings was a new printing in *The Cabinet of*

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

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

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

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

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

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

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

This is a strikingly good harvest.

4. In the original, leaves from the early editions of *Night Thoughts* were set in cut-out windows of "J WHATMAN 1794" paper from a half-century later, but here in the 2005 Folio Society facsimile the inset design leaves are reproduced on the same leaf of paper as the text leaves.

5. The title supplied here derives from the commentary volume by Robin Hamlyn.

6. Hamlyn (Young, *Night Thoughts* ... Commentary by Robin Hamlyn [2005] xviii) also identifies on Night VII, p. 55, "the marks left by two sides of a sheet of paper placed on a design on which the watercolour was still wet," which I cannot see here.

Blake Catalogues

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

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

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

COPAC is a catalogue of the National Libraries of Ireland, Scotland, Wales, and the British Library, plus British and Irish academic research libraries⁷ (including the independent college libraries of Cambridge and Oxford), plus numbers of specialized research libraries (all I have noticed in London) including, for Blake, the Institute of German Studies, London School of Economics, School of Oriental and African Studies, the Warburg Institute, and Wellcome Library, but not of major art libraries (the British Museum Department of Prints and Drawings, Fitzwilliam Museum, or National Art Library in the Victoria and Albert Museum), or the great public libraries (e.g., Birmingham, Liverpool, Manchester). Doubtless it has been in existence for some time, but I only came across it very recently when a bookseller traced a book he was offering to only one library in COPAC. (I do not know what COPAC stands for; the online version does not seem to say.)

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

7. Aberdeen, Birmingham, Bradford, Bristol, Cambridge, Durham, Edinburgh, Essex, Glasgow, Imperial College, King's College (London), Lampeter, Leeds, Liverpool, London, London School of Economics, Manchester, Newcastle, Nottingham, Oxford (Bodleian and Taylorian), Reading, St. Andrews, School of Advanced Studies (not otherwise identified), School of Oriental and African Studies, Sheffield, Southampton, Trinity College (Dublin), University College (London), and Warwick.

Books Owned by Blake the Poet

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

Books Owned by the Wrong William Blake

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

Scholarship and Criticism

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

	Books, ⁸ including	Editions & Catalogues		Essays	Reviews
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	54	15	7	164	73

The languages recorded here for 2005 include Afrikaans (1), Catalan (1), Chinese (1), French (4), Galician⁹ (one of the four chief languages of Spain, which include also Basque, Catalan, and Spanish), German (4), Italian (6), Japanese (16), Korean (1), Portuguese (2, including the first recorded book on Blake published in Brazil), Russian (1), and Spanish (4), and there are works in English published not only in Japan but in Oslo, Prague and Lebanon.

Books

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

8. The books include reprints.

9. "William Blake (1757-1827)," 33-37 in section 3, "O romanticismo na gran Bretaña" of Eduardo Álvarez González, Aurora Bermúdez Canosa, María Xesús Dono González, Carlos Gómez Blanco, Juana López Beiras, Antonio Pichel Lorenzo, Dorinda Rivera Pedredo, Elisa Santamarina Fernández, Pilar Vázquez Castro, *O movemento romántico*, Proxecto didáctico da AS-PG; Coordinación: Eduardo Álvarez González (Coruña [Spain]: Baía Edicións, 2003) *Literatura universal contemporánea*, 1; ISBN: 8496128199. In Galician.

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

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

Essays

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

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

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

The most prolific discoverer of minute particulars about William Blake is Angus Whitehead, who has not yet submitted his dissertation on Blake.¹⁰ He reports from George Richmond's comment in a copy of Gilchrist's biography (1863) that Richmond associated the Kitty of *Poetical Sketches* with Catherine Blake—and he assumes that Blake did also. Much of his most

fruitful evidence comes from directories and rate books. From these, he is able to give a full context to Blake's casual reference to "Mrs Enoch" in 1804, demonstrating that she was the wife of Blake's landlord and that Blake would have been familiar with her baby. His very full and satisfying essay on Blake's last residence, at 3 Fountain Court, leads into the most original essay of them all. In this he identifies Henry Banes not only as Blake's brother-in-law (the husband of his wife's sister, which was previously known) but as a vintner, as a fellow-resident at 3 Fountain Court, as Blake's benefactor, and as the father of a niece and grandnephews of whom we had not known at all before. Further, Whitehead demonstrates that the radical artist and printer John Barrow, who published one of Blake's engravings, was intimate with the family and resident in the same building. Such details allow us to form a far richer picture of Blake's last years. It would be admirable if Whitehead would put these discoveries together into a book on Blake's last years.

The Tools of Scholarship

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

Roads Not Taken: The Nuts in the Fruitcake

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

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

I take *Blake Books* and *Blake Books Supplement*, faute de mieux, to be the standard bibliographical books on Blake,¹¹ and have noted significant differences from them.

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

11. Except for the states of the plates for Blake's commercial book engravings, where the standard authority is Robert N. Essick, *William*

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

Division I: William Blake

- Part I: Editions, Translations, and Facsimiles of Blake's Writings
 - Section A: Original Editions, Facsimiles, Reprints, and Translations
 - Section B: Collections and Selections
- Part II: Reproductions of His Drawings and Paintings
 - Section A: Illustrations of Individual Authors
 - Section B: Collections and Selections
- Part III: Commercial Book Engravings
- Part IV: Catalogues and Bibliographies
- Part V: Books Owned by William Blake the Poet
 - Appendix: Books Owned by the Wrong William Blake in the Years 1770-1827
- Part VI: Criticism, Biography, and Scholarly Studies
 - Note: Collections of essays on Blake and issues of periodicals devoted entirely to him are listed under the titles; their authors may be recovered from the index.

Division II: Blake's Circle¹²

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.

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.

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

I have made no systematic attempt to record manuscripts and typescripts, "audio books" and magazines, CD-ROMs,¹³ chinaware, comic books, computer printouts, radio and television broadcasts, calendars, exhibitions without catalogues, festivals and lecture series, furniture with inscriptions, lectures on audio cassettes,¹⁴ lipstick, microforms, mosaic pavements, music, pillows, poems, postage stamps, postcards, posters, published scores, recorded readings and singings, rubber stamps, stained-glass windows, stickers, T-shirts, tattoos, tiles, video recordings, or e-mail related to Blake.

The status of electronic "publications" becomes increasingly vexing. Some such works seem to be merely electronic versions of physically stable works, and some suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book sale firm of Amazon.com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers.¹⁵ I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.¹⁶ Of course many periodicals are now issued online as well as in hard copies.

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

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

13. For instance, *Songs of Innocence and of Experience*, commentary by Stuart Curran (2003); see entry under Part I, Section A.

14. For instance, Jack Herbert, "William Blake: Poet, Painter, Visionary," "Blake's Song of Liberty & America"; Grevel Lindop, "Blake's Vision of the Last Judgement"; Kathleen Raine, "William Blake's Fourfold Vision of London" (presumably related to her "The Spiritual Fourfold London," *Aligarh Critical Miscellany* 5 [1992]: 181-98, and her *William Blake's Fourfold London* [1993]), "William Blake—Prophetic Voice of England," "The Imagination According to William Blake"; Jonathan Wordsworth, "William Blake & the Romantic Imagination," according to *Temenos Academy Recorded Lectures: A Catalogue of Over Three Hundred Lectures on Audio Cassette, from Our Programmes 1992-2005*—an asterisk indicates "with slides."

15. For instance, Blake is in the "Self-Publishing Hall of Fame" online, and there is a web site called "Home-Essays" with more than 30 essays on Blake for "All Grade Levels"; volunteers can submit essays (6 March 2006).

16. E.g., G. E. Bentley, Jr., "Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake," online at <<http://www.blakequarterly.org/bentleyxenoglots.html>> (2004).

in the Nineteenth Century," *Studies in English Literature* 45 (2005): 961-1037; and *The Year's Work in English Studies* 83 (2005): 593-603.

It is not always easy to ascertain from these fairly rough indices the relevance of a work to the poet-painter William Blake. Two of those which I have ignored, perhaps erroneously, as irrelevant are Ariel Dorfman, *Blake's Therapy* (New York: Seven Stories Press, 2004) 192 pp., ISBN: 1583220704 and 1583224793; and Etrulia R. Lee, *Blake the Duck* (Fort Washington [Maryland]: Chamike, 1994) 24 pp., ISBN: 1884876099.

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

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

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

Symbols

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

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

Abbreviations

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> , 2nd ed. (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,¹⁷ Reprints, and Translations

Table of Collections of Contemporary Copies of Blake's Writings

<i>Anonymous</i>	<i>Europe</i> pl. 1 (see "Order" of the <i>Songs</i>)
MORGAN (J. Pierpont) LIBRARY	Letter (12 March 1804)
VICTORIA UNIVERSITY LIBRARY IN THE UNIVERSITY OF TORONTO	ILLUMINATED WORKS: <i>Marriage</i> (M), <i>Songs</i> (o) pl. 39, electrotypes, and pls. 22, 28, 30, 40, 44-46, 48 ^{a-b} MANUSCRIPT: "Riddle" manuscript

Watermarks in Paper Used by Blake

<BB pp. 71-73, BBS p. 40, *Blake* (1998, 2004, 2005)>

EDMEADS & PINE 1802	Self-portrait (?1802) Essick Collection
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Private Owners and Public Institutions Which Have
Disposed of Original Blakes since the Records Were Made
for *Blake Books* (1977) and *Blake Books Supplement* (1995)
Bentley, Dr. A. E. K. L. B. and G. E.
Mary E. Malone

The Book of Ahania (1795)

Pls. 1 and 5, 2 and 6, and 3 and 4 are etched back-to-back, and pls. (2, 6), (3, 4) each have one rounded corner, according to Joseph Viscomi, *Blake and the Idea of the Book* (1993) 287. Therefore the five plates of *The Book of Los* (1795) plus *Europe* pl. 3 cannot be on the versos of *The Book of Ahania*, as in BB 113, 145.

The Book of Los (1795)

If, as Viscomi argues (*Blake and the Idea of the Book* 287), the six plates of *The Book of Ahania* were on only three copperplates, etched back-to-back, the *Ahania* versos cannot have had *The Book of Los* pls. 1-5 and *Europe* pl. 3 (pace BB 145, 113). *The Book of Los* plates are so similar in size—9.7 to 9.9 cm. wide by 13.5 to 13.7 cm. high—that any one of them could have been on the verso of any other of them. Perhaps four plates were etched back-to-back, and *Europe* pl. 3 (13.4 x 9.6 cm.), the only *Europe* plate without a copperplate-maker's mark, was on the recto of the fifth plate.

17. 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.

Europe (1794)

Table

Copy	Plates	Leaves	Watermark	Leaf size in cm.	Printing color
Anon.	1	1	Wove paper	24.2 x 17.7	dark grey-Blue

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

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

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

History: See the "Order" of the *Songs*.

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

The First Book of Urizen (1794)

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

Letters

1804 March 12 to William Hayley

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

18. Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 149, 150, the source of all the information here.

19. Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 156.

1825 November 25

Found by Virginia Murray for Michael Phillips in the John Murray Archive and reproduced in (1) the catalogue of the Wordsworth Trust exhibition of Milton (6 July-31 Oct. 2004) (recto); (2) G. E. Bentley, Jr., "William Blake and His Circle," *Blake* 39.1 (summer 2005): cover (recto) and 11 (verso); (3) Angus Whitehead, "William Blake's Last Residence: No. 3 Fountain Court, Strand, George Richmond's Plan and an Unrecorded Letter to John Linnell," *British Art Journal* 6.1 (2005): 27 (recto); and (4) Michael Phillips, "The Printing of Blake's *Illustrations of the Book of Job*," *Print Quarterly* 22 (2005): 139 (recto) ("a previously unrecorded letter ... not ... known to scholars before" [138, 140]).

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

Copy C

History: Apparently reproduced in the Brazilian facsimile (2004).

Copy M

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

Editions

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

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

§**El Matrimonio del Cielo y del Infierno* (*The Marriage of Heaven and Hell*) (1790-1792). Estudio preliminar, traducción y notas de José Luis Palomares. (2000) <*Blake* (2002)> C. 3^a ed. (2005).

**Matrimônio do Céu e do Inferno*. Tr. Julia Vidili. (São Paulo [Brazil]: Madras, 2004) 8°, 59 pp.; ISBN: 8573748028. In Portuguese.

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

Milton (1804[-11])

Edition

**Milton Un Poema*. Edició Bilingüe. Traducció i postfaci d'Enric Casassas Figueres. (Barcelona: Edicions dels Quaderns Crema, 2004) In Amicorum Numero 20, 4°, 252 pp.; ISBN: 8477274223. In English and Catalan.

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

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

In the collection of leaves including the "Order" of the *Songs*, (S1), the leaf numbered 97 with Hayley's *Designs to A Series of Ballads* (1802) pl. 14 and the "Riddle" manuscript acquired by Dr. A. E. K. L. B. Bentley and G. E. Bentley, Jr. <BB #135>, was given by them with the rest of their collections in October 2005 to (S2) Victoria University Library in the University of Toronto.

Receipts Signed by Blake

Payer	Date	Sum	Location of ms.
Thomas Butts	5 July 1805	£5.7.0	Kenneth Rendell

1805 July 5

History: Acquired by Joseph Holland; offered with the collection of Joseph Holland and Vincent Newton in John Windle, Catalogue 26 (Dec. 1995), lot 1 (with Keynes [1921] and other ephemera, reproduced, price on enquiry [sold], i.e., kept for the Windle collection) <Blake (1996)>; sold by Windle in June 1996 (according to "Blake in the Marketplace, 1996," *Blake* 30.4 [spring 1997]: 102) to the autograph dealer Kenneth Rendell <Blake (1997)>; offered on consignment in John Windle, Catalogue 40 (Nov. 2005), lot 1 ("Price on application"), for (Windle tells me) \$45,000; returned to Kenneth Rendell.

"Riddle" ms. (?1802)

See the "Order" of the *Songs*.

Song of Los (1795)

The 8 prints of *Song of Los* derive from 4 copperplates; pls. 1 and 8 are recto and verso of a plate 17.6 x 23.5 cm.; pls. 2 and 5 are recto and verso of a plate 17.3 x 24.2 cm.; pls. 3-4 are side by side on a plate 27.2 x 21.4 cm.; and pls. 6-7 are side by side on a plate 28.0 x 22.2 cm.—see Viscomi, *Blake and the Idea of the Book* 287, and BBS p. 39. The weight would have been 3,014.9 g and the cost £2.0.5¼.

Songs of Innocence and of Experience (1794)

Copy C

History: Reproduced on the CD-ROM (2003).

Copy T

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

Copy Z

History: Reproduced on the CD-ROM (2003).

Copy o

Pl. 39 History: Dr A. E. K. L. B. Bentley and G. E. Bentley, Jr., <BB #139; BBS p. 129> gave it with the rest of their collections in October 2005 to Victoria University Library in the University of Toronto.

Electrotypes (?1861)

History: (2Di) Dr A. E. K. L. B. Bentley and G. E. Bentley, Jr., <BB #139; BBS p. 130> gave their set with the rest of their collections in October 2005 to Victoria University Library in the University of Toronto.

Pls. 22, 28, 30, 40, 44-46, 48^{a-b}

History: Dr A. E. K. L. B. Bentley and G. E. Bentley, Jr., <BB #139; BBS p. 131> gave them with the rest of their collections in October 2005 to Victoria University Library in the University of Toronto.

Edition

§*Songs of Innocence and of Experience* [copy C] London, 1794 [copy Z] London, 1826. Commentary by Stuart Curran. 1 CD-ROM. (Octavo Editions: Oakland [California], 2003); ISBN: 1891788892.

Review

§Steve Clark, *European Journal of English Studies* 8 (2005): 255-57.

Visions of the Daughters of Albion (1793[-1831])

Copy N

Binding: Inscribed in pencil on the front flyleaf: "1848 | 12 8th paid 70s | for this to | A Evans & [?] Son [?] | London | RT [or perhaps RL] | 4 guineas was asked for it."²⁰

History: ... Bought 12 Aug. [or 8 Dec.] 1848 from A. Evans & Son, London, for £3.10.0 (£4.4.0 was asked) by RT (or perhaps RL—see the inscription above) ... The anonymous individual who said he had acquired *Visions* (N) from an antique dealer and offered to sell it in 2004 at Swann Galleries (New York) was sued for possession of it by a member or members of the Whitney family; the suit was settled out of court, and the book is again in the possession of a member or members of the Whitney family, who do not plan to sell it.²¹

Edition

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

Review

Andrew Wilton, *British Journal for Eighteenth-Century Studies*, 27 (2004): 126-27.

