BLAKE

AN ILLUSTRATED QUARTERLY

Merrily Merrily We Welcome in the Checklist for 2008

VOLUME 43 NUMBER 1 SUMMER 2009

Blake

AN ILLUSTRATED QUARTERLY

www.blakequarterly.org

VOLUME 43 NUMBER 1 SUMMER 2009

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INFORMATION

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

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International Standard Serial Number: 0160-628x.

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

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

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

A R T I C L E

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

By G. E. Bentley, Jr.

with the Assistance of Hikari Sato for Japanese Publications

Blake Publications and Discoveries in 2008

The most prolific sources of new information for this checklist are the splendid unpublished catalogue of Robert N. Essick's collection, "William Blake and His Circle and Followers" (under 2008 in Part IV), and the online London *Times Digital Archive*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

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

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

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

Reviews

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

To give some notion of the magnitude of this list, notice that the total number of newly recorded reviews prior to 1993 is about the same as the total number of books and essays for the six years 2002-07 reported in these checklists. This is an embarrassment of riches, some might even say a surfeit of reviews. Certainly it is too rich for the printed version of *Blake*. I have therefore cumulated all the reviews I can find of books published before 1993 with Blake in the title (plus books before 1863 which do not name Blake in the title and exhibitions or sale catalogues which may not name Blake in the title). If "William Blake and His Circle" were to be published online, I would integrate this list with it.

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

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

Blake's Writings

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

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

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

glossy modern paper. The color fidelity of the images is excellent, and Essick's commentary and transcription are masterly.

Blake's Art

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

Commercial Engravings

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

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

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

Catalogues and Bibliographies of Blake

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

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

The Essick collection is one of the most remarkable anywhere in the world, public or private, of works associated with Blake—illuminated books, watercolors, temperas, color prints, manuscripts, prints separately issued and in commercial books, and similar works for Blake's friends and followers, plus publications about all of these. Hitherto the collection has been publicly visible chiefly in the records of exciting additions to it in Essick's annual essays on "Blake in the Marketplace" in *Blake*. Now it is comprehensively visible in the massive and wonderfully informative "William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector" (2008). Unfortunately this is visible only through the courtesy of the author and collector, but he is extraordinarily generous. I have seen a copy, on which many of the entries in this checklist are based, but of course it was already out of date when I received it in May 2008. Essick begins every day by looking at offerings on the internet, and he probably buys something by or connected with Blake almost daily. I know no more devoted or highly focused collector. Most of the new acquisitions are ephemeral—a new dust jacket or Schuchard's *Why Mrs Blake Cried* with a different title—but surprisingly frequently they are works of major importance, such as the watercolor of *The Death of the Good Old Man* for Blair's *Grave* acquired on 2 June 2008. It would be agreeable if he would append to "Blake in the Marketplace" the additions to the collection which have flowed in since the previous year.

The largest collection of manuscript materials relating to Blake to appear this year—or for very many years—is the archive of Robert Hartley Cromek and Thomas Hartley Cromek described in the Hart and Johnson catalogue offering it for sale (2008). It will feed Blake scholars for many years.

Criticism, Biography, and Scholarly Studies

The harvest of 2008 is rich in ephemera, if you'll pardon the oxymoron. A large proportion derives from the Essick collection. One manifestation of this harvest of ephemera is a surprising number of periodicals which have not previously been recorded as having an interest in Blake.

There is a growing affliction of e-crit and digitalis, plus a whole issue of a journal (*ImageTexT*) devoted to Blake and comics, and a book apparently devoted to Blake and the Beatles.

G. E. Bentley, Jr., *William Blake's Conversations* (called *Thus Spake William Blake: Conversations with the Quick and the Dead* until the publisher got hold of it), appeared in 2008. It is now possible not only to see in one place all Blake's conversations but to trace them through the integral concordance. There is also an essay on Blake's pronunciation.

Armand Himy, *William Blake, peintre et poète* (2008), is a responsible, reliable, up-to-date biography focusing on Blake as a poet[2] (despite the primacy of "peintre" in the title), with much paraphrase of the poetry and with careful attention to the designs and engravings. It is generously and appropriately illustrated, though the sizes of the reproductions vary with the caprice of the compositor. It is admirably accurate, with very few factual errors,[3] and should serve as an appropriate guide to Blake's poetry for French students.

A distressing number of the books on Blake newly recorded here are still unseen by me. Some are not in libraries in Toronto, and even if they were, most are in languages and scripts in which I am lamentably rusty.

There are new and altered editions of two works which have been widely noticed. Tracy Chevalier's novel about the Blakes, *Burning Bright* (2007), has appeared in new editions in several languages. Marsha Keith Schuchard's *Why Mrs Blake Cried* (2006) was reprinted with the same title (2007) and then retitled *William Blake's Sexual Path to Spiritual Vision* (2008).

1. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 116.

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

3. For instance, Blake (rather than A. S. Mathew) is taken to be the author of the anonymous preface to *Poetical Sketches* (48). Joseph Seagrave is said to have put up a bond of £100 (rather than £50) for Blake's trial (183), and the trial is said to have been on 10 July 1804 (184), rather than 11 Jan. 1804.

The second, retitled version is a good deal shorter than the original. One of the healthy purgations seems to have been the passage pointed out in *Blake* 40.4 (spring 2007): 150-51 in which the conclusions in the text seemed to be quite unrelated to the evidence offered for them.

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

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

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

Numbers of Works about Blake Recorded in *Blake Books* (1977), *Blake Books Supplement* (1995), and *Blake/An Illustrated Quarterly* for 1992-2008

Record for	Books,[4] including	Editions and	Catalogues	Essays	Reviews
BB	1,406	573	254	3,218	595[5]
BBS	1,010	354	123	4,069	177
Misc.[6]					1,951
1992-93	54	21	15	279	62
1994	50	16	5	234	84
1995	56	22	12	239	74
1996	37	14	10	160	136
1997	75	29	11	135	178
1998	69	32	6	233	59
1999	46	21	3	235	71
2000	73	13	12	152	56
2001	57	23	13	181	175
2002	52	26	6	208	45
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	110	48	11	237	41
2007	118	70	17	336	100
2008	193	68	54	330	107
Totals	**3,530**	**1,364**	**572**	**10,743**	**4,118**

4. The books include reprints.

5. One hundred reviews in *BB* were published before 1863.

6. The miscellaneous sources include the Essick collection, the online versions of the *Times* [London] and the *New York Times*, reviews in *Philological Quarterly* (1925-69), and reviews in *Blake* before 1992, when I began reporting reviews in this checklist.

The languages recorded in the checklist for 2008 include French, German, Italian, Japanese, Polish, Russian, Serbian, and Spanish.

* * * * * * * * *

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

I take *Blake Books* and *Blake Books Supplement*, faute de mieux, to be the standard bibliographical books on Blake,[7] and have noted significant differences from them.

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

Division I: William Blake

Part I: Editions, Translations, and Facsimiles of Blake's Writings
- Section A: Original Editions, Facsimiles, Reprints, and Translations
- Section B: Collections and Selections

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

Part III: Commercial Book Engravings
- Appendix: Books Improbably Alleged to Have Blake Engravings

Part IV: Catalogues and Bibliographies

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

Part VI: Criticism, Biography, and Scholarly Studies
- Note: Collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted entirely to him are listed under the titles.