20. According to John Windle, as reported in Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 148.

21. According to Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 148. The information about the lawsuit, ownership, and plan not to sell came to Essick from Christine von der Linn of Swann Galleries (now Swann). For more details about the history of *Visions* (N), see BB #213, BBS p. 143, and *Blake* (2005).

Section B: Collections and Selections

The Divine Image. ([?New York, ?1948]) <BBS p. 151 dates it ?1949> B. §*The Divine Image*. (New York, 1949) C. *The Divine Image*. Printed by Valenti Angelo for the Zamorano-Roxburghe joint meeting, San Francisco, 1976.

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

"The Edition of the Works of Wm. Blake" by "The Blake Press at Edmonton," vol. 1.

(d) *Songs of Experience*: See entry under *Songs*, copy T, in Part I, Section A.

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

§*El Matrimonio del Cielo y del Infierno, y Cantos de Inocencia y de Experiencia*. Tr. Soledad Capurro. <BBS p. 158, Blake (2002, 2004)> C. §3^a ed. (1997) D. §4^a ed. (2001) E. Prólogo de Luis Cernuda. 5^a ed. (2003); ISBN: 8475220878.

The translation is from the Keynes text, "aceptada generalmente como edición canónica."

§*Obra poética*. Tr. Pablo Mañé Garzón (Barcelona: Ediciones 29, 1992) <Blake (1994, 1999, 2003)> D. 4^a ed. (2004) 8^o, 258 pp.

The copyright date for Ediciones 29 is 1980, apparently referring to *Obra Completa en Poesía*, tr. Pablo Mañé Garzón (1980) Libros Río Nuevo <BBS p. 159>.

The Poems of William Blake. Ed. W. B. Yeats. (1893) <BB #293A-E> <BBS p. 161> G. (New York: Carlton House [c. 1950]) viii, 278 pp. H. (1969) <BB #293F> I. (1979) <BBS p. 161> J. (2002) <Blake (2003)>

**Poems of William Blake*. Selected by Amelia H. Munson. (New York, 1964) <BB #295> B. Illustrations by William Blake. Collector's Edition Bound in Genuine Leather. (Norwalk, Connecticut: Easton Press [1999]) 139 pp.

"William Blake" (1-9).

The Portable Blake. Ed. Alfred Kazin. (1946) <BB #306>

See entry in Part VI under Frye, *Northrop Frye on Milton and Blake*, chapters 7 and 8.

Selected Poetry and Prose of William Blake. Ed. Northrop Frye. (1953) <BB #319>

See entry in Part VI under Frye, *Northrop Frye on Milton and Blake*, chapter 13.

**Sete Livros Iluminados*. Tr. Manuel Portela. (Lisboa [Portugal]: Antígona, 2005) 8^o, 175 pp., 32 good color reproductions; ISBN: 9726081815. In Portuguese.

Manuel Portela, "Introdução: Oficina gráfica & forja divina: a gravura como cosmogonia" (5-22); "Notas da introdução" (23-24); "Notas textuais" (25-31); "Pequeno glossário mitológico de William Blake" adapted from Damon's *Blake Dictionary* (1965) (159-73)—with a loose leaf of "Errata."

All Religions are One, There is No Natural Religion, The Book of Thel, America, Europe, Song of Los, and Book of Los are given, with English and Portuguese on facing pages.

Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul. Engraved by Derek Cowan. (Cumberland [British Columbia]: Cowan & Tetley, 2001) edition of 20, horizontal folio, 13 leaves printed on one side only; no ISBN.

Text and un-Blake-like white-line designs for 3 poems from *Innocence* and 11 from *Experience*.

Songs of Innocence [pls. 3, 6, 8, 16, 18, 24, 27] and *Songs of Experience* [pls. 29, 33-34, 36, 43, 46-48, 53]. (Manchester [England]: Manchester Etching Workshop, 1983) <BBS pp. 135-36>

According to a flyer of "Aug. 2005," Jacqueline Marshall (of Lymm, Cheshire), "a colourist for the Manchester Etching Workshop" edition of the *Songs*, still has "a few prints [which] were never coloured" and which she would be "willing to colour ... to order ... from my own master set": 2 complete sets at £2,500, plus individual prints of all save "The Divine Image" at £60 ("A Cradle Song," pl. 1) to £300 ("The Little Girl Found," pl. 2, which "takes well over five hours" to color).

The Tiger. Illustration by Theodore Ross and printed by Carl J. H. Anderson, Franklin Printing Company, Philadelphia. The paper is Linweave Text, White Antique Finish. ([No place:] Linweave Limited Editions, 1931). A sheet folded to make 4 leaves with a strange design.

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

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

In 2005 the Archive was "designated an Approved Edition by the Modern Language Association," its first electronic "seal."

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Robert Blair, *The Grave*, watercolors

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

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

Dante

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

Thomas Gray

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

Edward Young, *Night Thoughts* (1797)

*Young, Edward. *Night Thoughts: The Poem Illustrated with Water Colours by William Blake*. Commentary by Robin Hamlyn. [3 vols.] (London: Folio Society, 2005) folio (two volumes of color facsimiles without title page) and 4° (the Hamlyn volume which supplies the title page), xx, 362 pp.

According to the colophons in vols. 1-2, "This facsimile edition of Young's *Night Thoughts* has been reproduced by digital photography ... printed by Bath Press, Blantyre, on Modigliani Neve paper." 1,000 numbered copies for sale to members of the Folio Society and 20 lettered copies which are not for sale. The leaves (16½" x 12 13/16") are virtually the same as the leaves on which Blake made his drawings (c. 16½" x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20½" x 15½").

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

22. The details above are from Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 154. For information about the Blair designs in 2005, see British Department for Culture, Media and Sport 30 March 2005 (<http://www.culture.gov.uk/global/press_notices/archive_2005/dcms051_05.htm>); entries for media reports in Part VI under Anon., Blackstock, Demetriou, Kennedy, Noah, and Reynolds.

Section B: Collections and Selections

*Stevens, Bethan. *The British Museum: William Blake*. (London: British Museum Press, 2005) square 12°, 96 pp., 56 reproductions, mostly in color; ISBN: 0714126454 and ISBN 13: 9780714126456.

Each reproduction is generally preceded by a page of description or quotation of the text illustrated.

Reviews

§*Sunday Herald* [Glasgow] 27 Nov. 2005 (One of the "Greatest Reads of 2005").

§*Antiques Magazine* 14-20 Jan. 2006.

**William Blake Stained Glass Colouring Book*. Rendered by Marty Noble. (Mineola [New York]: Dover Publications, 2005) 4°, 16 leaves and images; ISBN: 0486446670.

Part III: Commercial Book Engravings

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

1793 New Location: Cambridge.

1794 New Location: Cambridge (in 48 parts).

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

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

ADAMS, Michael, *New Royal System of Universal Geography*
(Hogg, ?1794)

New Locations: Cambridge, Leeds.

ALLEN, Charles, *Roman History* (1797)
New Locations: British Library, Cambridge, Edinburgh.

ALLEN, Charles, *History of England* (1797)
New Location: Cambridge (2; 1 from Keynes Collection).

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

Bellamy's Picturesque Magazine (1793)
Primary Source Microfilm reproduced it in their Eighteenth Century Collection series (by 2005).
Blake's engraving was reprinted in *The Cabinet of the Arts* (1799).

BIBLE

Illustrations of the Book of Job (1826)
New Locations: Leeds, Liverpool, Manchester.

Under the terms of the "Memorandum of Agreement between William Blake and John Linnell, March 25th 1823," "J.L. [was] to find Copper Plates" (BR [2] 386). According to his "Account of Expenses of the Book of Job," Linnell paid for 3 lots each of "6 copper Plates for Job" in "1823" at £1.0.0, £1.2.0, and £1.3.7, and for 2 more in 1825 [by 3 March] at 6s (BR [2] 804).

The 18 *Job* plates acquired in 1823 were almost certainly the 18 plates (pls. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm.), height (21.8 to 22.1 cm.), and thickness (0.145 to 0.160 cm.), all bearing the same copperplate-maker's mark slanting down from the top left corner of R PONTIFEX & C | 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these plates show that they were cut from 3 large sheets of copper which already bore these crossing marks.²³ The cost of the 18 plates was at the rate of 11.6 g for a penny.

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

The 2 plates not accounted for in Linnell's "Account of Expenses of the Book of Job" are apparently pls. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm.), shorter (21.3 and 20.0 cm.), and thinner (0.143 and 0.114 cm.) than the first 18 plates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | N° 31²⁴ | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer's "never-to-be forgotten first interview" with Blake, "the copper of the first plate—"Thus did Job continually" [*Job* pl. 2]—was lying on the table where he had been working at it" (BR [2] 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell (BR [2] 400). At the rate of the other PONTIFEX plates (11.6 g for a penny), the cost would have been 5s 8d.

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

1808 A-B New Locations: Aberdeen, Birmingham, Glasgow, Leeds, Manchester, National Library of Wales, Newcastle, Sheffield, Trinity College (Dublin).

1813 C-D New Location: Southampton.

BLOWER, Elizabeth, *Maria* (1785)

New Location: Bristol.

23. Mei-Ying Sung, "Technical and Material Studies of William Blake's Engraved Illustrations of *The Book of Job* (1826)," Nottingham Trent University PhD (2005) 148-51, generously sent to me.

24. Not "N° 3" as in BB p. 518.

Boydell's *Graphic Illustrations of the Dramatic Works of Shakspeare* ([?1803])

New Location: Birmingham.

BROWN, John, *Elements of Medicine* (1795)

New Locations: Birmingham, Cambridge, Wellcome Library.

BÜRGER, Gottfried Augustus, *Leonora* (1796)

New Locations: Cambridge (3 from Keynes Collection), Institute of German Studies.

New Entry

The Cabinet of the Arts (1799)

Title page 1: THE | CABINET of the ARTS. | - | A SERIES OF ENGRAVINGS, | BY | *English Artists*, | FROM ORIGINAL DESIGNS, BY | *Stothard, Burney, Harding, Corbould, Van Assen, Potter* [sic], | *Cosway, Paul Sandby, Mather Brown, Catton, &c.* | = | [*Vignette*: London: Published by Castildine & Dunn, Copper-Plate Printers, N° 9, Bagnio Court, Newgate Street, February 3, 1796.²⁵] | = | London, | M.DCC.XCIX. [1799] | PRICE FIVE GUINEAS, BOUND.

Title page 2: THE | CABINET | OF THE | ARTS. | = | A SERIES OF ENGRAVINGS; | BY |

STOTHARD,	BURNEY,
HARDING,	CORBOLD,
VAN ASSEN,	PORTER [sic],
COSWAY,	PAUL SANDBY,
MATHER BROWN,	CATTON,

&c. &c. &c. | - | London, | M.DCC.XCIX. [1799] | PRICE FIVE GUINEAS.

Copies: Bibliothèque Nationale (Paris, with 95 prints), British Library (shelfmark 1401.i.25, with 94 prints), Essick (with 64 separate prints), Yale Center for British Art (2; 1 with 117 engravings printed on rectos, 1 with 160 prints on 117 leaves, including duplicates of some portraits).

Size: 24.5 x 17.1 cm., varying slightly (Essick copy).

Paper: Uniform off-white wove paper with watermarks (in the Essick copy) of 1794 | J WHATMAN (fragments on ff. 9, 16, 25, 49, 52, 55-56, 63, 66), and widely spaced "5" and "6" (f. 4, apparently a single inserted leaf). Many leaves show three deckled edges, indicating that these leaves have not been cut or trimmed and that they are halves of a small sheet, though only a few leaves are visibly conjugate. (The size alone would have suggested that it was a quarto.)

Contents: The prints bear no number or indication of where they should be placed, and the only description of the contents is on the two title pages—prints designed by Mather Brown, Burney, Catton, Corbould, Cosway, Harding, Potter or Porter, Paul Sandby, Stothard, Van Assen, "&c." However, the Essick copy has no print with the name of Burney, Corbould, Cosway, Harding, or Paul Sandby, and two-thirds of the prints are by others: Anon. (19, some of which could be by

25. The design is assigned to Stothard by A. C. Coxhead, *Thomas Stothard* (1906) 38.

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

Sources of the Prints: The prints with dates or which have been traced to dated works appeared in *Bellamy's Picturesque Magazine* (London: T. Bellamy and T. Evans, 1793), *Harrison's British Magazine* (1782-83), Samuel Johnson, *Rasselas* (London: E. and S. Harding, 1796), Thomas Townshend, *Poems* (London: E. and S. Harding, 1796) (8 Stothard prints), and 1797 (f. 42).

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

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

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

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

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

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

CATULLUS, *Poems* (1795)

New Location: Cambridge.

CHAUCER, Geoffrey, *Poetical Works* (1782)

New Locations: Aberdeen, Leeds, Manchester, Newcastle.

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

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

CUMBERLAND, George, *An Attempt to Describe Hafod* (1796)

New Locations: British Library, Cambridge, Glasgow, National Library of Scotland, Sheffield, Southampton, Trinity College (Dublin).

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

New Locations: Birmingham, Cambridge, Edinburgh, Manchester.

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

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

DANTE, Blake's Illustrations of (1838)

New Location: London.

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

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

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

1795 New Locations: Birmingham, Cambridge, Liverpool, Manchester, Southampton, Wellcome Library.

1799 New Locations: Birmingham, Durham, Edinburgh, Glasgow, National Library of Wales, Newcastle, Wellcome Library.

DARWIN, Erasmus, *Poetical Works* (1806)

New Locations: Aberdeen, Birmingham, Edinburgh, London, Nottingham, Wellcome Library.

EARLE, James, *Practical Observations*

on the Operation for the Stone (1793, 1796, 1803)

1793 New Locations: British Library, Cambridge, King's College (London), Leeds, Liverpool.

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

1803 New Locations: Edinburgh, Glasgow, Wellcome Library.

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

1781 New Location: Bodleian.

ENFIELD, William, *The Speaker*

(1774, 1781, 1785, 1795, 1797)

1781 New Locations: Aberdeen, National Library of Wales.

1797 New Locations: Cambridge, Liverpool.

26. Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 181.

EULER, Leonard, *Elements of Algebra* (1797)
New Locations: Aberdeen, Birmingham, Cambridge, Edinburgh, Newcastle.

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

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

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

FUSELL, John Henry, *Lectures on Painting* (1801)
New Locations: Leeds, Liverpool, Warburg Institute.

GAY, John, *Fables* (1793, [1811])
Copies of unrecorded date New Locations: Birmingham, Durham, Edinburgh, Leeds, London, Nottingham, Sheffield.
[1811] New Locations: Durham, Manchester.

[GOUGH, Richard], *Sepulchral Monuments in Great Britain*, III (1786)
New Locations: Cambridge, Newcastle.
See Jerome Bertram, *Gough's Sepulchral Monuments: Being a Catalogue of Material Relating to Sepulchral Monuments in the Gough Manuscripts of the Bodleian Library* (Oxford: J. Bertram, 2004) 241 pp.

HAMILTON, G., *The English School* (1831-32)
New Locations: Aberdeen, British Library (French title page only), Edinburgh.

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

HAYLEY, William, *Ballads* (1805)
New Locations: Leeds, National Library of Scotland.

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

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

HAYLEY, William, *The Life ... of William Cowper* (1803-04)
1803-04 New Locations: Leeds, Manchester, National Library of Wales, Newcastle.
Second edition of vols. 1-2 New Locations: Aberdeen, Cambridge (Keynes Collection), Glasgow.

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

HAYLEY, William, *The Triumphs of Temper* (1803, 1807)
1803 New Locations: Birmingham, Leeds, Manchester, National Library of Wales.

HENRY, Thomas, *Memoirs of Albert de Haller* (1783)
New Locations: Birmingham, Imperial College, Leeds, National Library of Wales, Wellcome Library.

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

HOARE, Prince, *An Inquiry* (1806)
New Locations: British Library, Cambridge, London, National Library of Wales.

HOGARTH, William, *Works* (1788 ff.)
1795 New Locations: Ashmolean Museum, London.
The copperplate in Houghton Library is 45 cm. wide, 58 cm. high, and 0.3 to 0.5 cm. thick, and is stamped on the verso on the center and lower left with the name of the copperplate maker: JONES N° 48 | SHOE LANE LONDON.²⁷

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

JOSEPHUS, Flavius, *Works* (1785-1800?)
A New Locations: Bodleian, Leeds, National Library of Wales, University College (London).
B New Locations: Aberdeen, Manchester.
D New Location: Cambridge.
E New Locations: Aberdeen, Bodleian ("Date of publication from the Denby Mercury, 1 February 1792"), Cambridge, Durham, National Library of Scotland, University College (London).