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

Division II: Blake's Circle[8]

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 does not include important contemporaries with whom Blake's contact was negligible or non-existent, such as John Constable and William Wordsworth and Edmund Burke.

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

I have made no systematic attempt to record manuscripts and typescripts, audio books and magazines, CD-ROMs, chinaware, comic books, computer printouts, radio[9] and television broadcasts, calendars, conferences,[10] festivals and lecture series, furniture with inscriptions, lectures on audiocassettes, lipstick, microforms, mosaic pavements, movies, music, performances, pillows, playing cards, podcasts,[11] poems, portraits of Blake, postage stamps, postcards, posters,[12] published scores, recorded readings and singings, rubber stamps, stained-glass windows, stickers, sweatshirts,[13] T-shirts, tattoos, tiles, video recordings, and e-mail related to Blake.

The reliability of electronic publications is remarkably various. Some, such as *Romanticism and Victorianism on the Net*, with juries of peers, are as reliable as conventional scholarly journals. Others suggest no more knowledge than how to operate a computer, such as reviews for Amazon.com. *Wikipedia* has over 10,000,000 articles in perhaps 260 languages with a motto "the free encyclopedia that anyone can edit." I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority. Of course many periodicals are now issued online as well as in hard copies. Electronic sites change their names or even cease to exist, leaving not an electronic wrack behind.

A Google search on 7 Nov. 2008 for G. E. Bentley, Jr., brought up 389,000 entries, but searching for "G. E. Bentley, Jr." reduced this to a mere 2,680. To put this in context, "John Flaxman" brought up 69,120 entries. With such a plethora of tailings, it is scarcely worth searching for gold.

Electronic publication of books proliferates. *William Blake: The Critical Heritage* (1975, 1995), unbeknownst to the author, was available from Amazon Digital Services, "Kindle Edition," by 2008 at a price of $86.39 posing as a bargain compared with the hardcover price (surely invented for the purpose) of $360.

Digital books proliferate astonishingly; in Jan. 2009 alone there were reported on *WorldCat* hundreds dating as far back as Malkin (1806). I have ignored all these; the space to record them would be prodigious and the advance in knowledge trifling.

What is the term for the relationship of an electronic book to its original? It is not a reprint, for it is not printed at all. It is not a new edition, for it is virtually identical in text (including title-page date), typeface, length, etc., to the work on which it is based, differing only in color, perhaps size, and substantiality. It might with some plausibility be called a reissue, except that it is potentially continuous. The careless, indeed wanton, use of the term "edition" has crept into the e-world, at least in *WorldCat*. I was rather pleased to discover that *A Blake Bibliography* (1964) had appeared in "7 editions" and *William Blake's Works in Conventional Typography* (1984) in "53 editions" located in 1795 libraries, for I had heard of only one edition of each. But then I noticed that *The Complete Illuminated Books*, ed. David Bindman (first published thus in 2000), was recorded as having "363 editions." Clearly the term "edition" in the electronic world, or at least in *WorldCat*, has virtually nothing to do with the term as it is used in the bibliographical world.

In transliterations from Chinese and Japanese, foreign proper names are given as they are represented in our script (e.g., "William" and "Blake") rather than as they would be pronounced in Chinese and Japanese ("Iriamu" and "Bureiku"). For transliterations and translations from Cyrillic I am indebted to various assistants.

The resources consulted in compiling this checklist include *CiNii*, the [Japanese] National Institute of Informatics Scholarly and Academic Information Navigator online; *The Eighteenth Century: A Current Bibliography*, ns 9, 14-18 for 1983, 1988-92 (New York: AMS Press, 1988, 1995, 1996, 1998, 1998, 1999); *English Literature 1660-1800: A Bibliography of Modern Studies* ... Compiled for *Philological Quarterly*, vols. 1-6 [for] 1926-38 [1939-50] [1951-56] [1957-60] [1961-65] [1966-70] (Princeton: Princeton University Press, 1950-72); Robert N. Essick's catalogue of his own collection; *Global Books in Print* (511 under William Blake); *Modern Language Association International Bibliography*; National Diet Library [Tokyo] online catalogue; *New York Times* online; "The Romantic Movement: A Selective and Critical Bibliography for 1971[-78]," *English Language Notes* 10-17 (1972-79) and *The Romantic Movement: A Selective and Critical Bibliography for 1979[-93]*, ed. D. V. Erdman et al. (New York: Garland Publishing, 1980 [-87]; West Cornwall, Connecticut: Locust Hill Press, 1988 [-90 (for both 1989 and 1990), 1992-94]); *Times* [London]

8. There is nothing in *Blake Books* and *Blake Books Supplement* corresponding to Division II: Blake's Circle.

9. For instance, "Blake's Doors of Perception," BBC, four days in Nov. 2007.

10. Becoming Blake, 22 Feb. 2008 at the University of Manchester, accompanying the exhibition Blake's Shadow: William Blake and His Artistic Legacy; Burning Bright: An Evening for William Blake, 5 Mar. 2007 at the British Library in conjunction with the exhibition William Blake: Under the Influence.

11. Fifteen podcasts accompanied the exhibition Blake's Shadow: William Blake and His Artistic Legacy.

12. The distinction between a poster and a broadside is not always easy to perceive. I take a poster to be a picture, perhaps with incidental text, and a broadside to be a text, perhaps with incidental decorations. In general, I record broadsides but not posters.

13. For instance, "I ♥ William Blake" at Shopzeus <http://www.shopzeus.com>.

1785-1985 online; *WorldCat* online. It is not always easy to ascertain from these fairly rough indices the relevance of a work to the poet-painter William Blake. In collective bibliographies, such as the *Year's Work in English Studies*, it is sometimes not easy to distinguish between what might be called a notice, with only a sentence or a paragraph, and a review, which I take to require at least two paragraphs and an evaluation. I include reviews but omit notices.

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

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

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

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

Symbols

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

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

Abbreviations

BB	G. E. Bentley, Jr., *Blake Books* (1977)
BBS	G. E. Bentley, Jr., *Blake Books Supplement* (1995)
Blake	*Blake/An Illustrated Quarterly*
BR(2)	G. E. Bentley, Jr., *Blake Records*, 2nd ed. (2004)
Butlin	Martin Butlin, *The Paintings and Drawings of William Blake* (1981)
DAI	*Dissertation Abstracts International*; note that now *DAI* online offers access to the entire thesis.
ECCB	*The Eighteenth Century: A Current Bibliography*
ISBN	International Standard Book Number

Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles,[14] Reprints, and Translations

Collections of Originals of Blake's Writings
Addenda

Kunsthalle, Hamburg	Illuminated Printing: *America* pl. 1 (*BBS* p. 57)
Victoria University in the University of Toronto	Illuminated Printing: *Songs* pl. 23
UNTRACED	Illuminated Printing: *Urizen* pl. 9, *Songs* pl. 32

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

American Blake Foundation	Illuminated Printing: *Songs* pl. 23
Lister, Raymond	Illuminated Printing: *America* pl. 1 (*BBS* p. 57)

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

Table of Stabholes
Addenda

Three Holes

3.9, 4.4[15] Small Book of Designs (B):[16] *Thel* pl. 7 (Anon.), *Urizen* pl. 1 (Keynes Family Trust), *Urizen* pl. 2 (Tate), *Urizen* pl. 5 (Yale), *Urizen* pl. 7 (Anon.), *Urizen* pl. 10 (Yale), *Urizen* pl. 11 (Anon.), *Urizen* pl. 17 (Anon.), *Urizen* pl. 19 (Anon.), *Urizen* pl. 22 (Essick), *Urizen* pl. 23 (Anon.), *Marriage* pl. 11 (Princeton), *Marriage* pl. 16 (Anon.), *Marriage* pl. 20 (Essick), *Visions* pl. 10 (Keynes Family Trust)

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

Table of Watermarks
Addenda

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

America (1793)

Copy L

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

The Book of Thel (1789)

Copy K

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

Pl. 7 (Anon.) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.7 x 8.3 cm.[17]

Unfinished ruled pencil lines are drawn outside the ink framing lines. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

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

Editions

The Book of Thel, copy L. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (2008). <http://www.blakearchive.org>.