Note: The descriptions of most of these works in COPAC are so vague as to make it very difficult to identify them with editions listed in BB.

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

LAVATER, John Caspar, *Aphorisms on Man* (1788, 1789, 1794)
1788 New Locations: Aberdeen, Warburg Institute.

27. As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.

1789 New Locations: Birmingham, Cambridge (2), Institute of Germanic Studies, Wellcome Library.
1794 New Locations: Cambridge, National Library of Wales, Trinity College (Dublin).

LAVATER, J. C., *Essays on Physiognomy* (1788-99; 1792; 1810)
1788-99 New Locations: Aberdeen, Birmingham, Cambridge (2; 1 from Keynes Collection), Glasgow ("1789-1810"), Institute of Germanic Studies, National Library of Wales.
1792 [i.e., ?1817] New Locations: Christ Church (Oxford), Liverpool (vols. 1-2), National Library of Scotland.
1810 New Locations: British Library, Glasgow, Manchester, Newcastle, Warburg Institute.

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

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

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

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

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

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

REES, Abraham, *Cyclopaedia* (1820)
New Locations: Aberdeen, Cambridge, Edinburgh, Imperial College, Leeds, Liverpool, London School of Economics, Manchester, Wellcome Library.

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

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

SCOTT, John, *Poetical Works* (1782, 1786)
1782 New Locations: Aberdeen, Cambridge, Edinburgh, Sheffield, Trinity College.
1786 New Locations: Birmingham, Liverpool, National Library of Scotland.

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

SHAKESPEARE, William, *Dramatic Works* (1802, 1832)
1802 New Locations: Birmingham, Durham, Leeds, New College (Oxford).
1832 New Locations: British Library, Manchester.

SHAKESPEARE, William, *Plays* (1802, 1805, 1811)
A in Parts New Locations: British Library (perhaps this is the 10 plays without title page but with a prospectus).
B 10 vols. 1805 New Location: Aberdeen.
C 9 vols. 1805 New Locations: Leeds, National Library of Scotland, National Library of Wales, Nottingham.
D 1811 New Locations: British Library, Cambridge, Edinburgh, Nottingham, Sheffield.

STEDMAN, J. G., *Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam* (1796, 1806, 1813)
1796 New Locations: Aberdeen, All Souls College (Oxford), Cambridge, Edinburgh, Imperial College, Institute of Commonwealth Studies, London, Rhodes House (Oxford), Southampton, Trinity College (Oxford).
1806 New Locations: Glasgow, Liverpool, Rhodes House (Oxford).
1813 New Locations: Manchester, New College (Oxford).

1796
According to an advertisement in the *Morning Chronicle* for 21 July 1796 (discovered by Angus Whitehead),

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

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

By Lieut. Col. STEDMAN, then on actual service in that Colony.

Printed for J. Johnson, in St. Paul's Church Yard.

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

1813

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

STUART, James, and Nicholas REVETT,
Antiquities of Athens, vol. 3 (1794)

New Locations: Aberdeen, All Soul's College (Oxford), Bristol, Bodleian, Cambridge, Corpus Christi College (Oxford), King's College (London), New College (Oxford), Newcastle, Sheffield, University College (London).

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

Vetusta Monumenta, vol. 2 (?1789)

New Locations: Birmingham, British Library (4), Cambridge, Edinburgh, King's College (London), Lampeter, Liverpool, National Library of Scotland, Newcastle.

VIRGIL, *Pastorals* (1821)

New Location: Cambridge.

WHITAKER, John, *The Seraph* (1818-28; 1819-28; 1825-28)
A-B ?1818-28 and ?1819-28 New Locations: Birmingham, Glasgow, King's College (London), Manchester.
C 1825-28 New Locations: British Library, King's College (London), Leeds, National Library of Wales.

The Wit's Magazine (1784-85)

New Locations: California State University (Fresno), Cambridge (2; 1 from Keynes Collection), Free Library of Philadelphia, Sheffield.

Primary Source Microfilm reproduced it in their Eighteenth Century Collection.

28. According to Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 162.

WOLLSTONECRAFT, Mary, *Original Stories from Real Life* (1791, 1796)

1791 New Locations: Birmingham, Bodleian (2), Cambridge.
1796 New Locations: Bristol (2), Cambridge (Keynes Collection).

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

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

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

YOUNG, Edward, *Night Thoughts* (1797)

New Locations: Aberdeen, British Library, Cambridge (Keynes Collection), London, Manchester, National Library of Scotland, Newcastle.

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

Colored Copies

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

Edition

§Young, Edward. *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake*. (Oakland [California]: Octavo Editions, 2004) "digital edition" on CD-ROM.

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

Review

§Evans, Jean, *Library Journal* 129 (2004): 83-84.

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

Part IV: Catalogues and Bibliographies

1957

William Blake's Illustrations to the Bible: A Catalogue Compiled by Geoffrey Keynes. (1957) <BB #681> §(2003) xii, 53 pp.; ISBN: 0758130732.

The 1957 edition includes reproductions of 174 Bible illustrations.

2002 MAY 22-JUNE 22

*Ian McKeever. *William Blake's 'Jerusalem,' The Emanation of the Giant Albion*: [an exhibition] 22 May-22 June 2002. (London: Alan Cristea Gallery, 2002) 4", 63 pp.; no ISBN.

Frances Carey, "Ian McKeever, *William Blake's Jerusalem The Emanation of the Giant Albion*" (7-13).

McKeever's 21 carborundum etchings are said to be based on (but they do not visually echo) Blake's *Jerusalem* except that some of them are on typeset pages of Blake's text.

2005 MAY

§*William Blake*. List of Henry Sotheman Ltd. (London, May 2005).

2005 AUGUST-SEPTEMBER 4

**Cloud & Vision*. Curated by Danielle Arnaud, Jordan Kaplan and Philip Norman and presented at the Museum of Garden History, London, summer 2005. (London: Parabola, 2005) 4", 44 pp.; ISBN: 095476174X.

The "catalogue" includes:

Danielle Arnaud, Jordan Kaplan, and Philip Norman. "The Harmony of Opposition." 1-2. ("Why commission artists and writers to produce new works exploring his [Blake's] ten years living and working in Hercules Road.")

*Michael Phillips. "Blake's Lambeth." 3-11. (The accompanying flyer says that this is "an edited form of his essay 'William Blake in Lambeth'" [*History Today* 50, #11 (Nov. 2000): 18-25].)

Jon Newman. "William's Footprint." 12-17. ("We look in vain within Blake's work for a ... sense of Lambeth" similar to that of Felpham [12].)

Tim Heath. "To Be Divine in a Digital Age." 18-21. ("Blake would have enjoyed our multimedia age" [19].)

Polly Gould. "The Floating Press." 22-23. ("I work at a copperplate printing press ... on view to the public.")

Manuela Ribadeneira. "Without Contraries is no progression." 24-25. ("Like almost all great poets, he [Blake] was an

enemy of dualism"; "This text is taken from 'Innocence and Experience' written by Keith Sagar in 2002 as it appears on www.keithsagar.co.uk").

*Brian Catling. "Lambeth Tenant Extracted Reflections on Blake's Ghost of a Flea." 26-27. (Illustrated by juxtaposed representations of Disney's Jiminy Cricket and Blake's Ghost of a Flea.)

Phil Coy. Untitled specifications for Auto-cue Monitor and Manual. 28-29. (According to the first essay above, "Phil Coy's *Auto-Cue (Jerusalem)* works to include the audience as participants in the recitations of Blake's lyrics. The words scrolling through the auto-cue are presented backwards.")

David Burrows. Untitled page from "Comic Book, work in progress, 2005." 30-31.

David Burrows. "The Sick Rose." 32-33. (A commentary.)

Annie Whiles. Untitled. 34-35. ("I came across *Glad Day* 1794.")

Andy Harper. Untitled. 36-37.

Sarah Woodfine. Untitled. 38-39. (Visual thoughts on Blake's garden, presumably in Lambeth.)

Tracy Chevalier. "Blake's Garden." 40-42. (She is "writing a novel about Blake" called *Blake's Neighbours* which begins with the Blakes naked in their garden, even though "Blake scholars have effectively demolished the Adam and Eve story as apocryphal" [40].)

The exhibits are by David Burrows, Brian Catling (one of the three "new collections of writings"; *The Pittancer*, on which he is working "is centred around [sic] Blake"), Tracy Chevalier, Phil Coy, Polly Gould, Andy Harper, Tim Heath, Jon Newman, Michael Phillips, Manuela Ribadeneira, and Annie Whiles ("She works with embroidery and appliqué").

Review

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

2005 NOVEMBER

**Catalogue Forty: William Blake and His Circle: Books of Scholarship, Books of Beauty*. [Ed. Robert N. Essick.] (San Francisco: John Windle, Antiquarian Bookseller, [Nov.] 2005) 4", 104 pp., 431 lots; no ISBN.

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

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

QUINCY, John, *English Dispensary* (1733)
According to John Windle's catalogue 40 (2005), #68,

Blake has also noted the price at the front on the free end-paper. Although only a couple of pages bear markings in ink (underlinings, not writings), over twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. ... Of especial interest is the fact that the one underlined remedy in the entire book is for itching skin and skin disease. Ackroyd (p. 273) notes that Blake suffered from a nervous skin condition called "the Erisepilas."²⁹ ... Bentley agrees ["uneasily"] that the copy belonged to Blake, and Essick has pointed out several similarities in letter formation between the signature in this book and known Blake signatures.

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

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

MILTON, John

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

The association of the poet with the "WB" whose initials appear in the copy owned by Michael Phillips is convincingly rejected by Alexander Gourlay, *Blake* 36.2 (fall 2002): 70-71, GEB (pace BBS p. 322), and Jason Snart, "Blake's Milton: Did Blake Own and Annotate the 1732 Bentley Edition of Milton's *Paradise Lost*?" *European Romantic Review* 16 (2005): 79-91, and defended again by Michael Phillips, "Blake's Annotations in Context," *European Romantic Review* 16 (2005): 93-95.

Part VI: Criticism, Biography, and Scholarly Studies

Ackroyd, Peter. *Blake*. (1995) <Blake (1996, 1998, 2003, 2004)> F. §William Blake: Dichter, Maler, Visionär. Tr. Thomas Eichhorn. (München: Albrecht Knaus, 2004). In German.

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

29. The quotation is from Ozias Humphry's letter of 15 June 1806 to "William" in *Blake Records* (1969) 178, but BR (2) xxvii dismisses the connection of the poet with this letter as a "red herring."

Adams, Hazard. *Blake and Yeats: The Contrary Vision*. (1955) <BB #776> C. §(Temecula [California]: Textbook Publishers, 2003) xvii, 328 pp.; ISBN: 0758144725.

*Anon. "Arts Minister Defers Export of William Blake's Works." *Artdaily.com* [now defunct] 19 April 2005, online.
The works are his watercolors for Blair's Grave.

Anon. "Beyond the Grave: Ban saves lost Blake paintings." *Herald* [Glasgow] 30 March 2005, online.
The Blake paintings are his watercolors for Blair's Grave.

Anon. "Bid to Keep Paintings in Britain." *Scotland.co.uk* [?March 2005], online.
About the watercolors for Blair's Grave.

*Anon. "Bid to Save Blake Art for Nation." *BBC News* 31 March 2005, online <<http://news.bbc.co.uk/2/hi/entertainment/4396725.stm>>.
The Blake art is the drawings for Blair's Grave.

Anon. [Associated Press]. "Britain Forbids Export of Blake Watercolors." *Relish* [Winston-Salem, North Carolina] 3 April 2005, online.
Watercolors for Blair's Grave.

Anon. "Britain Halts Export of Rediscovered William Blake Watercolors." *Baltimore Sun* 30 March 2005, online.
The watercolors are for Blair's Grave.

Anon. "Britain Stops Export of Blake Paintings." *Kansas City Star* 30 March 2005, online.
The Blake paintings are his watercolors for Blair's Grave.

Anon. [Associated Press]. "Britain Stops Export of Blake Paintings." *Newsday* 30 March 2005, online.
The paintings are watercolors for Blair's Grave.

Anon. "Entertainment: Blake Watercolours Barred from Leaving Country." *Keralanext.com* [India] 31 March 2005, online.
The watercolors are those for Blair's Grave.

Anon. "Export of Lost Blake Watercolours Held Up." *Toronto Star* 31 March 2005: A31.

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

*Anon. "Export Stop to Save Blake Watercolours." *Rare Book Review* online, 2005 <www.rarebookreview.com>.

Caledonia Books (Glasgow) sold Blake's 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a lawsuit with Caledonia Books "who said

they had not recognized the true significance of the items they had sold," and sold them for "more than £5 million" to "an anonymous collector living in America"; "their price has now spiralled to £8.8. million," and "Tate Britain is said to be reviewing its position on the paintings."

Anon. "Family Library.—Painters." *Sheffield Iris* 9 February 1830: 4.

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

Anon. "Government Bans Export of William Blake Engravings." *InTheNews.co.uk* 1 April 2005, online.

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

Anon. "William Blake: The Illustrator of the Grave, &c." *Literary Gazette* no. 552 (18 Aug. 1827): 540-41. <BB #1071A>

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

§Antonielli, Arianna. "Trapassare la superficie fenomenica: Il sostrato cristiano e cabalistico nell'opus blakiano." *Confronto Letterario* [University of Pavia] 21, no. 42 (2004): 391-414. In Italian.

§Barfoot, C. C. "'Jerusalem' as City and Emanation: Places and People in Blake's Poetry." 59-75 of *Babylon or New Jerusalem? Perceptions of the City in Literature*, ed. Valeria Tinkler-Villani (Amsterdam: Rodopi, 2005) DQR Studies in Literature.

*Beer, John. *William Blake: A Literary Life*. (Basingstoke: Palgrave Macmillan, 2005) 8°, xi, 250 pp., 23 plates; ISBN: 1403939543 and ISBN 13: 9781403939548.

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

Review

Michael O'Neill, "Glory Bound," *Times Literary Supplement* 2 Dec. 2005: 32 ("Beer conveys readable information about Blake's life").

Bentley, G. E., Jr. *Blake Records*. 2nd ed. (2004) <Blake (2005)>

Addenda

See *G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2004," *Blake* 39.1 (summer 2005) with an appendix, "Corrigenda and Addenda to *Blake Records*, Second Edition (2004)," 32-33.

Review

James Fenton, "In My Good Books: James Fenton on the many Lives of William Blake," *Guardian* [London] 24 Dec. 2005: 19

("Put Gilchrist alongside *Blake Records* and you already have an amazing library").

Bentley, G. E., Jr. "A Portrait of Milton Engraved by William Blake 'When Three Years of Age'? A Speculation by Samuel Palmer." *University of Toronto Quarterly* 51 (1981): 28-35. <BBS p. 368>

Palmer's speculation is merely "idle," for the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies which Hollis gave away in 1762 and 1765—see David Wilson, "An Idle Speculation by Samuel Palmer: William Blake's Involvement in Cipriani's Portrait of John Milton," *British Art Journal* 6.1 (spring/summer 2005): 31-36.

§Bidney, Martin. "Neo-Blakean Vision in the Verse of Historian E. P. Thompson: The 'Abstraction' of Labor and Cultural Capital." *Science and Society* 68 (winter 2004-2005): 396-420.

§Billigheimer, Rachel V. "Interrelations: Blake and Yeats." *ABEI Journal: Brazilian Journal of Irish Studies* 5 ([São Paulo] 2003): 13-25.

*Blackstock, Colin. "William Blake Illustrations Are Found after 165 Years." *Guardian* [London] 31 Jan. 2002, online <<http://books.guardian.co.uk/news/articles/0,,642281,00.html>>.

The illustrations are for *Blair's Grave*.

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

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

Blake/An Illustrated Quarterly

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

*Robert N. Essick. "Blake in the Marketplace, 2004." 124-50. (An invaluable survey.)

Reviews

*Karl Kroeber. Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves (2003). 150-54. ("The most attractive aspect of the *Companion*" is its demonstration that "confronting its [Blake's art's] difficulties is the best way" [154].)

Jason Whittaker. Review of John B. Pierce, *The Wondrous Art: William Blake and Writing* (2003). 155-57. ("What *Wondrous Art* does is to tease interesting potential from the new bibliography" [156].)