The Book of Thel, copy R. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (2008). <http://www.blakearchive.org>.

Europe (1794)

Copy F

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

Pl. 2

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

The First Book of Urizen (1794)

Pl. 1 (Keynes Family Trust) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.25 x 9.1 cm.

"Moses" and "192" are inscribed in pencil at the lower left and right. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Pl. 2 (Tate) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.2 x 10.9 cm.

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

Pl. 3 (Keynes Family Trust) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 9.8 x 6.1 cm.

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

Pl. 5 (Yale) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.7 x 7.7 cm.

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

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image, color of printing (and of tinting if relevant), and size, color, and quality of paper, with no deliberate alteration as in page order or numbering or obscuring of paper defects, or centering the image on the page.

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

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

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

18. According to Anon., "Long-Lost Blake Watercolours Shown for First Time," *CBC News* 12 Nov. 2007, it was a furniture sale.

19. Butlin and Hamlyn 57.

Pl. 7 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.4 x 11.4 cm.

For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See *Thel* pl. 7 (Anon.).

Pl. 9 (Princeton) from the Small Book of Designs (B)
Dimensions of the printed image: 10.5 x 14.8 cm.

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

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

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

None of these copies can be associated with *Urizen* copy E, which Keynes, *A Bibliography of William Blake* (1921), Keynes and Wolf, *William Blake's Illuminated Books: A Census* (1953), and *BB* (following them) reported to be missing pl. 9, for when copy E turned up in 1999 it proved to have pl. 9 after all.
History: Offered in E. Parsons & Sons catalogue 37 (1921), lot 23 (reproduced), at £68.5.0; untraced.

Pl. 10 (Yale) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.0 x 6.5 cm.

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

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

There are faint unfinished ruled pencil lines outside the ink framing lines, and the verso is inscribed "Q^{r} Heaven & Hell". A pinhole at the top center was perhaps for hanging the unframed print. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See *Thel* pl. 7 (Anon.).

Pl. 12 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image: 10.3 x 15.3 cm.

A pinhole at the top center was perhaps for hanging the unframed print. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See *Thel* pl. 7 (Anon.).

Pl. 17 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image: 9.1 x 14.8 cm.

For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See *Thel* pl. 7 (Anon.).

Pl. 19 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.4 x 7.3 cm.

For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See *Thel* pl. 7 (Anon.).

Pl. 22 (Essick) from the Small Book of Designs (B)
Dimensions of the printed image: 10.0 x 15.4 cm.

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

Pl. 23 (Anon.) from the Small Book of Designs (B)
Dimensions of the printed image after the text was masked: 10.2 x 10.1 cm.

A pinhole at the top center was perhaps for hanging the unframed print. For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).
History: See *Thel* pl. 7 (Anon.).

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

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

"Genesis. The Seven Days of the Created World."
History: Offered in Rosenbach's catalogue (Nov.-Dec. 1921), p. 4, no price named.

Inscriptions on Designs
Illuminated Genesis Manuscript (1827)
Edition
Blake's Illuminated Manuscript of Genesis. Ed. Robert R. Wark. (American Blake Foundation, [?1975]) 28 x 38 cm., 14 pp. with full-size color reproductions of the 11-leaf manuscript, in a cloth portfolio gilt-stamped "William Blake | The Genesis | Manuscript", unpublished proofs, never published. Sold by John Windle to Essick. Another set was offered by Windle to the library of Victoria University in the University of Toronto.

Poems and Descriptions of Designs (1797)
for Gray's *Poems* (1790)
History: Paul Mellon lent them to the Yale University Art Gallery exhibition of Blake Illumines Gray (16 Mar.-23 Apr. 1972).

"Laocoön" (?1826)

Copy B

History: Essick lent it to the exhibition §*D'Après L'Antique* [catalogue], Musée du Louvre, Paris, 16 Oct. 2000-15 Jan. 2001.

Letters

1807 May

The first two paragraphs of the letter of R. H. Cromek to Blake, May 1807 (transcribed by T. H. Cromek in his "Memorials") are reproduced in the 2008 catalogue ([6]) (see Part IV). T. H. Cromek writes ([8]):

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

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

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

1808 18 January (A)

History: The anonymous private collector <*Blake* (2004)> returned the manuscript to Roy Davids, who offered it to John Windle in Oct. 2008 for £55,000 (Windle declined the offer).[20]

1826 31 March

History: Offered in John F. Fleming catalogue of *Rare Books, Manuscripts and Autograph Letters* (Jan. 1961).

The Marriage of Heaven and Hell (?1790)

Pl. 11 (Princeton) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.0 x 4.8 cm.

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

Pl. 14 (US National Gallery) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.1 x 4.2 cm.

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

Pl. 16 (Anon.) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.2 x 5.8 cm.

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

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

Pl. 20 (Essick) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 10.5 x 5.5 cm.

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

Editions

El matrimonio del cielo y del infierno. Tr. Xavier Villaurrutia. ([1929], 1942) <*BBS* p. 100, *BB* #115> C. §*El matrimonio del cielo y el infierno.* (1998) D. §2nd ed. (2003) E. §2nd ed. (Mexico City: Ediciones Coyoacán, 2004) Colección Reino Imaginario, 70 pp.; ISBN: 9706331476.

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

Il matrimonio del cielo e dell'inferno. Traduzione e nota di Giuseppe Ungaretti, con uno scritto de Brunilde Neroni. (Milan: Studio Editoriale SRL, 1994) Piccola enciclopedia 100, narrow 8°; ISBN: 8877102888. In Italian and English. <*Blake* (1999)§> B. **Le mariage du ciel et de l'enfer.* (1996) <*Blake* (1999)>.

The Marriage of Heaven and Hell, copy K. *William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (2008). <http://www.blakearchive.org>.

The Marriage of Heaven and Hell, copy L. *William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (2008). <http://www.blakearchive.org>.

The Marriage of Heaven and Hell, copy M. *William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (2008). <http://www.blakearchive.org>.

§*The Marriage of Heaven and Hell.* An illustrated transcription online at the Alchemy web site. <http://www.alchemy-website.com/blake_ma.html>.

Milton (1804[-11?])

Copy C

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

Edition

Milton, copy A. *William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. (2008). <http://www.blakearchive.org>.

20. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 122.

Notebook (?1793–?1818)

Edition

* *William Blake's Notebook*. [Ed. Jamie Andrews.] (London: British Library Publishing, 2008) Treasures in Focus, 12 x 10 cm., 64 pp.; ISBN: 9780712309608.

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

Receipt Signed by Blake

1806 9 SEPTEMBER

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

Small Book of Designs (1796)

Copy A

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

Copy B[21]

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

Plate	Collection	Watermark	Leaf size in cm.	Printing color
Thel pl. 7	*Anon.*	*wove paper*	18.6 x 25.7	*color printed*
Urizen pl. 7	*Anon.*	*wove paper*	18.5 x 25.0	*color printed*
Urizen pl. 11	*Anon.*	*wove paper*	18.5 x 26.4	*color printed*
Urizen pl. 12	*Anon.*	*wove paper*	18.4 x 25.7	*color printed*
Urizen pl. 17	*Anon.*	*wove paper*	18.1 x 25.85	*color printed*
Urizen pl. 19	*Anon.*	*wove paper*	18.5 x 26.3	*color printed*
Urizen pl. 23	*Anon.*	*wove paper*	18.4 x 26.7	*color printed*
Marriage pl. 16	*Anon.*	E&P	18.7 x 25.9	*color printed*

All are reproduced in Butlin and Hamlyn.

Inscriptions (corrigenda to *Blake* [2008])

Plate	Inscription
Thel pl. 7 (Anon.)	"Doth God take care of These"
Urizen pl. 7 (Anon.)	"I sought Pleasure & found Pain" "Unutterable"
Urizen pl. 11 (Anon.)	"Every thing is an attempt" "To be Human"
Urizen pl. 12 (Morgan)	I labour upwards into futurity Blake[22]
Urizen pl. 19 (Anon.)	"Is the Female death" "Become new Life"
Urizen pl. 23 (Anon.)	"Fearless tho in pain" "I travel on"
Marriage pl. 16 (Anon.)	"Who shall set" "The Prisoners free"

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

In 1794, when Blake was printing *The First Book of Urizen*, he apparently made extra copies of pls. 9 (Princeton), 12 (Morgan), 14, 21, and 22 (Essick), all full-page designs without text. He used pls. 14 and 21 in the Large Book of Designs (A), but pls. 9, 12, and 22 he put aside with his stock of miscellaneous prints.[23]

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

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

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

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

22. Another copy of *Urizen* pl. 12 (Anon.) is inscribed

The floods overwhelmed me

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

23. The account of the Small Book of Designs (B) in this paragraph is largely due to correspondence with Essick. His thesis is set out succinctly in *Blake* 41.4 (spring 2008): 142n10.

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

25. *Urizen* pls. 11, 23, and *Visions* pl. 10 have four framing lines, and *Urizen* pl. 12 has but two. When *Urizen* pl. 3 was trimmed, the hypothetical outer two framing lines were removed.

About 1831 the versos of *Thel* pl. 7, *Urizen* pls. 1, 7, 11-12, 19, 23, and *Marriage* pl. 16 were inscribed in ink at the bottom left: "This Coloured Print by W^{m}. Blake | was given to me by his Widow | Frederick Tatham | Sculptor" (see *Blake* 42.2 [fall 2008]: 66 for a reproduction of the inscription on the verso of *Urizen* pl. 11). Presumably the prints were separated by this time.

Songs of Innocence (1789)

Copy A

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

Copy J

History: Quaritch offered it in his catalogue (Mar. 1900), lot 361, for £20.

Copy Y

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

Editions

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

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

§*Cantos de inocencia.* Tr. Mirta Rosenberg. (N.p.: Adiax, 1980) 87 pp. B. (Buenos Aires: NEED, 1998). In Spanish.

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

Copy	Leaves	Watermark	Blake nos.	Leaf size in cm.	Printing color
Pl. 23 Victoria University (Toronto)	1	none[26]	none	7.3 x 2.8	*color printed* brown and green

Copy E

History: A note on it appears in §Augustine Birrell, *Frederick Locker-Lampson: A Character Sketch with ... Notes on a Few of the Books Formerly in the Rowfant Library* (New York: Charles Scribner's Sons, 1920). ... It is reproduced in the Huntington publication edited by Essick (2008).

Copy F

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

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

Pls. 5, 20-23 ("The Shepherd," "Night" [2 pls.], "Spring" [2 pls.])

Pl. 23

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

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

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

History: Pl. 23 was sold by "a Lady" at Sotheby's in 1977 for £280 <*BBS* p. 130> to a dealer for the American Blake Foundation library; Roger Easson, one of the foundation's founders, placed it on consignment with John Windle in Sept. 2006 <*Blake* (2007)>; acquired through Windle in Oct. 2008 by the library of Victoria University in the University of Toronto.

Newly Recorded

Pl. 32 ("The Clod & the Pebble")

History: A posthumous impression (perhaps from copy o) was sold at Sotheby's, 15 July 1982, lot 174, for £275; untraced.

Pl. a

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

Editions

§*Songs of Innocence and Songs of Experience.* (London: R. Brimley Johnson; Guildford: A. C. Curtis, 1901) <*BB* #176, misdated 1911>.

§*Songs of Innocence and of Experience: Showing the Two Contrary States of the Human Soul.* [Ed. Ralph Fletcher Seymour.] (Chicago: Alderbrink Press, 1906) <*BB* #175> B. §(Chicago: Ralph Fletcher Seymour, 1906).

The title page of B is reset.

Songs of Innocence and of Experience. Introduction by Richard Holmes. (1992) <*BBS* p. 136> B. §(London: Tate Publishing, 2007) <*Blake* (2008)>.

§*Songs of Innocence and of Experience* [copies C and Z]. Commentary by Stuart Curran. CD-ROM. (2003) <*Blake* (2006)>

The CD is 253 pp.: commentary, binding, contents, and

provenance (3-18), transcription (19-77), images and ephemera (78-195), comparison (196-249), 118 images.

**Songs of Innocence and of Experience.* Ed., with a commentary, by Robert N. Essick. (San Marino: Huntington Library, 2008) small 4°, [viii], 185 pp., 58 reproductions; ISBN: 9780873282369.

This is an adjusted reproduction[27] of copy E (Huntington), replacing the print of "The Clod & the Pebble" (which was posthumously printed and colored in copy E) with one from *Songs* (N) (Huntington) and adding two prints omitted in copy E, "A Divine Image" from *Songs* (h) (Essick collection) and the tailpiece from *Songs* (C) (Library of Congress). The reproductions are adjusted in respect to the paper, which is slick and pale brown and quite unlike the originals, though it is colored like the originals. The designs are all printed back-to-back, though in copy C pls. 1-4, 29-31 are printed on one side only, and the images are "slightly rotated and made consistent in position" (177) to normalize Blake's often careless formatting. "John Sullivan, head of the Huntington's Photography Department ... [has produced] a level of fidelity to the original coloring not previously achieved ..." (177). The "Commentary and [plate-by-plate] Transcription" (1-173) are masterly.

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

§"Honyaku William Blake no Muku to Keiken no Uta no sekei [The World of William Blake in *The Songs of Innocence and of Experience*]." Tr. Seiichi Miyamachi. *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo [Journal of the Society of Humanities, Sapporo Gakuin University]* 83 (2008): 223-54. In Japanese.