*Sibylle Erle. Review of David Weir, *Brahma in the West: William Blake and the Oriental Renaissance* (2003). 157-59. (Weir "argues convincingly for Blake's participation in the Oriental Renaissance [in London]" [159].)

Blake/An Illustrated Quarterly

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

*G. E. Bentley, Jr., with the Assistance of Hikari Sato for Japanese Publications. "William Blake and His Circle: A Checklist

of Publications and Discoveries in 2004." 4-37. (With an appendix, "Corrigenda and Addenda to *Blake Records*, Second Edition (2004)," 32-33.)

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

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

David Groves. "Great and Singular Genius: Further References to Blake (and Cromek) in the *Scots Magazine*." 47-48. (Puffs for Blake's designs for Blair's *Grave* in July 1807 and September 1808.)

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

Review

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

Warren Stevenson. "Cold Colloquy." 54. (A poem.)

Blake/An Illustrated Quarterly

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

*Justin Van Kleeck. "'Tenderness & Love Not Uninspired': Blake's Re-Vision of Sentimentalism in *The Four Zoas*." 60-77.

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

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

Blake/An Illustrated Quarterly

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

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

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

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

Review

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

Blake Journal

[Number] 9 [June 2005]

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

*David Fallon. "'My left foot': Milton and Blake." 20-35. (Concerned with the "specific anatomical sense of 'tarsus' and its relationship to symbolism used in Genesis, *Paradise Lost*

and antinomian theology"; "Blake uses this motif to stress the palpable humanity of Christ" [20, 33].)

Brian Louis Pearce. "Bunhill Fielders." 36-37. (A poem.)

*Will Easton. "William Blake and the Culture of Slavery in the Late 1780s and 1790s." 38-60. (About the extent to which *Visions of the Daughters of Albion* and "The Little Black Boy" from *Innocence* "were influenced by a poetic and cultural context of slavery," with "some possible sources of African influence on Blake" [38, 40].)

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

Susanne Sklar. "Jacob Boehme & Blake's Jerusalem." 63-73. ("Jacob Boehme's apocalyptic imagery has much in common with Blake's" [63].)

*Charlotte Davies. "Blake and Costume in the *Songs of Innocence and of Experience*." 74-86. (Vague "point[s] of commonality between Blake's work and contemporary fashion"; Blake depicted in his work "fashionable dress during his lifetime" [83, 85].)

*Angus Whitehead. "But, Kitty, I better love thee: George Richmond's Annotation to 'Song [I love the jocund dance]' in Volume II of Gilchrist's *Life of William Blake* (1863)." 87-97. (George Richmond annotated the word "Kitty" as "his good Wives name," suggesting that the "Song" refers to Catherine Blake and was written or revised after Blake's "twentieth year" [i.e., 1777], when, according to the integral "Advertisement," Blake no longer touched the poems in *Poetical Sketches* [88, 97]. The annotations in the first volume of Richmond's Gilchrist, belonging then to Anthony W. Richmond, were reported in G. E. Bentley, Jr., "William Blake, Samuel Palmer, and George Richmond," *Blake Studies* 2.2 [1970]: 43-50; both volumes now belong to Stephen Keynes.)

Jennifer Schofield. "Encounters with Blake." 98-101. (Agreeable poems.)

Reviews

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

Andrew Solomon. Review of Morton Paley, *The Traveller in the Evening: The Last Works of William Blake* (2003). 110-14. ("Even if it does not convey the full depth of Blake's vision, it contains much that is interesting and valuable" [114].)

Susanne Sklar. Review of Kevin Fischer, *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* (2004). 114-16. (It "contains some of the best insights about Jacob Boehme I've yet encountered" [114].)

Minne Tanaka. Review of John B. Pierce, *The Wondrous Art: William Blake and Writing* (2003). 116-17.

Bode, Christoph. "Schreiendes Baby! Grausamer Mann! William Blake, entwickelt (anglistische Perspektiven)." *Anglistik* 15 (2004): 119-35. In German.

§Brida, Antonella. "William Blake: The Romantic Illustrator of Dante." Chapter 6 (151-78) of her *Dante and the Romantics* (Basingstoke: Palgrave Macmillan, 2004).

§Cabañas Alamán, Rafael. "Del tigre de la ira al tigre del ensueño: William Blake y Jorge Luis Borges." *Revista de Filología y Lingüística de la Universidad de Costa Rica* 30 (2004): 9-18. In Spanish.

§Chauvin, Danièle. "Images de l'Apocalypse: William Blake et Victor Hugo." Grenoble, Thèse de troisième cycle en Littérature Générale et Comparée, 1981. In French.

§Chauvin, Danièle. "William Blake et l'Apocalypse: le Verbe et l'Image." Grenoble, Thèse d'État en Littérature Générale et Comparée, 1987. In French.

Her *L'oeuvre de William Blake: Apocalypse et Transfiguration* (Grenoble: Ellug, 1992) is based on the Thèse d'État.

§Church, Michael. "The Story Behind: Jerusalem." *Times Educational Supplement* 28 March 2003: 15.

On the background of the "Jerusalem" lyric from *Milton*.

§Ciampi, Fausto. "Le introduzioni ai *Songs of Innocence and of Experience* di William Blake: Sulle soglie dell'ispirazione romantica." *Anglistica Pisana* 1/2 [Pisa] (2004): 21-56. In Italian.

*Ciseri, Ilaria. *Il Romanticismo: 1780-1860: La nascita di una nuova sensibilità: Joseph Wright of Derby, Heinrich Füßli, Francesco Goya, Jacques-Louis David, William Blake* (Milano: Mondadori, 2003). In Italian.

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

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

Reviews

Mark Lussier, *Wordsworth Circle* 35 (2004 [April 2005]): 168-69 (with Shirley Dent and Jason Whittaker, *Radical Blake* [2002], Alexander Gourlay, ed., *Prophetic Character* [2002], and Peter Otto, *Blake's Critique of Transcendence* [2000]).

§Jeffrey Longacre, *College Literature* 31 (2004): 197-99.

§Jeremy Tambling, *Modern Language Review* 99 (2004): 752-54.

§*Corti, Claudia. *Rivoluzione e rivelazione: William Blake tra profeti, radicali e giacobini*. (Napoli: Giannini, 2000) Biblioteca di anglistica "Fernando Ferrara" no. 2, 165 pp. In Italian.

*Cox, Judy. *William Blake: The Scourge of Tyrants*. (London: Redwords, 2004) *Revolutionary Portraits* no. 6, 12°, 96 pp.; ISBN: 1872208215.

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

Review

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

Davies, J. G. *The Theology of William Blake*. (1948) <BB #1466>

See entry under Frye, *Northrop Frye on Milton and Blake*, chapter 10.

Demetriou, Danielle. "Export Bar Placed on Blake Paintings." *Independent* [London] 31 March 2005, online.

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

Dent, Shirley, and Jason Whittaker. *Radical Blake*. (2002) <Blake (2003)>

Review

Mark Lussier, *Wordsworth Circle* 35 (2004 [April 2005]): 168-69 (with Tristanne J. Connolly, *William Blake and the Body* [2002], Alexander Gourlay, ed., *Prophetic Character* [2002], and Peter Otto, *Blake's Critique of Transcendence* [2000]).

*De Selincourt, Basil. *William Blake*. (1909) <BB #1480> <Blake (2002)> B. §(London: Duckworth; New York: Scribner's, 1911).

Directories

§William Bailey's *Western and Midland Directory or, Merchant's and Tradesman's Useful Companion for the Year 1783* (Birmingham, 1783) 14, gives "Blake, Stephen, *Haberdasher*, Carnaby Market."

§William Bailey's *British Directory or, Merchant's and Trader's Useful Companion, For the Year 1784* (1784) gives "Blake, James, and Son, *Hosiers and Haberdashers*, Carnaby-market."

§William Bailey's *British Directory or, Merchant's and Trader's Useful Companion, For the Year 1785* (London: dedication dated June 1785) 32, 144 lists

Blake, James, *Haberdasher*, 28, Broad-Str. Carnaby-Market
Blake and Parker, *Print-sellers*, 27, ditto ...

Stephen Horncastle, *Stationer*, 29 Broad Street, Carnaby Market.³⁰

§Doce, Jordi. "Tiriel." *Cuadernos Hispanoamericanos* 660 (2005): 73-91. In Spanish.

*Dörrbecker, D. W. "Schriftbilder und Bildzeichen. William Blakes Experimente." *Paragrana: Internationale Zeitschrift für Historische Anthropologie* 1 (2005): 41-70. In German.

30. See Angus Whitehead, "A Reference to William Blake and James Parker" (entry in Part VI).

Doyle, Brian. "Billy Blake's Trial." *American Scholar* 63 (1994): 557-68 <Blake (1995)> B. §"Billy Blake's Trial: The Exuberant Poet William Blake." In his *Spirited Men: Story, Soul, & Substance* (Cambridge, Massachusetts: Cowley Publications, 2004).

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

Reviews

D. W. Dörrbecker, *BARS Bulletin & Review* 25 (March 2004): 30-31 (expresses "huge respect for the achievement of Eaves and his contributors"). <Blake (2005)>

Karl Kroeber, *Blake* 38.4 (spring 2005): 150-54 ("The most attractive aspect of the *Companion*" is its demonstration that "confronting its [Blake's art's] difficulties is the best way" [154]).

§W. H. Stevenson, *Essays in Criticism* 55 (2005): 270-75.

El-Hage, George Nicolas. "William Blake and Kahlil Gibran: Poets of Prophetic Vision." *DAI* 41 (1981): 4024A. State University of New York (Binghamton) PhD, 1981. <BBS p. 461> B. *William Blake & Kahlil Gibran: Poets of Prophetic Vision*. (Louaize [Lebanon]: NDU [Notre Dame University], 2002).

In 2002 is Boulos A. Sarrou, "Preface" (7-8).

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

Erdman, David V. *Blake: Prophet Against Empire*. (1954) <BB #1561>

See entry under Frye, *Northrop Frye on Milton and Blake*, chapter 14.

§Erle, Sibylle I. "From Face Values to Inner Visions: Blake and Lavater's Perception of Body and Soul." Nottingham Trent PhD, 2004.

Fischer, Kevin. *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit*. (2004) <Blake (2005)>

Reviews

Susanne Sklar, *Blake Journal* 9 (2005): 114-16 (It "contains some of the best insights about Jacob Boehme I've yet encountered" [114]).

§Bryan Kirby, *German Quarterly* 78 (2005): 385-86.

Fisher, Peter F. *The Valley of Vision: Blake as Prophet and Revolutionary*. Ed. Northrop Frye. (1961) <BB #1611> C. §(Temecula [California]: Textbook Publishers, 2003) 261 pp.; ISBN: 0758115156.

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

§Freedman, Carl. "London as Science Fiction: A Note on Some Images from Johnson, Blake, Wordsworth, Dickens, and Orwell." *Extrapolation: A Journal of Science Fiction and Fantasy* 43 (2002): 251-62.

Frye, Northrop, ed. *Blake: A Collection of Critical Essays*. (1966) <BB #1643; BBS p. 477>

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

Frye, Northrop. "Blake after Two Centuries." (1957) <BB #1642; *Blake* (1995)>

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

Frye, Northrop. "Blake, William." (1967) <BB #A1643>

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

Frye, Northrop. "Blake's Bible." (1990) <BBS p. 477>

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

Frye, Northrop. "Blake's Bible Illustrations." (1990) <BBS p. 477; *Blake* (1994)>

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

Frye, Northrop. "Blake's Introduction to Experience." (1957) <BB #1644; BBS pp. 416, 477; *Blake* (2001)>

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

Frye, Northrop. "Blake's Treatment of the Archetype." (1951) <BB #1645; BBS pp. 329, 331, 478; *Blake* (1994, 2002)>

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

Frye, Northrop. "The Keys to the Gates." (1966) <BB #1647; BBS pp. 414, 415, 478; *Blake* (2004)>

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

Frye, Northrop. *Northrop Frye on Milton and Blake*. Ed. Angela Esterhammer. (Toronto: University of Toronto Press, 2005) Collected Works of Northrop Frye, vol. 16, 4^o; ISBN: 0802039197.

The essays on Blake are in chapters

- 7 "Blake on Trial Again." Reviews³¹ of Mark Schorer, *William Blake: The Politics of Vision* (1946) and of *The Portable Blake*, ed. Alfred Kazin (1946). (From *Poetry: A Magazine of Verse* 69 [1947]: 223-28.) 185-88, 446-47.
- 8 Review of *The Portable Blake*, ed. Alfred Kazin (1946). (From *University of Toronto Quarterly* 17 [1947]: 107.) 189. (Quite different from the review in *Poetry*.)
- 9 "Blake's Treatment of the Archetype." (From *English Institute Essays*, ed. Alan S. Downer [1950].) 190-206, 447.
- 10 Review of J. G. Davies, *The Theology of William Blake* (1948). (From *Review of English Studies* 1 [1950]: 77-78.) 207-08, 447-48.

31. Reviews are not reported in *Blake Books* (1977) and *Blake Books Supplement* (1995).

- 11 Review of Bernard Blackstone, *English Blake* (1949). (From *Modern Language Notes* 66 [1951]: 55-57.) 209-11, 448.
- 12 "Poetry and Design in William Blake." (From *Journal of Aesthetics and Art Criticism* [1951].) 212-20, 448.
- 13 "Introduction to *Selected Poetry and Prose of William Blake* [ed. Northrop Frye (1953)]." 221-36, 448-50.
- 14 Review of David V. Erdman, *Blake: Prophet Against Empire* (1954). (From *Philological Quarterly* 34 [1955]: 273-74.) 237-38.
- 15 "Notes for a Commentary on *Milton*." (From *The Divine Vision*, ed. Vivian de Sola Pinto [1957].) 239-65, 450-54.
- 16 "William Blake (I)." (From *The English Romantic Poets and Essayists: A Review of Research and Criticism*, ed. Carol W. and Lawrence H. Houtchens [1957].) 266-89, 454-55.
- 17 "Blake after Two Centuries." (Originally in *University of Toronto Quarterly* [1957].) 290-302, 455-56.
- 18 "Blake's Introduction to Experience." (From *Huntington Library Quarterly* [1957].) 303-12, 456.
- 19 Preface to Peter Fisher, *The Valley of Vision* (1961). 313-15, 456-57.
- 20 "The Road of Excess." (From *Myth and Symbol: Critical Approaches and Applications*, ed. Bernice Slote [1963].) 316-29, 457-58.
- 21 Introduction to *Blake: A Collection of Critical Essays*, ed. Northrop Frye (1966). 330-36.
- 22 "The Keys to the Gates." (From *Some British Romantics: A Collection of Essays*, ed. James V. Logan, John E. Jordan, and Northrop Frye [1966].) 337-359, 458.
- 23 "William Blake (II)." (From *The Encyclopedia of Philosophy*, ed. Paul Edwards [1967].) 360-63, 459.
- 24 "Comment on *Adam and Eve and the Angel Raphael*." (From *Man and His World*, Montreal exhibition 28 April-27 October 1967.) 364-65, 459.
- 25 "Blake's Reading of the Book of Job (I)." (From *William Blake: Essays for S. Foster Damon*, ed. Alvin H. Rosenfeld [1969].) 366-77, 459. (Revised in no. 27 below.)
- 26 "William Blake (III)." (From the typescript of a lecture [25 August 1971], recorded for the BBC Open University program, "reprinted" [sic] in Frye, *Reading the World: Selected Writings, 1935-1976*, ed. Robert D. Denham [1990].) 378-86, 459.
- 27 "Blake's Reading of the Book of Job (II)." (Rewritten from no. 25 above and printed in Frye, *Spiritus Mundi: Essays on Literature, Myth, and Society* [1976].) 387-401, 460.
- 28 "Blake's Biblical Illustrations." (Printed from the typescript of his address to the Blake Symposium at the Art Gallery of Ontario, Toronto; published in *Northrop Frye Newsletter* [1990] and in Frye, *The Eternal Act of Creation: Essays, 1979-1990*, ed. Robert D. Denham [1993].) 402-18, 460.
- 29 "Blake's Bible." (Printed from the typescript of his address to the Blake Society of St. James [2 June 1987]; first printed in Frye's *Myth and Metaphor: Selected Essays*,

1974-1988, ed. Robert D. Denham [1990].) 419-35, 460-61.

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

Frye, Northrop. "Poetry and Design in William Blake." (1951) <BB #1648>

See *Northrop Frye on Milton and Blake* above, chapter 12.