There is No Natural Religion ([?1788])

Copy E

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

Tiriel (?1789)

For the history of the drawings, see Butlin #198, *BB* #203, *BBS* p. 140, *Blake* (1998, 2001, 2007, 2008).

The Blind Tiriel Departing from Har and Heva

History: Quaritch offered it in his Rough List (Jan. 1895) at £16.16.0.

Tiriel Denouncing His Sons and Daughters

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

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

Upcott's Autograph Album

History: Bought by Barnet J. Beyer, Inc. (see Anon., "Keats Love Letter," in Part VI).

Visions of the Daughters of Albion (1793)

Pl. 10 (Keynes Family Trust) from the Small Book of Designs (B)

Dimensions of the printed image after the text was masked: 12.1 x 5.7 cm.

Inscribed in pencil at the lower center "Original Drawing by W^m^ Blake". For Blake's inscriptions, numbers, stabholes, and framing lines, see Small Book of Designs (B).

Section B: Collections and Selections

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

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

§*The Book of Thel, and The Marriage of Heaven and Hell.* ([UK]: Dodo Press, 2008) 6 x 9 cm., 45 pp.; ISBN: 1409936643.

§*Can I see another's woe* [from "On Anothers Sorrow," *Innocence*]. ([1979]). Poster illustrated and printed by Paul Peter Piech in 25 copies.

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

**A Choice of Blake's Verse.* Ed. Kathleen Raine. (1970) <*BB* #240> B. §(London: Faber and Faber, 1989).

**The Complete Illuminated Books.* Ed. David Bindman. (2000) <*Blake* (2001)>

Review

§Richard Edmonds, "Antiques and Collecting: A Lifelong Search for Truth and Beauty: Exquisite books of William Blake's works are more than mere additions to your library. They are an investment for the future, says Richard Edmonds," *Birmingham Post* [England] 26 May 2001.

§**The Complete Poems.* Ed. Alicia Ostriker. (1977, 1981) <*BBS* p. 151> C. §(2004) Penguin English Poets.

2004 has revisions of "Further Reading."

§*The Definitive William Blake Poetry Collection.* Kindle ed., Amazon Digital Services.

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

§*Écrits prophétiques des dernières années suivis de Lettres.* Tr. Pierre Leyris. ([Paris]: Éditions José Corti, 2000). Texts in

English and French.

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

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

"Proposal for the Publication of the Prophetic Books and the Songs of Innocence and of Experience of W. Blake," by John Pearson (c. 1884), 4 pp., lists as "Now Ready" only *Visions* and *Thel* <*BB* #249>; a §2nd issue, 4 pp., by J. Pearson & Co. (c. 1884), lists as "Now Ready" *Visions*, *Thel*, *Innocence*, and "The Act of Creation."

§*El Evangelio Eterno*. Tr. Evelio Rojas Robles. (Mexico [City]: Ediciones Arsenal, 2006) 47 pp.; ISBN: 9709425736. In Spanish.

With a few notes.

§*Four Songs of Innocence*. Music by H. Walford Davies. (London: Novello and Company, 1900).

**The Gates of Paradise: For Children, For the Sexes*. 3 vols. (1968) <*BB* #48> B. (1968) 4 vols.

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

§*The Grey Monk*. (Berkeley: Arif Press, 1974) broadside, 250 copies.

§*How can the bird that is born for joy sit in a cage & sing* [from "The School Boy," *Innocence*]. ([1979] <*Blake* (2000) gives the date as 1976>). Poster illustrated and printed by Paul Peter Piech in 25 copies.

Jerusalem [lyric from *Milton*]. With wood engravings by Linda Anne Landers. (199[5]) <*Blake* (1996)> B. §(1996).

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

§*A Memorable Fancy*. Illustrated by Linda Anne Landers. (London: Spoon Print Press, 2002).

§*My fingers emit sparks of fire with expectations of my future labours* [from letter of 16 Sept. 1800]. ([1982]). Poster illustrated and printed by Paul Peter Piech.

§*My Pretty Rose Tree* [from *Experience*]. ([1981]). Poster illustrated and printed by Paul Peter Piech.

The Piper ["Introduction" to *Innocence*]. Designed and illustrated by Roberta F. C. Waudby. (London: Medici Society, [1930s]) <*BBS* p. 160, dating it c. 1980 rather than the 1930s when Waudby flourished>.

§*Poèmes choisis*. Tr. Madeleine L. Cazamian. (1944, 1950, 1968, 1984) <*BB* #283 (giving [1943] for 1944), *BBS* pp. 160, 161, *Blake* (2003)>.

The Poems of William Blake. Ed. William Butler Yeats. (1893) <*BB* #293, *BBS* p. 161, *Blake* (2003)> G. §(New York: Carlton House, [c. 1940s?]) [no series designation].

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

The Poems, with Specimens of the Prose Writings, of William Blake. Prefatory notice by Joseph Skipsey. (1885) <*BB* #298A> B. §([?1885]) C. §(1888) <*Blake* (2003)> D. §([?1899]) E. ([?1904]) <*BB* #298B>.

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

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

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

[?1899]: The [?1899] edition has no framing lines.

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

**The Poetical Works of William Blake, Lyrical and Miscellaneous*. Ed. William Michael Rossetti. (1874 …) <*BBS* p. 162A-M> N. §(London: George Bell and Sons, 1905) O. §(1906) P. §(1909) Q. (1911) <*BBS* p. 162N> R. §(1913) <*BBS* p. 162O> S. (1914) <*BBS* p. 162P> T. §(1924).

**The Poetry and Prose of William Blake*. Ed. David V. Erdman. (1965 …) <*BB* #304A-D> … F. **The Complete Poetry and Prose of William Blake*. (1982, 1988) <*BBS* p. 162F-H> I. *The Complete Poetry and Prose of William Blake*. Ed. David V. Erdman. With a new foreword and commentary by Harold Bloom. (Berkeley: University of California Press, 2008) 1022 pp., 6 x 9"; ISBN: 9780520256378.

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

**Public Address: Zu einer deutschen Ausgabe der dicterischen Gesamtwerke von William Blake (1757-1827)*. Tr. Hans-Ulrich Möhring. (Loppenhausen: Möhring, [1993]). In German.

A selection from the illuminated books.

Selected Poems. Ed. Stanley Gardner. (1962, 1965) <*BB* #315> … D. §4th impression (1973).

§*Selected Poems of William Blake*. (Edinburgh: Royal Blind Asylum and School, 1920). In "interpoint braille."

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

§*The Selected Poems of William Blake*. Introduction, notes, and bibliography by Bruce Woodcock. (Ware: Wordsworth

Editions, 2000) Wordsworth Poetry Library.

See also *The Works of William Blake* (Wordsworth Editions, 1994) <*Blake* (1995)>.

§**Selected Poems of William Blake.* (Taipei: Bookman Books, 2007) 21 cm., xi, 367 pp.; ISBN: 9789574451791 [editor not named in *WorldCat*].

§*Selected Poetry.* Ed. Michael Mason. (1996, 1998) <*Blake* (1999)> C. §(2008).