Frye, Northrop. "The Road of Excess." (1963) <BB #1650; BBS p. 479>

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

Frye, Northrop. "William Blake." (1957) <BB #1651; BBS p. 479>

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

Frye, Northrop. "William Blake." (1990) <Blake (1994)>

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

F[rye], N[orthrop]. "William Blake. 1757-1827, Adam and Eve and the Angel Raphael. 1808: Adam et Eve et l'Archange Raphael. 1808." (1967) <BBS p. 479>

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

*Garrido, Luis and Carol. "William Blake's Final Resting Place." (Unpublished printout, 2005) 96 pp., 70 figures and illustrations.

Meticulous details of his grave site in Bunhill Fields.

Gaunt, William. *Arrows of Desire: A Study of William Blake and His Romantic World*. (1956) <BB #1671> B. §(Temecula [California]: Textbook Publishers, 2003) 200 pp.; ISBN: 0758179162.

§Ghita, Catalin. "Poetic Quaternaries: William Blake's Unsystematic System." *Shiron* 42 (2004): 19-39.

Gilchrist, Alexander. *Life of William Blake, "Pictor Ignotus."* 2 vols. (1863) <BB #1680> <BBS p. 484> <Blake (1999)> O. §*Gilchrist on Blake: Life of William Blake Pictor Ignotus*. Ed. with an introduction by Richard Holmes. (London: Harper Perennial, 2005) 8°; ISBN: 0007111711.

A reprint of vol. 1 of the 1863 edition, replacing the "Supplementary" section with the letters from Blake to Butts in vol. 2: 178-98.

The introduction, mostly about Gilchrist, is full of wonderful new information, such as that Coleridge, Wordsworth, and Lamb read Blake's poems in manuscript and that Blake engraved the "texts" of poems by Young and Blair.

Gimeno Suances, Francisco. "Imaginación, deseo y libertad en William Blake." Tesis Doctoral, Universidad Nacional de Educación a Distancia (Madrid, 2004). 913 pp., 40 reproductions. In Spanish.

Gleckner, Robert F. *The Piper and The Bard: A Study of William Blake*. (1959) <BB #1702> <BBS p. 487> C. §(Temecula [California]: Textbook Publishers, 2003) 200 pp.; ISBN: 0758106459.

§Gnappi, Carla Maria. "The Sunflower and the Rose: Notes Towards a Reassessment of Blake's Illustrations of Dante." 55-68 of *British Romanticism and Italian Literature: Translating, Reviewing, Rewriting*, ed. Laura Bandiera and Diego Saglia (New York: Rodopi, 2005) Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft, no. 92.

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

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§James Harris, *Romantic Circles Reviews* 8.1 (winter 2005): <<http://www.rc.umd.edu/reviews/current/gourlay.html>>.

Alice G. den Otter, *European Romantic Review* 14 (2003): 490-93 ("richly resonant," "an impressive collection of essays").

Mark Lussier, *Wordsworth Circle* 35 (2004 [April 2005]): 168-69 (with Tristanne J. Connolly, *William Blake and the Body* [2002], Shirley Dent and Jason Whittaker, *Radical Blake* [2002], and Peter Otto, *Blake's Critique of Transcendence* [2000]).

§Graves, Roy Neil. "Blake's 'London.'" *Explicator* 63 (2005): 131-36.

Green, Matthew. "Outlining the 'Human Form Divine': Reading Blake's Thoughts on Outline and Response to Locke alongside Lavater and Cumberland." *European Romantic Review* 15 (2004): 511-32.

Green, Matthew J. A. *Visionary Materialism in the Early Works of William Blake: The Intersection of Enthusiasm and Empiricism*. (Basingstoke: Palgrave Macmillan, 2005) 8°, x, 218 pp.; ISBN: 1403942315 and ISBN 13: 9781403942319.

Halmi, Nicholas. "New Impressions X: Northrop Frye's *Fearful Symmetry*." *Essays in Criticism* 55 (2005): 159-72.

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

Harper, George Mills. *The Neoplatonism of William Blake*. (1961) <BB #1793> B. §(Temecula [California]: Textbook Publishers, 2003) 324 pp.; ISBN: 0758118252.

Hartigan, David Sean. "'Listen to My Vision': William Blake and Orality." *DAI* 64 (2003): 2499A. Alberta PhD, 2003.

Hastings, Sheena. "William Blake and the Book Dealer." *Yorkshire Post* 1 April 2005, online <<http://www.yorkshiretoday.co.uk/ViewArticle2.aspx?SectionID=105&ArticleID=98768>>.

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

Haywood, Peter. "Joseph Johnson and William Blake: With a Mention Also of Fuseli." Chapter 5 (15-27) of his *Joseph Johnson, Publisher 1738-1809* ([Aberystwyth]: College of Librarianship Wales, 1976) Student Project no. 6, 4°, 62 pp.; ISBN: 0904020010.

Hazlitt, William. "On the Old Age of Artists." *New Monthly Magazine* 8 (Sept. 1823): 33.

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

Heringman, Noah. "Recent Studies in the Nineteenth Century." *Studies in English Literature* 45 (2005): 961-1037.

*Ima-Izumi, Yoko. *Blake Shuseisareru Onna—Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female*. (2001) <Blake (2003)>

It includes "Blood and Sexuality" (289-310), which was revised as "Blood, Sexuality, and the Will to Power—Blake's Composite Art," 99-130 of Shoichi Matsushima et al., *Ekkyo suru Geijutsuka—Ima Blake wo Yomu: William Blake: A Border-Crossing Artist—Reading His Works Now*³³ (see entry under Matsushima, below) and expanded as "Blood in Blake's Poetry," 56-72 of *Voyages of Conception: Essays in English Romanticism*, ed. Eiji Hayashi et al. (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kiriara Shoten, 2005).

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

The International Blake Conference "Blake in the Orient": Programme. (2003) <Blake (2004)>

See under Nakamura, below.

Ishizuka, Hisao. "'Why Wilt Thou Create a Female Will?' Blake's Idea of 'Female Will' and the Cultural Sensibility." *Studies in English Literature [Japan]* no. 46 (2005): 1-18.

§Iwasaki, Toyotaro. *Roman shugi no shi to kaiga [The Poetry and Paintings of Romanticism]—Blake, Wordsworth, Turner to [and] Constable*. (2002) <Blake (2005)>

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Noriko Kawasaki, *Eibungaku Kenkyu: Studies in English Literature* 81 (2005): 213-18 (in Japanese).

32. The earlier Hazlitt reference was generously pointed out to me by Angus Whitehead.

33. Ima-Izumi gives the title as *Reading Blake the Transgressive Artist*.

§Jasper, David. "Desert Theology and Total Presence: The Poets William Blake and Yves Bonnefoy Meet Hegel and Tom Altizer." Chapter 10 (142-59) of his *The Sacred Desert: Religion, Literature, Art, and Culture* (Oxford: Blackwell, 2004).

§Kaplan, Carter. "Fractal Fantasies of Transformation: William Blake, Michael Moorcock, and the Utilities of Mythographic Shamanism." *Extrapolation: A Journal of Science Fiction and Fantasy* 45 (2004): 419-36.

§Kawasaki, Noriko. "Iburi dasareru Orc: Blake no Milton Dai 18 [20] yo kohan bu [Orc Smoked Out: The Latter Part of Plate 18 [20] of Blake's Milton]." *Gifu Shiritsu Joshi Tanki Daigaku Kenkyu Kiyo [Bulletin of Gifu City Women's Junior College]* 54 (2004): 11-16. In Japanese.

*Kennedy, Maev. "Art Historian Dents Image of William Blake, Engraver: Research shows how artist 'fumbled and bungled.'" *Guardian* [London] 18 April 2005: 10 and online <<http://arts.guardian.co.uk/news/story/0,,1462047,00.html>>. B. "William Blake's Secrets and Lines." *Globe and Mail* [Toronto] 19 April 2005: R4.

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

*Kennedy, Maev. "Export Ban on Blake Pictures." *Guardian* [London] 31 March 2005, online <<http://arts.guardian.co.uk/news/story/0,,1448929,00.html>>.

Export ban on Blake's watercolors for Blair's Grave.

§Kim, Minho. "[Blake's Cultural Criticism by 'Contraries': The Class Differences on the Cultural Signifier 'Liberty']." *Nineteenth Century Literature in English* [Seoul] 9 (2005): 5-34. In Korean.

§Kitamura, Kensuke. "Suwodoringu [Swaddling] to [and] William Blake." *Hikaku Bunka Kenkyu [Studies in Comparative Culture]* 56 (2002): 81-89. In Japanese.

§Kotani, Mayumi. "William Blake no Muku to Keiken no Uta [William Blake's Songs of Innocence and of Experience]." *Philokalia* [Osaka Daigaku Daigakuin Bungaku Kenkyuka Geijutsu Gaku Geijutsu Shi Koza (Department of Art and Art History, Graduate School of Letters, Osaka University)] 22 (2005): 121-43. In Japanese.

§Larriessy, Edward. "Blake's Orient." *Romanticism* 11 (2005): 1-13.

Presumably related to his lecture on "Blake and Orientalism" at the conference on Blake in the Orient (2003) <Blake (2004)>.

§Lee, Seunghun. "Yanagi Muneyoshi no Blake rikai: 'Sozo' to 'Chokkan' no gainen who chushin ni [Yanagi Muneyoshi's Interpretation of William Blake: 'Imagination' and 'Intuition']." *Shukyo Kenkyu [Journal of Religious Studies]* 127.4 (2004): 989-90. In Japanese.

§Lindop, Grevel. "A Golden String: Kathleen Raine, Blake, and Tradition." *Temenos Academy Review* 7 (2004): 129-44.

Linnell, John. "Autobiography of John Linnell." Ms. (1850s-1864).

The manuscript with its references to Blake (see *Blake Records* [1969] 256-57 and fn; BR [2] 341-42 and fn) has passed from the collection of John S. Linnell to the Fitzwilliam Museum.

§Lucas, E. V. [On Blake]. 4 pp. in *A Petworth Posie*. Arranged by Lady Leconfield for the Petworth Park Fete, 5th August 1918 In aid of the Sussex County Prisoners of War Fund. ([1918]) Price One Florin.

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

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§Alexander S. Gourlay, *Albion* 36 (2003): 313-14.

§Roger Whitson, *Clio* 33 (2004): 483-86.

§Michael Scrivener, *Criticism* 46 (2004): 151-65.

Kenneth Johnston, "'Enough! or Too much': Probable, Possible, and Impossible Histories," *Wordsworth Circle* 35 (2004 [April 2005]): 210-15.

Mark Lussier, *European Romantic Review* 16 (2005): 505-11 (with John B. Pierce, *The Wond'rous Art: William Blake and Writing* [2003]: they are "among the most important Blake books in the last decade" [509]).

Malvern, Jack. "Lost Grave of William Blake Found in London." *Times* 16 April 2005.

Carol Garrido and her husband Luis have established that "Blake's grave now lies unmarked beneath a patch of grass" in Bunhill Fields.

§Martin, Julia. "The Speaking Garden in William Blake's *The Book of Thel*: Metaphors of Wisdom and Compassion." *Journal of Literary Studies/Tydskrif vir Literatuurwetenskap* 19 (2003): 53-81. With a summary in Afrikaans.

Matsushima, Shoichi. "Bara to Mushi Blake 'Yameru Bara' ko [A Rose Versus a Worm: Reading 'The Sick Rose' by Blake]." *Gakushuin Daigaku Bungakubu Kenkyu Nenpo [Annual Collection of Essays and Studies, Faculty of Letters, Gakushuin University]* 11 (2004): 151-63. In Japanese.

Matsushima, Shoichi, Hisao Ishizuka, Masashi Suzuki, Yoko Ima-Izumi, Hiroko Takahashi. *Ekkyo suru Geijutsuka—Ima, Blake wo Yomu: William Blake: A Bordercrossing Artist—Reading His Works Now*. (2002) <Blake (2004)>

It consists of five essays:

Shoichi Matshushima. "Blake no shiso-teki [The Source of Blake's Ideas]—Ranters, Muggletonians, Gnosis sonata [and so on]." 3-34.

Hisao Ishizuka. "Fururu shintai no display—Blake to 18 seiki shinkei bunka [Display of a Trembling Body—Blake and Eighteenth-Century Nerve Medicine]." 35-66.

*Masashi Suzuki. "Yahweh to futari no musuko Satan to Adam—'The Laocoon' to 'shi wa e no gotoku' no shuen matawa gansei [Yahweh and His Two Sons Satan and Adam—'The Laocoon' and the Ending or Completion of 'Ut Pictura Poesis']" 67-98.

*Yoko Ima-Izumi. "Ketsueki, Sexuality, Shuken eno yokubo—Blake no fukugo geijutsu [Blood, Sexuality, and the Will to Power—Blake's Composite Art]." 99-130. It is a revised version of "Blood and Sexuality," 289-310 of her *Blake Shusei-sareru Onna—Shi to E no Fukugo Geijutsu: Blake's Re-vision of the Female* (2001) <Blake (2003)>, and was expanded as "Blood in Blake's Poetry," 56-72 of *Voyages of Conception: Essays in English Romanticism*, ed. Eiji Hayashi et al. (2005); see entry under Ima-Izumi, above.

*Hiroko Takahashi. "Bijutsu-shi no naka no William Blake—20 seiki ni okeru hyoka to eikyo [William Blake in the History of Art—His Evaluation and Influence in the 20th Century]." 131-62.

§Mee, Jon. "'Image of Truth New Born': Iolo, William Blake, and the Literary Radicalism of the 1790s." In *A Rattleskull Genius: The Many Faces of Iolo Morganwg*, ed. Geraint H. Jenkins (University of Wales Press, 2005) Iolo Morganwg and the Romantic Tradition in Wales, vol. 1.

§Mee, Jon. *Romanticism, Enthusiasm and Regulation: Poetics and the Policing of Culture in the Romantic Period*. (Oxford: Oxford University Press, 2003).

There is a section on Blake.

Miner, Paul. "Blake and the Sinful Arts of Forgiveness." *English Studies* 86 (2005): 399-423.

A dense and richly allusive study of Blake's dense and richly allusive wordplay.

§Nagashima, Kazuhiko. "Blake no vision ni okeru kodomo to yorokobi 'Hajime no uta' ni okeru kyo jaku kaku no yoho [Children and Joy in Blake's Vision: The Use of Stress in 'Introduction' (to Innocence?)]" *Kawamura Gakuen Joshi Daigaku Kenkyu Kiyo [Journal of Kawamura Gakuen Women's University]* 16 (2005): 63-78. In Japanese.

§Naito, Takako. "Skellig in Mirareru William Blake no Vision [The Vision of William Blake Observed in Skellig]." *Shirayuri Joshi Daigaku Jido Bunka Kenkyu Center Kenkyu Rombun Shu [Studies of the Research Center for Children's Literature and Culture, Shirayuri College]* 7 (2003): 11-25. In Japanese.

Nakamura, Hiroko. "Blake's Influence on Muneyoshi Yanagi and His Pilgrimage to Buddhism." 73-85 of *Voyages of Conception: Essays in English Romanticism*, ed. Eiji Hayashi et al. (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kirihaara Shoten, 2005).

The text of the paper given at the international conference on Blake in the Orient (2003) <Blake (2004)>.

Noah, Sherna. "Blake Paintings Barred from Leaving U.K." *News.Scotsman.com* 30 March 2005, online.

The paintings are his watercolors for Blair's Grave.

ŠNosková, Martina. "The Eternal Female: A Contribution to the Gendered Reading of William Blake's Thel and Oothoon." *Brno Studies in English* [Prague] 30 (2004): 159-78.

Otto, Peter. *Blake's Critique of Transcendence*. (2000) <Blake (2002)>

Review

Mark Lussier, *Wordsworth Circle* 35 (2004 [April 2005]): 168-169 (with Tristanne J. Connolly, *William Blake and the Body* [2002], Shirley Dent and Jason Whittaker, *Radical Blake* [2002], and Alexander Gourlay, ed., *Prophetic Character* [2002]) (Otto's is an "insightful commentary" [169]).

Otto, Peter. "A Sublime Allegory: Blake, Blake Studies, and the Sublime." *Eighteenth Century: Theory and Interpretation* 43 (2002): 61-84. <Blake (2005)>

Deals especially with *The Four Zoas*.

Paglia, Camille. "The Chimney Sweeper" and "London." Chapters 11 and 12 (52-57, 58-62) of her *Break, Blow, Burn* (New York: Pantheon Books, 2005).

Text and explication de texte.

Paley, Morton D. *The Traveller in the Evening: The Last Works of William Blake*. (2003) <Blake (2005)>

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§T. Hoagwood, *Choice* 42 (2004): 102-03.

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

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

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

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

Phillips, Michael. "Blake's Annotations in Context." *European Romantic Review* 16 (2005): 93-95.

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

*Phillips, Michael. "The Printing of Blake's *Illustrations of the Book of Job*." *Print Quarterly* 22 (2005): 138-59.

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

Phillips, Michael. "William Blake in Lambeth" *History Today* 50, no. 11 (Nov. 2000): 18-25. <Blake (2001)>

An "edited form" of the essay appears in the summer 2005 exhibition catalogue of Cloud & Vision.

Pierce, John B. *The Wondrous Art: William Blake and Writing*. (2003) <Blake (2004)>

Reviews

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

Minne Tanaka, *Blake Journal* 9 (2005): 116-17.

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

*Pinto, Vivian de Sola, ed. *The Divine Vision*. (1957) <BB #2402A-B> C. §(Temecula [California]: Textbook Publishers, 2003) 216 pp.

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

Plotnitsky, Arkady. "Chaomic Orders: Nonclassical Physics, Allegory, and the Epistemology of Blake's Minute Particulars." <<http://www.rc.umd.edu/praxis/complexity/plotnitsky/plotnitsky.html>> <Blake (2005)>

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

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

*Reynolds, Nigel. "Export Ban on Blake's Vision of 'Blair's Grave': 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain—if £8m can be found." *Telegraph* [London] 31 March 2005 and online <<http://www.>

telegraph.co.uk/news/main.jhtml?xml=/news/2005/03/31/npoet31.xml>.

The "anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a 'matching' offer of £8.8 million, excluding VAT."

§Rix, Robert William. "William Blake, Thomas Thorild and Radical Swedenborgianism." *Nordic Journal of English Studies* [Oslo] 2 (2003): 97-128.

§Röden, Peter Ulrick. "William Blake's 'Imagination': Blake's Role in English Romanticism." Copenhagen thesis, 2005.

Rosenfeld, Alvin A., ed. *William Blake: Essays for S. Foster Damon*. (1969) <BB #2565; BBS p. 626>

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

Rudd, Margaret E. *Organiz'd Innocence: The Story of Blake's Prophetic Books*. (1956) <BB #2586> <BBS p. 629> D. §(Temecula [California]: Textbook Publishers, 2003) 266 pp.; ISBN: 0758145942.

Rudy, John G. "Blake and the Void of Koan [meditative] Practice." Chapter 4 (93-126) of his *Romanticism and Zen Buddhism* (Lewiston [New York]: Edwin Mellen Press, 2004) *Studies in Comparative Literature*, vol. 56.

Mostly based on *The Marriage of Heaven and Hell*.

§Rutland, Laura Ellen. "Hindrance, Act, and the Scapegoat: William Blake, Kenneth Burke, and the Rhetoric of Order." *DAI* 64 (2003): 2098A. Tennessee PhD, 2003.

§Ryu, Son-Moo. "Imagining Society: William Blake, William Wordsworth, and George Eliot." *DAI* 66 (2005): 1010-11A. Indiana PhD, 2005.

Sato, Hikari. "Prophets Interviewed in *The Marriage of Heaven and Hell*: Blake, Religion and Relativism." 104-117 of *Voyages of Conception: Essays in English Romanticism*, ed. Eiji Hayashi et al. (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kiriara Shoten, 2005).

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

Schneider, Matthew. "The Anxiety of Innocence in Blake and Kierkegaard." *European Romantic Review* 16 (2005): 351-59.

§Schock, Peter A. *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley and Byron*. (Basingstoke: Palgrave Macmillan, 2003) <Blake (2004)§>

Review

§Simon Bainbridge, *Romanticism* 10 (2004): 258-60.

Schorer, Mark. *William Blake: The Politics of Vision*. (1946) <BB #2672, Blake (1994)>

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

§Schott, G. D. "William Blake's *Milton*, John Birch's 'Electrical Magic', and the 'falling star'." *Lancet* [London] 362 (2003): 2114-16.

Schuchard, Marsha Keith. "William Blake and the Jewish Swedenborgians." Chapter 3 (61-86) of *The Jews and British Romanticism: Politics, Religion, Culture*, ed. Sheila A. Spector (New York: Palgrave Macmillan, 2005).

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

Schuchard, Marsha Keith. "Rediscovering William 'Hurricane' Gilbert: A Lost Voice of Revolution and Madness in the Worlds of Blake and the Romantics." Romantic Revelations conference, Keele University (July 1999), online <http://www.williamgilbert.com/Gilbert_Schuchard.htm>.

Singer, June. *The Unholy Bible: A Psychological Interpretation of William Blake*. (1970) <BB #2707> <BBS p. 640> D. §*Blake, *Jung e o Inconsciente Coletivo: O Conflito entre a Razão e a Imaginação*. Tr. Milena Soares Carvalho. (São Paulo [Brazil]: Madras, 2004) 287 pp.; ISBN: 8573747757. In Portuguese.

Snart, Jason. "Blake's Awareness of 'Blake in a Newtonian World': William Blake, Isaac Newton, and Writing on Metal." *History of European Ideas* 31 (2005): 237-49.

*Snart, Jason. "Blake's Milton: Did Blake Own and Annotate the 1732 Bentley Edition of Milton's *Paradise Lost*?" *European Romantic Review* 16 (2005): 79-91.

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

See the reply by Michael Phillips (entry above).

Spector, Sheila A. "Glorious incomprehensible" (2001); "Wonders Divine" (2001) <Blake (2002)>

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Mark Lussier, *Romantic Circles Reviews* 8.1 (winter 2005): <<http://www.rc.umd.edu/reviews/current/spector.html>>.

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

§Sturrock, June. "Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake's *Milton* and Vaughan's *Silex Scintillans*." 329-50 in *Of Paradise and Light: Essays on Henry Vaughan and John Milton in Honor of Alan Rudrum*, ed. Donald R. Dickson and Holly Faith Nelson (Newark: University of Delaware Press, 2004).

§Suied, Alain. *Blake et Dante, un malentendu poétique: Conférence à la Maison de la poésie, Paris, 20 février 2001; suivi de Penser avec l'autre*. (Juillan: Éditions de l'improbable, 2001) 49 pp.; ISBN: 2847390030. In French.

*Sung, Mei-Ying. "Technical and Material Studies of William Blake's Engraved Illustrations of *The Book of Job* (1826)." Nottingham Trent University PhD, April 2005, 255 pp., 99 reproductions.

"The aim of this thesis is to lay out the overlooked importance of Blake's overlooked original copper plates" (abstract). The reproductions include the rectos and versos of each of Blake's 22 *Job* engravings plus prints from the rectos.

§Suzuki, Masashi. "18 Seiki Igrisu ni okeru Geijutsu ni Ikai to sono Shometsu: William Blake to ut pictura poesis [The Status of Art in Eighteenth-Century Britain and Its Decline: William Blake and ut pictura poesis]." *Seiyo Bijutsu Kenkyu* [*Studies in Western Art*] 7 (2002): 76-89. In Japanese.

Symons, Arthur. *William Blake*. (1907) <BB 2804A-C> D. §(London: Cape, 1940) St. Giles Library E. §(New York, 1970) <BB 2804D>.

Tambling, Jeremy. *Blake's Night Thoughts*. (Basingstoke: Palgrave Macmillan, 2005) 8°, x, 202 pp.; ISBN: 1403942846.

A wayward, self-indulgent book with sporadic "reason[s] for linking Blake and night" (11). He writes of the poet's mother as "Catherine Harmitage" (not "Armitage"), of his friends "Thomas Stodhard" (i.e., "Stothard") and John Flaxman "engraver" (i.e., sculptor), he refers to "plate [i.e., page] 53" of "The manuscript of *The Four Zoas* [which] is of 70 pages [i.e., leaves]" (118, 119, 56, 184).

"Part of the material on Dante and Blake, now dispersed in the book, comes from my essay 'Dante and Blake: Allegorizing the Event' edited by Nick Havely (London: Macmillan, 1998), pp. 33-48 [*Blake* (2005)], and a draft of Chapter 7 ['Dante's "Deep and Woody Way"] called 'Illustrating Accusation: Blake on Dante's *Commedia*' in *Studies in Romanticism* 37 (1998), 395-420" (viii).

Tambling, Jeremy. "Illustrating Accusation: Blake on Dante's *Commedia*." *Studies in Romanticism* 37 (1998): 395-420.

See preceding entry.

§Tokareva, G. "Zhestokaia starost' i prokliataia iunost' v monomife Uil'iama Bleika [Cruel Old Age and Damned Youth in William Blake's Personal Mythology]." *Voprosy Literatury* no. 3 (2005): 245-62. In Russian.

*Townsend, Joyce H., ed. *William Blake: The Painter at Work*. (2003) <Blake (2004\$, 2005)>

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§Nadine Dalton Speidel, *Library Journal* 129 (1 April 2004): 92.

*Alexander Gourlay, *Blake* 39.1 (summer 2005): 49-54 ("The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake's art" [49]).

§Townsend, Joyce H., Bronwyn Ormsby, Julia Jönsson, and Mark Evans. "William Blake's Only Surviving Palette?" *V&A Conservation Journal* 49 (2005): 20-21.

A longer version appears in *Blake* 39.2 (fall 2005): 100-03.

Wada, Ayako. "Revisions of Blake's *America* and Their Meaning." 86-103 of *Voyages of Conception: Essays in English Romanticism*, ed. Eiji Hayashi et al. (Tokyo: Published by Japan Association of English Romanticism, Distributed by Kiriara Shoten, 2005).

A discussion of "the dating of *America*, ... the post-1793 development of the work, and ... the latent implications of the revisions" (86).

Wada, Ayako. "The Rise and Fall of the Myth of Orc (1) Orc's Origin Traced to Blake's Poems Composed between 1789 and 1792 [(2) Mythogenesis in Blake's *America* and in *Visions of the Daughters of Albion*] [(3) Realization of the Central Myth in Blake's "The Tyger", *Europe*, and *The Book of Urizen*]." *Tottori Daigaku Kyoiku Gakubu Kenkyu Kiyō: Journal of the Faculty of Education Tottori University Cultural and Social Science* 48 (1997): 277-87; 49 (1998): 113-21; 123-33.

"The process by which *America* was perfected reflects the gradual crystallization of the myth of Orc" (part 2, 113).

Wardi, Eynel. "Space, the Body, and the Text in *The Marriage of Heaven and Hell*." *Orbis Litterarum* 58 (2003): 253-70. <Blake (2005)\$>

"The notion, projected by *The Marriage of Heaven and Hell*, that the textual space spatializes to the embodied movement of the imagination saves that space from such self-referential closure as worried Blake in *The Book of Urizen*" (268, all sic).

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

Review

§Matthew Beaumont, "Help for the Helpmate," *Times Literary Supplement*, 24-31 Dec. 2004: 26

Weir, David. *Brahma in the West: William Blake and the Oriental Renaissance*. (2003) <Blake (2004)>

Review

*Sibylle Erle, *Blake* 38.4 (spring 2005): 157-59 (Weir "argues convincingly for Blake's participation in the Oriental Renaissance [in London]" [159]).

*Wethered, Newton. "William Blake and the Imagination." Chapter 6 (80-99) of his *From Giotto to John: The Development of Painting* (London: Methuen & Co., 1926).

Blake was clairvoyant.

Whitehead, Angus. "New Information Concerning Mrs Enoch, William and Catherine Blake's 'Fellow Inhabitant' at 17 South Molton Street." *Notes and Queries* 250 [ns 52] (2005): 460-63.

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

Whitehead, Angus. "A Reference to William Blake and James Parker, Printsellers, in *Bailey's British Directory* (1785)." *Notes and Queries* 250 [ns 52] (2005): 32-35.

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

*Whitehead, Angus. "William Blake's Last Residence: No. 3 Fountain Court, Strand, George Richmond's Plan and an Unrecorded Letter to John Linnell." *British Art Journal* 6.1 (spring/summer 2005): 21-30.

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

Whittaker, Jason. "Blake." Section 5 (593-603 and passim) of "The Nineteenth Century: The Romantic Period," *The Year's Work in English Studies* 83 ["Covering work published in 2002"] (2004 [i.e., 2005]).

*Wilson, David. "An Idle Speculation by Samuel Palmer: William Blake's Involvement in Cipriani's Portrait of John Milton." *British Art Journal* 6.1 (spring/summer 2005): 31-36.

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

*Wood, Marcus. "John Gabriel Stedman, William Blake, Francesco Bartolozzi and Empathetic Pornography in the Narrative of a Five Years Expedition against the Revolted Negroes of Surinam." Chapter 6 (129-49) of *An Economy of Colour: Visu-*

al Culture and the Atlantic World, 1660-1830, ed. Geoff Quilley and Kay Dian Kriz (Manchester: Manchester University Press; New York: Palgrave, 2003).

Scarcely related to Blake.

Wright, Julia M. *Blake, Nationalism, and the Politics of Alienation*. (2004) <Blake (2005)>

Review

§David Baulch, *Romanticism on the Net* nos. 36-37 (Nov. 2004-Feb. 2005): <<http://www.erudit.org/revue/ron/2004/v/n36-37/011146ar.html>>.

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

§Yamazaki, Yusuke. "Futari no yogensha ga ataeta Blake eno aihansuru kannen: Emanuel Swedenborg to John Wesley [Contrary Conceptions that Two Prophets Gave to Blake: Emanuel Swedenborg and John Wesley]." *Hikaku Bunka Kenkyu* [*Studies in Comparative Literature*] 64 (2004): 43-53. In Japanese.

§Yamazaki, Yusuke. *Kami to Ningen: Jesus no Ningen sei: William Blake Rombun Shu* [*God and Human: Humanity of Jesus: Essays on William Blake*]. (Tokyo: Kindai Bungei Sha, 2004) 129 pp.; ISBN: 4773372117. In Japanese.

Yoder, R. Paul. "Blake and the Book of Numbers: Joshua the Giant Killer and the Tears of Balaam." Chapter 4 (87-102) of *The Jews and British Romanticism: Politics, Religion, Culture*, ed. Sheila A. Spector (Basingstoke: Palgrave Macmillan, 2005).

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

§Zeng, Fangrong. "Bulaike shi ge zhong de lun li si xiang." *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu* 6 (2005): 20-27, 170. In Chinese.

Division II: Blake's Circle

CUMBERLAND, George (1754-1848)

Dilettante, polymath, friend of Blake

Manuscript Geological Commonplace Book

Description: Large folio, with notes by Cumberland and others, mss. from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils, etc., with some printed George Cumberland ephemera, some of which are also in the Bristol

Library collections of cuttings³⁴ on coal, ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

History: Sold by Cumberland with his other geological manuscripts (apparently including a ms. catalogue of his fossil collection and mss. on fossil crinoids now not traced) to the philanthropist James Heywood (1810-97) who gave these mss. in 1842 to the Manchester Geological Society,³⁵ to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his *Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinurites* (Bristol: J. M. Gutch; London: Harding, Lepard, and Co., 1826); the fossil collection and *Reliquæ Conservatæ* went to the university's Manchester museum, but the society's library was disbanded in 1965 and the contents scattered; the ms. Geological commonplace book was acquired by a Wigan colliery office, whence it was purchased by Professor Hugh Torrens³⁶ of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland, apparently of Catherine Blake reading (c. 1783-85), on wove paper 23.1 x 17.8 cm. pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm., inscribed in pencil on the verso "64", loose in an old mat inscribed "M^{rs} Blake by George Cumberland" and "10", was sold by William Drummond in 2005 to Robert N. Essick. (Cumberland's hand is almost certain, the subject somewhat less so, but it is very like Cumberland's portrait of Catherine in the Fitzwilliam Museum.) Catherine, who signed her marriage register with an X in 1782 (BR (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in Robert N. Essick, "Blake in the Marketplace, 2005," *Blake* 39.4 (spring 2006): 164-65 and cover illustration.

JOHNSON, Joseph (1738-1809)

Bookseller, patron of Blake

Braithwaite, Helen. *Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty*. (Basingstoke: Palgrave Macmillan, 2003).

A worthy book, originally a Birmingham PhD dissertation.

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

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

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

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

PALMER, Samuel (1805-81)

Artist, disciple of Blake

2005 FEBRUARY

§*Samuel Palmer: 1860s Books*. Adam Mills catalogue (Feb. 2005).