§*Selections of William Blake's Proverbs of Hell.* (San Francisco: Thomas Ingmire of the Scriptorium St. Francis, 1975) 350 copies.

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

The copy in the Essick collection bears the vainglorious bookplate and inscription of Richard C. Jackson about "Gilchrist's so called life of Blake in 1863. … such was my father's disgust at Gilchrist's Journalistic performance, that he would not allow him to use any of his Blakean material."[28] No significant Blakean material has been traced to Jackson's father.

Stikhi [Poems]. Tr. S. Marshkom, V. Toporov, A. Sergeif, V. Mikushevich. (1982) <*Blake* (2001), under "[*Selected Verse*]">.

§*The Tyger.* Illustrated by Linda Anne Landers. (London: Spoon Print Press, 1996) 60 copies.

William Blake. Ed. Michael Mason. (1988, 1992, 1994) <*BBS* p. 168, *Blake* (1994, 1995)> D. §(1995) E. §(1998) Oxford World's Classics.

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

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

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

§*William Blake: A Selection of Poems and Letters.* Ed. J. Bronowski. (1958 …) <*BB* #360, *BBS* p. 168> I. §(Harmondsworth: Penguin Books, 1971) Penguin Poets J. §(1972) <*BBS* p. 168> K. (1973) <*BBS* p. 168> L. §(1980) M. (1986) Penguin Poetry Library.

**William Blake: Selected Poetry and Prose.* Ed. David Fuller. (2000) <*Blake* (2001)> B. §Rev. ed. (Harlow: Pearson Longman, 2008) xii, 376 pp.; ISBN: 9781408204139.

**The Works of William Blake, Poetic, Symbolic, and Critical.* Ed. Edwin John Ellis and William Butler Yeats. (1893) <*BB* #369>

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

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

BLAIR, Robert, *The Grave* (1805)

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

DANTE, *Divine Comedy* (1824-27)

§*Dante. *The Inferno.* Tr. Hiroshi Tanaka. (Tokyo: [n.p.], 2003).

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

§**William Blake's Divine Comedy Illustrations: 102 Full-Color Plates.* (Mineola: Dover Publications, 2008); ISBN: 9780486464299.

MILTON, John, *Paradise Lost* (1807)

Edition

**Thirteen Watercolor Drawings by William Blake Illustrating Paradise Lost by John Milton.* (2004) <*Blake* (2005)>

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

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

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

29. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 116.

lio and Shawcross edition of *Paradise Lost* (2002) together at $2,500. An Arion Press price list (Nov. 2008) gives the same prices, as does an advertisement in the *New York Review of Books*, 18 Dec. 2008.

Section B: Collections and Selections

Blake. Ed. G. Keynes. ([1945], 1949, 1954) <*BB* #398A-C> D. §(1961).

**The Great Artists: Their Lives, Works and Inspiration: Blake*. (London: Marshall Cavendish, 1985) Marshall Cavendish Weekly Collection of Great Artists, [no.] 7, 4°.

Illustrations accompanied by anonymous mini-essays.

**William Blake: The Seer and His Visions*. Ed. Milton Klonsky. (1977) <*BBS* p. 182>

Review

Anatole Broyard, "Books of the Times," *New York Times* 9 Nov. 1977.

**William Blake*: tizenhét színes és negyven fekete-fehér képpel. Ed. Adam Konopacki. (1986) <*BBS* p. 183> B. **William Blake*: mit sechzehn farbigen Tafeln und vierzig einfarbigen Abbildungen. (1986) <*BBS* p. 183> C. **William Blake*. (Warsaw: Wydawnictwo Arkady, 1987) W kręgu sztuki, 72 pp.; ISBN: 8321332994. In Polish.

Part III: Commercial Book Engravings

Ariosto, Lodovico, *Orlando furioso*
(1783, 1785, 1791, 1799)

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

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

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

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

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

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

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

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

Commins, Thomas, *An Elegy Set to Music* (1786)
New Location: Robert N. Essick.

Flaxman, John, *Compositions from ... Hesiod* (1817)
Drawings: The 37 pencil and gray ink drawings, 30.5 x 22.7 cm. and slightly smaller, five leaves with 1809 and 1815 watermarks, "possibly the preliminary drawings for the Hesiod designs ... or possibly a set created by Flaxman independent of the production of the engravings," bound in a nineteenth-century morocco album, were offered to Maggs on consignment from the estate of H. D. Lyon at $125,000 <see *BB* #456>.[30]

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

Remember Me! (1824, 1825)
1825 New Location: Robert N. Essick.

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

Virgil, *Pastorals* (1821)

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

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

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

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

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

30. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 133.

31. They are reproduced in Bentley, *The Stranger from Paradise: A Biography of William Blake* (2001), pl. 127.

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

YOUNG, Edward, *Night Thoughts* (1797)
Census of Colored Copies
Copy K: Perhaps this is the colored copy in original boards, uncut, offered without price in Rosenbach catalogue 47 (Dec. 1911), lot 75.

Appendix: Books Improbably Alleged to Have Blake Engravings

BIOGRAPHICAL | SKETCHES | OF EMINENT | BRITISH | CHARACTERS. | = | PRICE SIXPENCE. | = | *London:* | PRINTED BY WILLIAM DARNTON, JUN. | 58, HOLBORN HILL. [?1813][32]
Location: Victoria and Albert Museum <see *Blake* (2008)>
12° in sixes, sewn halfway through after leaf 12. It consists of orange paper covers (the title page on the front, advertisements on the back), pp. 1-36, plus seven prints after pp. 10, 12, 18 (2), 24, 26, and 36. The front paste-down is inscribed in pencil "These admirable 'heads' were Engraved by W. Blake". The facing fly-leaf is inscribed in ink in a much more formal hand "Rebekah Ivory | May 3rd 1814" (the "rd" is above the "3").[33]

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

Part IV: Catalogues and Bibliographies

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

1852 26 JUNE
§Sale of Charles Ford and "an Amateur," Sotheby's.
It included 30 Blake drawings, many purchased by Thomas Butts, Jr.; the sale is not recorded in Butlin.

1857
§*A Catalogue of the Art Treasures of the United Kingdom.* ([1857]) <*BB* #563> B. §2nd ed. (1857).

32. An advertisement on the back cover is for a book describing events of 1812, the inscription is dated 1814, and a variant copy in the Victoria and Albert is dated 1813 on the title page.

33. The Victoria and Albert catalogue entry, repeated in *Blake* (2008), erroneously said that the ms. inscription above appears in a variant copy of the work, also in the V&A.

1910 22 MARCH
Sotheby's sale <*BB* pp. 106 (copperplate of *America* pl. a), 349 (*Poetical Sketches* [F])>
Reviews
§Anon., "Relics of Burns, Dickens, and Blake," *Times* [London] 23 Mar. 1910: 12 (Blake's working cabinet 18½" high x 16" long, which belonged to Butts, sold for £30.10.0 to Tregaskis).
See also Anon., "Personal Relics of William Blake" <*BB* #1009>.

1915
National Gallery of Scotland Blake exhibition (Edinburgh).
No catalogue is known, but there was a Blake exhibition at the National Gallery of Scotland in 1914 <*BB* #607>. For a review, see Mabel Sharples, "The Art of William Blake" <*BBS* p. 636>.

1920
National Gallery of Victoria Blake exhibition (Melbourne).
No catalogue is known. For a review, see Anon., "Felton Bequest Pictures" <*BBS* p. 345>.

1922
§Henry Sotheran & Co. *Particulars of Important Reproductions of Unpublished Works of William Blake.* (London, [1922]).
Hollyer reproductions.

1924
British Museum Department of Prints and Drawings exhibition of Blake's engravings and color prints (London).
No catalogue is known. For a review, see Anon., "Art Exhibitions. Blake Engravings and Colour Prints" <*BB* #838>.

1927 11 JANUARY–
Blake centenary exhibition (Bognor, Sussex).
No catalogue is known.
Review, etc.
Anon., "Blake Exhibition at Bognor," *Times* [London] 28 Dec. 1926: 13 (the exhibition opens 11 Jan., directed by G. P. Baker).

1927
§*National Gallery, Millbank: Illustrated Guide, British School.* ([London: National Gallery, Millbank], 1927).
It includes "Blake" and "Blake as Poet, Artist, and Mystic." The National Gallery, Millbank, later became the Tate.

1928 1 DECEMBER–1929 28 FEBRUARY
§Birmingham Municipal Art Gallery exhibition of Blake's watercolors for *Night Thoughts* <see *BB* #A633>.
Reviews, etc.
Anon., "Blake Exhibition at Birmingham," *Times* [London] 5 Dec. 1928: 17.
See also Anon., "Blake and Birmingham" <*BB* #844>.

?1928

§James F. Drake. *A List of Fine Books Illustrated by and Relating to William Blake, English Artist, Poet and Mystic.* (?1928).

Typescript. Thirty-six commercial book illustrations, editions, criticism, reproductions.

1929 December

Boston Museum Blake exhibition.

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

1929

British Museum Department of Prints and Drawings exhibition of Blake's watercolors for *Night Thoughts* (London).

No catalogue is known.

Review, etc.

Anon., "Water-Colours by Blake: Exhibition at the British Museum," *Times* [London] 26 July 1929: 12.

1930 22 October–15 December

Loan Exhibition of Works of William Blake [in the] Fogg Art Museum. (1930) <*BB* #637>

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

1932 19 December

Sotheby's sale of Anthony Bacon Drury Butts (great-grandson of Blake's patron Thomas Butts) <*BB* pp. 111 ("Blake's Chaucer: An Original Engraving" [B]), 355 (Blake's receipt of 29 June 1809)>

For a review, see §Anon., "The Sale Room: Blake Relics" <*Blake* (1994)>.

1934 January–March

§*Exhibition of British Art c. 1000-1860.* Short Catalogue. (London: Royal Academy of Arts, Burlington House, 1934).

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

1934 2 June–August

National Gallery of Victoria Blake exhibition (Melbourne).

No catalogue is known. For a notice, see Anon., "Exhibition of Drawings and Engravings" <*BBS* p. 344>.

1934

Pierpont Morgan Library exhibition of Blake (New York).

Apparently there was no catalogue.

Reviews

§Anon., "Blake Art Shown in Morgan Library: 3 Series of Water-Colors for 'Book of Job' Are Displayed Together for First Time," *New York Times* 9 Jan. 1934: 24.

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

1934

Minneapolis Institute Blake exhibition.

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

1934

Pennsylvania Museum exhibition of Rosenwald's Blakes.

No catalogue is known. For reviews, etc., see *Anon., "Interest in Blake's Art Receives Impetus" <*BB* #962> and *Anon., "William Blake" <*BB* #1053>.

1936 October

Furness Library, University of Pennsylvania.

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

1937

Boston Museum Blake exhibition.

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

1938 July

Wilson Gallery exhibition.

No catalogue is known.

Review

Anon., "English Drawings and Water-Colours: Rowlandson, Blake, and Rossetti," *Times* [London] 23 July 1938: 10.

1940 12 November–

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

No catalogue is known. For reviews, see *Basil Burdett, "That Strange Genius Called William Blake" <*BBS* p. 429>, John Harcourt, "Art Exhibitions: Blake Drawings at Gallery" <*BBS* p. 501>, Anon., "Seer, Painter and Poet" <*BBS* p. 348>, and "Exhibition of Blake's Prints" <*BBS* p. 344>.

1941 March

Sydney Blake exhibition.

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

1945 18 February–

National Gallery of Victoria exhibition of Blake's Dante watercolors (Melbourne).

Apparently no catalogue was issued. For reviews and notices, see Alan McCulloch, "Blake Drawings on View at Gallery" <*BBS* p. 568>, *Clive Turnbull, "'Treasure' Out for Airing" <*BBS* p. 665>, Anon., "National Gallery—Print Section" <*BBS* p. 347>, and George Bell, "Impressive Selection of Blake Drawings" <*BBS* p. 364>.

1946 3 December

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

Review

§Anon., "Blake Book Yields $6,000: First Issue of 'America, a Prophecy,' Is Sold at Auction," *New York Times* 4 Dec. 1946: 44.

1947 7 October–6 December

Exhibition of Water Colors and Drawings by William Blake [in the] Fogg Museum of Art. (1947) <*BB* #656>

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

1949 22 July

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

Review

Anon., "Blake Pictures Sold: Important Gifts to Public Galleries," *Times* [London] 23 July 1949: 7.

1950 April

§*Spring Exhibition of Early English Water-Colours and Drawings* (Fine Art Society catalogue 1062).

It includes *Saint Paul Shaking Off a Viper, Jephthah Met by His Daughter*, and, "laid in loose," an advertisement for "The Remaining Thirty-Eight Sets of Original Impressions" of Blake's Job engravings.

1953

Huntington Library and Art Gallery Blake exhibition (San Marino).

No catalogue is known. For a notice, see *Anon., "William Blake" <*BBS* p. 350>.

1954

Fitzwilliam Museum exhibition of Blakes from the Keynes collection (Cambridge).

Apparently there was no catalogue. For a review, see Anon., "The Blake Exhibition at Cambridge" <*BB* #868>.

1957 April

Grolier Club exhibition (New York).

No catalogue is known.

Review

Anon., "Art: William Blake Show: Poet's Verses and Illustrations for Books on Display at the Grolier Club," *New York Times* 19 Apr. 1957: 18.

1957 4 July–3 November

Victoria and Albert Museum exhibition of Blake and His Followers (London).

No catalogue was issued. For a review, see *Anon., "Blake and His Followers" <*Blake* (1994)>.

1957 15 July

Christie's sale of the late Col. Gould Weston <*BB* #672>

For a review, see *Terence Mullaly, "Drawing by Blake Sold for 4,000 gns; American Buyer" <*Blake* (1994)>.

1957 18 October–1 December

*[Elizabeth Mongan.] *The Art of William Blake.* ([1957]) <*BB* #674>

Review

§Anon., "Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist in Queen's Honor," *New York Times* 6 Oct. 1957.

1957

British Museum bicentenary exhibition of William Blake and His Circle (London) <*BB* #680>

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

1957

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

Anon., "William Blake: A Memoir."

1959

Pierpont Morgan Library (New York).

No catalogue is known. For a review, see Stuart Preston, "Changing Symbolism: From William Blake to Modern Use of Near-Abstract Imagery," *New York Times* 8 Feb. 1959 <*Blake* (1994)>.