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

William Vaughan, Elizabeth E. Barker, Colin Harrison, with contributions by David Bindman, David Blayney Brown, Alexandra Greathead, Marjorie Shelley, and Scott Wilcox. *Samuel Palmer 1805-1881: Vision and Landscape*. [Catalogue ... to accompany an exhibition shown at the British Museum from 21 October 2005 to 22 January 2006 and at the Metropolitan Museum of Art, New York, from 7 March 2006 to 29 May 2006]. (London: British Museum Press, 2005) 4°, 256 pp., 211 reproductions, mostly in glorious color; ISBN: 0714126411 and ISBN 13: 9780714126418.

"The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee" (7). The book consists of: Neil MacGregor and Philippe de Montebello. "Directors' Foreword." 7.

William Vaughan. "Introduction." 10-16.

William Vaughan. "'Brothers in art, brothers in love': The Ancients as an Artistic Community." 17-21.

David Blayney Brown. "'To fancy what is lost to sight': Palmer and Literature." 22-27.

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

Alexandra Greathead. "Samuel Palmer's Materials and Techniques: The Early Years." 33-35.

Marjorie Shelley. "Samuel Palmer's Materials and Techniques: The Later Years." 36-41.

Scott Wilcox. "Poetic Feeling and Chromatic Madness: Palmer and Victorian Watercolour Painting." 42-46.

Elizabeth E. Barker. "'The excitement of gambling, without its guilt and its ruin': Palmer and Printmaking." 47-54.

Colin Harrison. "The Artistic Rediscovery of Samuel Palmer." 55-61.

Catalogue: Part One: The Visionary

William Vaughan. "Early Years (1805-23)." 66-74, nos. 1-8.

William Vaughan. "The Primitive Vision (1823-5)." 75-104, nos. 9a-t, 10-27.

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

Colin Harrison. "Later Shoreham (1830-35)." 137-68, nos. 65-95.

Part Two: The Victorian

Elizabeth E. Barker. "The Traveller (1835-7)." 170-78, nos. 96-103.

Elizabeth E. Barker. "Italy (1837-40)." 179-91, nos. 104-13.

Elizabeth E. Barker. "Sketches and Idylls (1840-c.1865)." 192-223, nos. 114-44.

William Vaughan. "The Lonely Tower (c.1865-81)." 224-44, nos. 145-64.

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

Reviews

§Kathy Brewis, "Burning Love," *Sunday Times Magazine* [London] 16 Oct. 2005: 38, 43; <<http://www.timesonline.co.uk/article/0,,2099-1813696,00.html>>.

Richard Dormant, "The Joyful Visions of Britain's Most Lovable Artist: Exhibition: Samuel Palmer's Vision and Landscape," *Telegraph* [London] 18 Oct. 2005 <<http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2005/10/18/ba-palmer18.xml>>.

Simon Jenkins, "Skip the Secular Rituals of the Turner Prize for a Real Radical: The British Museum's exhibition of the painter Samuel Palmer is an exhilarating vision of archaic beauty," *Guardian* [London] 21 Oct 2005: 32 and <<http://arts.guardian.co.uk/comment/story/0,,1597156,00.html>>.

Souren Melikian, "Samuel Palmer: A Versatile Visionary Who Lost His Way," *International Herald Tribune* 21 Oct. 2005 <<http://www.ihf.com/articles/2005/10/21/opinion/melik22.php#>> ("The brilliant show" ranges from an early "true masterpiece" down to "insipid kitsch").

Frances Wilson, "Beauty with a Pinch of Salt: The strange and double flowering of Samuel Palmer," *Times Literary Supplement* 4 Nov. 2005: 16-17 ("a richly researched and deeply fair-minded exhibition"; the author has discovered a Blake proverb unknown to previous scholars: "'Talent thinks,' Blake said, 'Genius sees'" and a new "mentor, John Liddell"; Adam Johns, "Samuel Palmer," *Times Literary Supplement* 18 Nov 2005: 17 deplores the misspelling and denigration of John Linnell in Frances Wilson's review).

Brian Sewell, "English Eccentric Who Put Poetry in Pictures: The British Museum's Samuel Palmer exhibition shows him to be one of Europe's greatest romantic artists," *Evening Standard* [London] 4 Nov. 2005: 36-37.

Robin Blake, "Landscape Ancient and Modern: Samuel Palmer's unique, intensely felt vision of rural life is evident even in his earliest works," *Financial Times* 7 Nov. 2005.

Palmer, Samuel. *Samuel Palmer's Sketch-Book*. An Introduction and Commentary by Martin Butlin with a Preface by Geoffrey Keynes. ([London?], 1962) <BB #2356> B. *Samuel Palmer: The Sketchbook of 1824*. Ed. with an Introduction and Commentary by Martin Butlin and with a Foreword by William Vaughan. (London: Thames & Hudson in association with the William Blake Trust,³⁷ 2005) oblong 8°, 221 pp., including color reproductions of the sketchbook; ISBN: 0500976511 and ISBN 13: 9780500976517.

37. The book was "Edited, designed and produced by the William Blake Trust" (5).

It consists of:

Anon. "Preface: The William Blake Trust." 6.

William Vaughan. "Foreword: Palmer and the 'Revival of Art.'" 7-16.

Martin Butlin. "Introduction: The 1824 Sketchbook." 17-31. (Butlin has made "extensive revision of his introduction and commentary of 1962" [6].)

Sketchbook reproductions. 34-199.

[Butlin.] "Commentary on the Sketchbook Pages." 201-19.

[Butlin.] "Appendix A: Leaves Removed from the Sketchbook." 220. (The pages removed are pp. 3-4, 15-16, 19-22, 25-26, 31-32, 49-50, 125-26, 137-38, 179-82.)

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

Wilcox, Timothy. *Samuel Palmer*. (London: Tate Publishing, 2005) British Artists, 4°, 80 pp.; ISBN: 1854375636.

STOTHARD, Thomas (1755-1834)

Book illustrator, sometime friend of Blake

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

Appendix: Addenda to *Blake Records*, 2nd ed. (2004)

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

P. xix

Owners and Repositories of Unique Materials

Fitzwilliam Museum (including the ms. "Autobiography of John Linnell" formerly in the collection of John S. Linnell).

P. xxxiv

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

Pp. 62fn, 741, 816, 894

For "Callisto" read "Calisto."

1. Keri Davies and Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family," *Blake* 38.1 (summer 2004): 36-43.

2. Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel': The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake," *Blake* 39.2 (fall 2005): 78-99.

3. The new information about the Banes and Best families derives from Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel'" *Blake* 39.2 (fall 2005): 78-99.

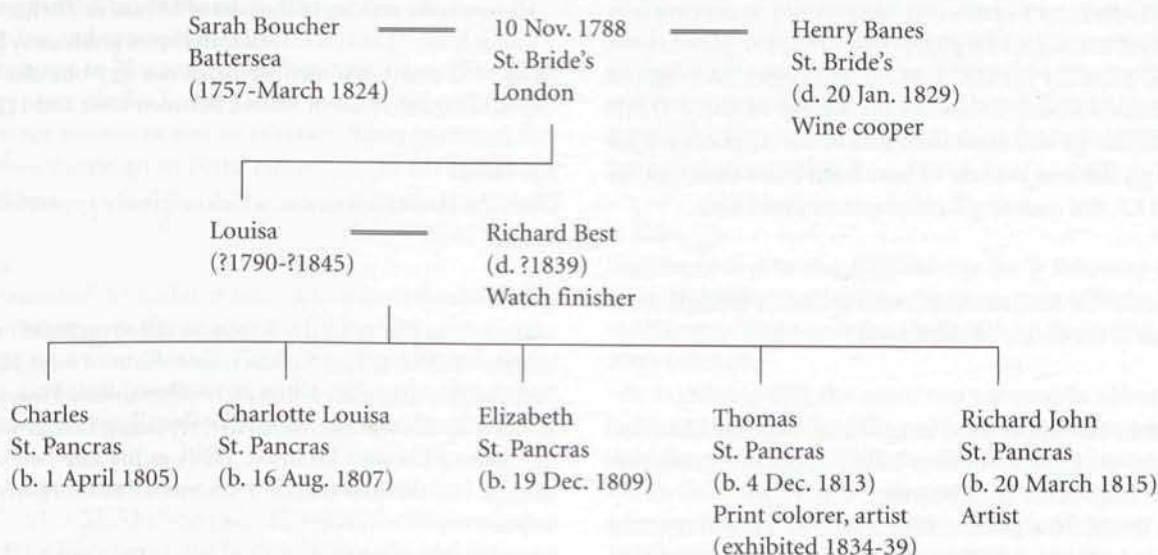


Fig. 1. Boucher-Butcher genealogy substitution for Sarah Boucher.

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

P. 67

For an advertisement in the *Morning Chronicle* for 21 July 1796 for Stedman's *Narrative*, see "William Blake and His Circle," *Blake* 40.1 (summer 2006): 17-18.

P. 246

Cromek industriously touted Blake's designs for Blair's *Grave*. He took them on a tour which included Edinburgh and arranged for a puff in the *Scots Magazine* for July 1807, quoted in David Groves, "Great and Singular Genius: Further References to Blake (and Cromek) in the *Scots Magazine*," *Blake* 39.1 (summer 2005): 47.

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

P. 264

In September 1808, an advertisement appeared among a list of "New Works Published in Edinburgh" in the *Scots Magazine* 70 (1808): 683: "Illustrations of Blair's *Grave*, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions

of William Blake, 4to. 2l. 12s.6d."⁴ And a long, generous review appeared in the *Scots Magazine* for November 1808 (*BR* [2] 274-75).

P. 386

After "£49.6.8 in 1825," see *Illustrations of the Book of Job* in "William Blake and His Circle," *Blake* 40.1 (summer 2006): 13-14.

P. 387

William Hazlitt's essay "On the Old Age of Artists" (excerpt quoted in *BR* [2] 446-47) was originally published in 1823; see "William Blake and His Circle," *Blake* 40.1 (summer 2006): 27.

P. 388

Sarah Banes, the sister and landlady of Catherine Blake, died in March 1824. She had been the "sole Executrix and Legatee named in the ... former Will" of her husband Henry Banes.⁵

4. Reported by David Groves (see article under entry for p. 246).

5. Information about the death of Sarah Banes derives from the authentication (6 Feb. 1829) of the will (9 Dec. 1826) of Henry Banes reproduced in Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel' ..., *Blake* 39.2 (fall 2005): 84-85.

After "Purgatorio, and Paradiso" add:

There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for *Job* (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante plates (11,209 g) was more than that of the 22 plates for *Job* (10,516 g), the cost is likely to have been more than that for *Job* (£3.11.7, not counting 2 plates unaccounted for).

Footnote to "he fetched the porter for dinner himself, from the house at the corner of the Strand."⁶

Letter of 25 November 1825 recorded in "William Blake and His Circle," *Blake* 39.1 (summer 2005): 32-33; for "Banes may well have lived in the same building" substitute:

Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes' exhibition room, which was 19' x 13'6". Anthony Dyson estimates that a star-wheel press like Blake's would require a clear space "at least" 14' x 14'.⁷ After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

Footnote to Crabb Robinson, "He thinks all men partake of it [the faculty of Vision]—but it is lost by not being cultiv^d."⁸

In "first printed in the *Memoirs of Thomas Hollis*," delete "first" and, for "but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible

6. The public house was the Coal Hole, beside the alley from the Strand leading to Fountain Court (Angus Whitehead, "William Blake's Last Residence: No. 3 Fountain Court, Strand, George Richmond's Plan and an Unrecorded Letter to John Linnell," *British Art Journal* 6.1 [spring/summer 2005]: 21-30 [22]). Henry Banes, vintner, may have been at the Coal Hole public house where Blake got his porter.

7. Angus Whitehead, "William Blake's Last Residence . . .," *British Art Journal* 6.1 [spring/summer 2005]: 30.

8. George Richmond wrote in his copy of Gilchrist (1: 326), "He said to me that all children saw 'Visions' and the substance of that [i.e., what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye. GR."

Richmond's annotations in Gilchrist vol. 1 were quoted in G. E. Bentley, Jr., "William Blake, Samuel Palmer and George Richmond," *Blake Studies* 2.2 (1970): 43-50; those in vol. 2 in Angus Whitehead, "But, Kitty, I better love thee: George Richmond's Annotation to 'Song [I love the jocund dance]' in Volume II of Gilchrist's *Life of William Blake* (1863)," *Blake Journal* no. 9 (2005): 87-97. Vol. 1, the only one I saw, was in 1969 in the collection of Anthony W. Richmond; both volumes now belong to Stephen Keynes. None was included in *Blake Records* (1969, 2004).

to say with confidence either that they are by William Blake or that they are not by Cipriani," substitute:

However, the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies given away by Hollis in 1762 and 1765;⁹ neither Blake nor any one else altered Cipriani's etched bust of Milton between 1762 and 1780.

Omit the Hazlitt references, which originally appeared in September 1823.

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

I give & bequeath to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20 in lawful money of Great Britain, I also beg Mr Blakes acceptance of my wearing apparel, I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate¹⁰ (& pictures [what is worth her acceptance *del*]) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whole and sole use or disposal I also constitute and appoint the said Louiza Best my sole Executrix of this my last Will and Testament—H. Banes Dec^r 9th 1826 Witness John Barrow¹¹

No other beneficiary is named. His property therefore went to his sister-in-law Catherine Blake, his brother-in-law William Blake, and his daughter Louisa Best, though their relationships to him are not specified.¹²

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

9. David Wilson, "An Idle Speculation by Samuel Palmer: William Blake's Involvement in Cipriani's Portrait of John Milton," *British Art Journal* 6.1 (spring/summer 2005): 31-36.

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

11. The will is reproduced in Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' . . .," *Blake* 39.2 (fall 2005): 84-85.

12. The relationship of Henry Banes to Louisa Best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan. 1829.

The specification that the bequests to Louisa Best were "for her whole and sole use" was to ensure that they did not pass to the control of her husband, as they would otherwise have done by law and convention.

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

P. 457fn

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

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido's excellent "William Blake's Final Resting Place" [2005] 96, 98), "James Blake [Age] 71 years [was Brought from] 7 Cirencester Place [and buried in a Grave] 11 feet [deep] [E&W] 52..53 [N&S] 62." This adds the house number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

P. 464

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

P. 493

20 January 1829

Henry Banes, Catherine's brother-in-law, died on 20 January 1829, and his will was authenticated on 6 February by his daughter Louisa Best and her son Thomas.¹⁴ By its terms (see 9 December 1826), Catherine Blake was to inherit "half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20." The "wearing apparel" bequeathed to Blake probably stayed with Louisa Best, for her husband or sons—her firstborn, Charles, would have been 23 in February 1829. The furniture Catherine did not much need,¹⁵ as she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street¹⁶ the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Banes in February 1829 (presum-

13. Beside the version of this letter in Gilchrist (1: 362) without the names of recipient or author, George Richmond wrote in his copy: "This note was written to Mr Palmer by Geo. Richmond."

14. The will and its proving (Public Record Office: PROB 11/1751, Liverpool Quire 51-100) are reproduced in Angus Whitehead, "'I also beg Mr Blakes acceptance of my wearing apparel' ...," *Blake* 39.2 (fall 2005): 84-85.

15. Linnell paid her £1.10.0 in April 1828 for "Furniture sold" (*BR* [2] 808).

16. *BR* (2) 755.

ing it was paid) plus the £84 from Lord Egremont for Blake's "The Characters of Spenser's *Fairie Queene*" in August 1829¹⁷ and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists' General Benevolent Association should be withdrawn,¹⁸ and some time "after Blake's death" she returned the "gift of £100" sent her by Princess Sophia.¹⁹

P. 504

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

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

P. 534

Correct the entry in Linnell's journal for "Friday 3^d [August]" 1830 to "Friday 3^d [September]" and omit the duplicate entry for Friday 3 September 1830.²⁰

P. 570

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

P. 625

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

17. *BR* (2) 498.

18. *BR* (2) 501-02.

19. Seymour Kirkup reported by Swinburne (1868); see *BR* (2) 462-63.

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

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

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

22. By this passage in his copy of Gilchrist (1: 315), George Richmond wrote: "I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience[.] | G R." For Catherine's drawing of "something she saw in the fire," see *BR* (2) 608fn.

P. 626

Footnote to Blake "was buried in Bunhill-fields, ... at the distance of about twenty-five feet from the north wall."²³

P. 704

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

P. 735

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

P. 735

Under "28 Broad Street" at the beginning of the bottom paragraph, add:

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

P. 741

Under "27 Broad Street" add at end:

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

P. 742

To end of "29 Broad Street" add:

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

23. "Twenty-five feet" is a mistake for 25 yards or paces, as Luis and Carol Garrido point out in "William Blake's Final Resting Place" (2005) 49.

24. Beside this passage in his copy of Gilchrist (1: 350), George Richmond wrote: "I must say that Mr Crabb Robinson's conclusion that Blake was mad was the very kindest one he could come to, if he believes his own journal."

25. Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977) 115; Horncastle is not in William B. Todd, *A Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972) or *Stationers' Company Apprentices 1701-1800*, ed. D. F. McKenzie (1978).

P. 749

For "The rates for 17 South Molton Street were paid by Mark Martin, who was presumably Blake's landlord," read:

The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named "Will^m Enoch"²⁶ and in March 1805-21 by Mark Martin.

P. 750

Under "17 South Molton Street," for "There were other lodgers in the house as well, including 'our Kind & attentive fellow inhabitant, the young & very amiable M^r Enoch, who gave my wife all the attention that a daughter could pay to a mother' until Blake's return from his trial on 14 January 1804," read:

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

P. 750

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

P. 751

Under "3 Fountain Court," for "the rooms were small and dark," delete "small and" and add a paragraph after "the radiance of their occupants":

The Blakes had "the most spacious rooms in the house." The front room, which Blake used to exhibit his pictures and probably to house his press, was 19' x 13'6", and the back room leading from it, where the Blakes slept, cooked, and worked, was 12' x 13'9".

The Poor Rates were paid by Henry Ba[i]nes in 1803-22, 1826-28, by Mary Banes in 1823, and by both in 1824-25.²⁸

26. All the information here about the Enochs derives from Angus Whitehead, "New Information Concerning Mrs Enoch, William and Catherine Blake's 'Fellow Inhabitant' at 17 South Molton Street," *Notes and Queries* 250 [ns 52] (2005): 460-63. The ratepayer information is from the rate books in Brook Street Ward, St. George's, Hanover Square, in the City of Westminster Archives, and the information that Enoch was a "taylor" is from *Holden's Triennial Directory 1805-6-7* (London, 1805) and ... *1808-9-10* (London, 1808). Information for the 1805 directory was presumably collected in 1804 or early 1805 and repeated anachronistically in that for 1808.

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

28. BR (2) 751fn for 1820-29, supplemented by Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel'" *Blake* 39.2 (fall 2005):

Richard Best paid the rates from 1829²⁹ to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as ratepayer by William Walker.

P. 752

Footnote § describing Fountain Court, add at the end:

The building "was finally demolished c1902" (Angus Whitehead, "William Blake's Last Residence...", *British Art Journal* 6.1 [2005] 29).

P. 753

After "bar of gold" add:

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (1: 305) on the page where the description of Fountain Court begins.

"Blake's fellow lodgers [who] were humble but respectable"³⁰ presumably include his wife's niece Louisa Best and her family. Louisa Best may well have been the "humble female neighbour" who was Catherine's "only other companion" when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said "That is heaven," may have been his wife's grandnephews and grandnieces.

John Barrow (1757-1838) the artist and printseller (e.g., of Blake's "Mrs Q" [1820]) lived at 3 Fountain Court at least in 1831-38.³¹ Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

P. 754

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

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St. Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.³²

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

29. *BR* (2) 751fn.

30. Gilchrist (1863) 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

31. The entries for John Barrow in the exhibitions of the Royal Academy for 1831, 1835, and 1836 and for the Society of British Artists in 1832 and 1836 give his address as Fountain Court, and *Robson's London Directory* (London: William Robson, 1832) gives it at 3 Fountain Court, (Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel" ..., *Blake* 39.2 [fall 2005]: 92n87). John Barrow of 3 Fountain Court, age 81, was buried at St. Clement Danes on 25 March 1838 (Whitehead 92n91).

32. See Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel" ..., *Blake* 39.2 [fall 2005]: 82, 90n75.

P. 755

Under "Lisson Grove":

Catherine Blake lived with Tatham from April 1828 until she removed to Upper Charlotte Street by 11 April 1829 (not "early 1830").

P. 778

Catherine Blake was bequeathed £20 in February 1829 in the will of her brother-in-law Henry Banes.

P. 804

To footnote § add:

See 25 March 1823.

P. 811

Payments to Catherine 1827-31

1829 from Will of Henry Banes	<u>£20. 0. 0</u>
1827-31	£224.15.0
1782-1831	£2,043.19.5

P. 839

For "Eight engravings by W.S. Blake (1798-1809) are known," read:

Twenty-five engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards.³³

33. See *Book Collector* 37 (1988): 127-33.

Index

Ackroyd, Peter 20
Adams, Hazard 20
Angelo, Valenti 12
Antonielli, Arianna 21
Arnaud, Danielle 19

Bainbridge, Simon 30
Barfoot, C. C. 21
Barker, Elizabeth E. 33
Barker, Nicolas 19
Barrow, John 7, 22, 36, 39
Baulch, David 32
Beaumont, Matthew 31
Beer, John 6, 21
Behrendt, Stephen C. 30
Bentley, A. E. K. L. B. 4, 9, 10, 11, 18
Bentley, G. E., Jr. 4, 6, 9, 10, 11, 18, 20, 21, 23, 32
Bidney, Martin 21
Billigheimer, Rachel V. 21
Bindman, David 33
Blackstock, Colin 21
Blackstone, Bernard 21
Blake, Robin 34
Blake, William:

All Religions are One 12; *America* 12, 31; *Book of Ahania* 9, 10; *Book of Los* 9, 10, 12; *Book of Thel* 4, 12, 28; *Book of Urizen* 4, 10, 31; *Europe* 9, 10, 12, 31; *Four Zoas* 22, 29; *French Revolution* 22; *Jerusalem* 19, 32; *Letters* 4, 9, 10, 32; *Marriage* 4, 9, 10, 12, 30, 31; *Milton* 4, 10, 23, 25, 27, 30, 31; *Poetical Sketches* 4, 23; *Receipt* 11; "Riddle" ms. 4, 9, 11;

- Self-portrait 7, 9, 22; *Song of Los* 11, 12; *Songs* 4, 9, 10, 11, 12, 23, 26, 27, 28, 29, 31; *There is No Natural Religion* 12; *Tiriel* 24; *Visions* 4, 11, 23, 31
- Illustrations/engravings of/for:
 Adams 13; Allen 13; Ariosto 13; *Bellamy's Picturesque Magazine* 5, 13; Bible (Job) 4, 5, 6, 7, 13-14, 29, 31, 35, 36; Blair, *Grave* 5, 6, 13, 14, 20, 21, 22, 24, 26, 27, 29, 35; Blower 5, 14; *Boydell's Shakspeare* 14; Brown 14; Bürger 14; *Cabinet of the Arts* 5, 14-15; Catullus 15; Chaucer 15; Commins 15; Cumberland 15; Dante 4, 13, 15, 23, 26, 36; Darwin 15; Earle 15; Emllyn 15; Enfield 15; Euler 16; Flaxman 16; Fuseli 16; Gay 16; [Gough] 16; Gray 13; Hamilton 16; Hartley 16; Hayley 16; Henry 16; Hoare 16; Hogarth 16; Hunter 16; Josephus 16; Kimpton 16; Lavater 16-17; Malkin 17; Nicholson 17; *Novelist's Magazine* 17; Olivier 17; Rees 17; *Remember Me!* 17; Ritson 17; Scott 17; Seally and Lyons 17; Shakespeare 17; Stedman 5, 17-18, 32; Stuart and Revett 18; Varley 18; *Vetusta Monumenta* 18; Virgil 4, 18; Whitaker 18; *Wir's Magazine* 18; Wollstonecraft 5, 18; Young 4-5, 6, 7, 13, 18-19
- Burial 26, 28, 38
 Family 7, 22, 24, 31, 33, 34-39 passim
 Residences 7, 19, 29, 32, 36, 38, 39
- Bode, Christoph 23
 Boehme, Jacob 23, 24
 Borges, Jorge Luis 23
 Braida, Antonella 23
 Braithwaite, Helen 33
 Brewis, Kathy 34
 Brown, David Blayney 33
 Burrows, David 19
 Bushnell, Jack 32
 Butlin, Martin 34
- Cabañas Alamán, Rafael 23
 Capurro, Soledad 12
 Carey, Frances 19
 Casassas Figueres, Enric 10
 Catling, Brian 19
 Chauvin, Danièle 23
 Chevalier, Tracy 19
 Church, Michael 23
 Ciompi, Fausto 23
 Ciseri, Ilaria 23
 Clark, Steve 11
 Connolly, Tristanne J. 23
 Corti, Claudia 23
 Cowan, Derek 12
 Cox, Judy 23-24
 Coy, Phil 19
 Cumberland, George 4, 26, 32-33, 34
 Cunningham, Allan 21, 22, 37
 Curran, Stuart 11
- Davies, Charlotte 23
 Davies, J. G. 24
 Davies, Keri 34n
 Demetriou, Danielle 24
 den Otter, Alice G. 26
 Dent, Shirley 24
 De Selincourt, Basil 24
 Directories 24, 32, 38
 Doce, Jordi 24
 Dormont, Richard 34
 Dörrbecker, D. W. 24
 Doyle, Brian 24
- Easton, Will 23
 Eaves, Morris 21, 24
 Eichhorn, Thomas 20
 El-Hage, George Nicolas 24
 Erdman, David V. 24
 Erle, Sibylle 21, 24, 31
- Essick, Robert N. 5, 7, 10, 11, 13, 14-15, 18n, 20, 21, 22, 33, 34
 Esterhammer, Angela 25
 Evans, Jean 19
 Evans, Mark 22, 31
 Exhibitions:
 Cloud & Vision 6, 19; McKeever 19; Palmer 33-34
- Facsimiles 4-5, 11
 Fallon, David 22
 Fenton, James 21
 Fischer, Kevin 23, 24
 Fisher, Peter F. 24
 Flaxman, John 4, 36
 Freedman, Carl 25
 Frye, Northrop 12, 25-26
 Fuller, David 22, 29
 Fuseli, Henry 27
- Garrido, Luis and Carol 26, 28, 37, 38n
 Gaunt, William 26
 Ghita, Catalin 26
 Gilchrist, Alexander 7, 23, 26
 Gimeno Suances, Francisco 26
 Gleckner, Robert F. 26
 Gnappi, Carla Maria 26
 Goldman, Bill 23
 Gould, Polly 19
 Gourlay, Alexander 6, 20, 22, 26, 28, 31
 Graves, Roy Neil 26
 Greathead, Alexandra 33
 Green, Matthew 26
 Groves, David 21, 22, 35, 37
- Halmi, Nicholas 26
 Hamlyn, Robin 5, 7, 13
 Harper, Andy 19
 Harper, George Mills 26
 Harris, James 26
 Harrison, Colin 33
 Hartigan, David Sean 26
 Hastings, Sheena 26-27
 Hayley, William 10
 Haywood, Peter 27, 33
 Hazlitt, William 27, 36
 Heath, Tim 19
 Heringman, Noah 27
 Hoagwood, T. 29
 Hobday, Charles 22
 Holmes, Richard 7, 26
 Hugo, Victor 23
- Ima-Izumi, Yoko 27, 28
 Ishizuka, Hisao 27, 28
 Iwasaki, Toyotaro 27
- Jacobson, Howard 22
 Jasper, David 27
 Jenkins, Simon 34
 Johnson, Joseph 27, 33
 Johnston, Kenneth 28
 Jönsson, Julia 22, 31
- Kaplan, Carter 27
 Kaplan, Jordan 19
 Kawasaki, Noriko 27
 Kazin, Alfred 12
 Kennedy, Maev 27
 Keynes, Geoffrey 19
 Kim, Minho 27
 Kirby, Bryan 24

- Kitamura, Kensuke 27
 Kotani, Mayumi 27
 Kroeber, Karl 21, 24

 Lambirth, Andrew 6, 19
 Larrissy, Edward 27
 Lavater, Johann Caspar 24, 26
 Lee, Seunghun 28
 Lindop, Grevel 28
 Linnell, John 14, 28, 32, 34, 36, 37, 38
 Locke, John 26
 Longacre, Jeffrey 23
 Lucas, E. V. 28
 Lussier, Mark 23, 24, 26, 28, 29, 30

 Makdisi, Saree 28
 Malone, Mary E. 9, 10
 Malvern, Jack 28
 Mañé Garzón, Pablo 12
 Marshall, Jacqueline 12
 Martin, Julia 28
 Matsushima, Shoichi 28
 McKeever, Ian 19
 Mee, Jon 28
 Melikian, Souren 34
 Milton, John 20, 21, 22, 29, 30, 32, 36
 Miner, Paul 28
 Munson, Amelia H. 4, 12

 Nagashima, Kazuhiko 28
 Naito, Takako 28
 Nakamura, Hiroko 29
 Newman, Jon 19
 Newton, Isaac 30
 Noah, Sherna 29
 Norman, Philip 19
 Nosková, Martina 29

 O'Neill, Michael 21
 Ormsby, Bronwyn 22, 31
 Otto, Peter 29

 Paglia, Camille 29
 Paley, Morton D. 22, 23, 29
 Palmer, Samuel 14, 21, 32, 33-34, 37
 Palomares, José Luis 10
 Pearce, Brian Louis 23
 Phillips, Michael 10, 19, 20, 29, 30
 Phillips, Thomas 4
 Pierce, John B. 21, 23, 29
 Pinto, Vivian de Sola 29
 Plotnitsky, Arkady 29
 Portela, Manuel 4, 12

 Quincy, John 6, 20

 Raine, Kathleen 28, 29
 Raverat, Jacques 4, 10
 Reynolds, Nigel 29-30
 Ribadeneira, Manuela 19
 Richmond, George 7, 23, 32, 36n, 37, 38n, 39
 Rix, Robert William 30
 Robinson, Henry Crabb 36, 38
 Röden, Peter Ulrick 30
 Rosenfeld, Alvin A. 30
 Ross, Theodore 12
 Rudd, Margaret E. 30
 Rudy, John G. 30
 Rutland, Laura Ellen 30
 Ryskamp, Charles 10, 15

 Ryu, Son-Moo 30

 Sato, Hikari 30
 Schneider, Matthew 30
 Schock, Peter A. 30
 Schofield, Jennifer 23
 Schorer, Mark 30
 Schott, G. D. 30
 Schuchard, Marsha Keith 30, 34n
 Scrivener, Michael 28
 Sewell, Brian 34
 Shelley, Marjorie 33
 Singer, June 30
 Sklar, Susanne 22, 23, 24
 Snart, Jason 6, 20, 29, 30
 Solomon, Andrew 23, 29
 Spector, Sheila A. 19, 29, 30
 Speidel, Nadine Dalton 31
 Stevens, Bethan 13
 Stevenson, Warren 22
 Stevenson, W. H. 24
 Stothard, Thomas 14n, 34, 35
 Sturrock, June 31
 Suied, Alain 31
 Sung, Mei-Ying 5, 7, 14n, 27, 31
 Suzuki, Masashi 28, 31
 Swedenborg, Emanuel 32
 Symons, Arthur 31

 Takahashi, Hiroko 28
 Tambling, Jeremy 7, 23, 31
 Tanaka, Minne 23, 29
 Tatham, Frederick 22, 37, 39
 Thompson, E. P. 21
 Tokareva, G. 31
 Townsend, Joyce H. 22, 31

 Van Kleeck, Justin 22
 Vaughan, William 33, 34
 Vidili, Julia 10
 Viscomi, Joseph 9, 10, 11

 Wada, Ayako 31
 Wardi, Eynel 31
 Warner, Janet 31
 Watermarks 9
 Weir, David 21, 31
 Wethered, Newton 32
 Whiles, Annie 19
 White, Harry 22
 Whitehead, Angus 7, 17, 22, 23, 24, 27n, 29, 32, 34-39 *passim*
 Whitson, Roger 28
 Whittaker, Jason 21, 24, 29, 32
 Wilcox, Scott 33
 Wilcox, Timothy 34
 William Blake Archive 4, 12, 13, 15
 Wilson, David 21, 32, 36n
 Wilson, Frances 34
 Wilton, Andrew 11
 Windle, John 6, 11, 18, 19, 20
 Wood, Marcus 32
 Woodfine, Sarah 19
 Wright, Julia M. 32

 Yamazaki, Yusuke 32
 Yanagi, Muneyoshi 28, 29
 Yeats, W. B. 12, 20, 21
 Yoder, R. Paul 32

 Zeng, Fangrong 32