1960

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

Apparently there was no catalogue. For a review, see Robert M. Coates, "The Art Galleries: William Blake and the Frick," *New Yorker* 9 Jan. 1960: 76, 78-80 <*BB* #1405>.

1964 28 April–24 May

Frick Art Gallery exhibition (New York).

No catalogue is known. For a review, see Stuart Preston,

"Art: William Blake's Clear Visions: Frick Shows Drawings for Bunyan Allegory: Illustrator Saw World in Cloak of Dreams" <*BB* #2459>.

1967 November–December

Princeton University Library exhibition of the Blakes in the library and the collection of Miss Caroline Newton.

There was no catalogue. For reviews, see §Anon., "Blake Books Here" <*BB* #854>, and *Charles Ryskamp, "*Songs of Innocence and of Experience* and Miss Caroline Newton's Blake Collection" <*BB* #696>.

1969 August

Tate Gallery exhibition of pages from Clayton-Stamm's [smaller] Blake-Varley Sketchbook (London).

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

1970 July

Pierpont Morgan Library, [William Blake:] 21 Watercolors, Illustrations for the Story of Job (New York).

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

1970 3 October–6 December

Cincinnati Art Museum exhibition of books and prints by Blake.

Apparently no catalogue was published.

Review, etc.

§**Cincinnati Art Museum 1970-71 Program* (1970) (announcement of the exhibition).

1971 December–1972 January

1972 16 March–23 April

**William Blake's Water-Colour Designs for the Poems of Thomas Gray*. Tate Gallery, Yale University Art Gallery. (1971) <*BB* #705A>

Reviews, etc.

§Marjorie Bruce-Milne, "'Lost' Blake Paintings on View," *Christian Science Monitor* 14 Jan. 1972.

§Anon., "Blake and Gray" <*Blake* (1994)>.

§*Arnold Fawcus, "William Blake's Watercolour Designs Illustrating Gray's Poems—and Mr. Paul Mellon," *Connoisseur* 179, no. 719 (Jan. 1972): 10-14.

§Anon., "Water-Colors by Blake to Be Shown at Yale," *New York Times* 14 Mar. 1972.

1972 13 April–28 July

§*English Drawings and Watercolors 1550-1850 in the Collection of Mr. and Mrs. Paul Mellon*. Catalogue by John Baskett and Dudley Snelgrove, foreword by Charles Ryskamp, introduction by Graham Reynolds. [Exhibition at the] Pierpont Morgan Library, New York.

The six Blakes, lots 74-79, include *Tiriel Supporting Myratana*, three watercolors for Gray, and "Prone on the Lowly Grave" for Blair's *Grave*.

1973 20 November–18 December

Fitzwilliam Museum, §*William Blake Exhibition* (Cambridge).

The exhibition is known only through a poster.

1976 May–June

§Österreichisches Museum für angewandte Kunst, Buchkunst von William Blake (Vienna, 1976). In German.

I have not seen a catalogue.

Reviews

§Buchsbaum, *Wiener Zeitung*, 9 May 1976 (in German).

§Walter Zeleny, *Salzburger Volksblatt* <*BBS* p. 695>.

§Anon., *Wochenpresse* [Vienna] 12 May 1976 (in German).

§Anon., *Die Presse* [Vienna] 8 [?14] May 1976 (in German).

1976

Tate Gallery Blake exhibition (London).

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

1976

Victoria and Albert Museum Blake exhibition (London).

There was apparently no catalogue. For a review, see *Arnold Fawcus, "Blake's Job" <*BBS* p. 469>.

1977–78 Winter

§Edwin C. Epps, Jr. "Specializing in William Blake, the Eighteenth Century, the PreRaphaelites." *List 5: William Blake*. (Columbia, South Carolina, winter 1977-78) 2 pp. of hand-lettered text.

Offers commercial book illustrations.

1978 January–26 February

Fogg Art Museum exhibition of §"William Blake (1757-1827)" (Cambridge, Massachusetts).

No catalogue was issued. It is known only through a typescript press release.

1978 May–June

Huntington Library and Art Gallery, Prints by Blake (San Marino).

No catalogue is known. For a notice, see Robert R. Wark, "Prints by Blake" <*BBS* p. 672>.

1979 November

§Woodspurge Books [Edwin C. Epps, Jr.]. *Special List 79-2: William Blake—A Supplement to Catalogue One*. (Nov. 1979) 3 pp.

1979

Pierpont Morgan Library Blake exhibition (New York).

No catalogue is known. For a review, see §John Ashbery,

"Blake and the Fuseli Circle" <*BBS* p. 354>.

1981 September

§Estate Book Sales. [Catalogue of] *William Blake*. (Sept. 1981) 5 pp.

Secondary materials.

1982 27 January–28 March

*Götz Czymmek. *Druckgraphik von William Blake aus der Sammlung Neuerburg*. Wallraf-Richartz-Museum. (1982) <*BBS* p. 298>

For a notice, see Anon., "Ausstellungen im Studiensaal der graphischen Sammlung 27. Januar bis 28. März 1982 Druckgraphik von William Blake aus der Sammlung Neuerburg" <*BBS* pp. 339-40>.

1983

*Robert N. Essick. *The Separate Plates of William Blake: A Catalogue*. (1983) <*BBS* p. 301>

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

1984 until 28 October

Huntington Library and Art Gallery Blake exhibition (San Marino).

Apparently there was no catalogue. For an announcement, see *Anon., "Blake Exhibit" <*BBS* p. 341>.

1985

§Fitzwilliam Museum. *The Sir Geoffrey Keynes Collection* [of works by Blake and his circle]. (Cambridge, 1985).

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

1986 3 May–13 July

National Gallery of Scotland Department of Prints and Drawings exhibition, William Blake: Prints and Drawings (Edinburgh).

Apparently there was no catalogue. For an announcement, see *Anon., "William Blake: Prints and Drawings" <*BBS* p. 352>.

1986 Spring

§Ben Abraham Books. *William Blake and His Circle*. Spring 1986. (Toronto, 1986).

Fifty-nine items.

1986 September

Ben Abraham Books, catalogue 6. *William Blake*. (Toronto, 1986) <*BBS* p. 303 dates it 1985>

Two hundred and twenty-two items.

1987 January

Ben Abraham Books, catalogue 7. *William Blake*. (Toronto, 1987) <*BBS* p. 304 dates it 1986>

Two hundred and seven items.

1987 May; 1988 31 May–9 June

§University of Colchester (Essex) exhibition of Blake's *Songs* (May 1987), and the Blake Society at St. James's Church, Piccadilly, London (May-June 1988).

An exhibition of enlarged photographs of *Songs* (Z). My only evidence is in *Stanley Gardner's *Some Notes on Blake's Songs of Innocence and of Experience* <*BBS* p. 482>.

1987 14 July–31 August

§Fitzwilliam Museum. *William Blake and His Contemporaries*. 14 July-31 August 1987. (Cambridge, 1987).

The exhibition is known only through a poster for it.

1987

§William and Victoria Dailey [catalogue]. *William Blake Poet Printer Prophet*. (Los Angeles, 1987).

Thirty items.

1989 15 December–1990 19 February

Brooklyn Museum exhibition of Job engravings.

Apparently there was no catalogue. For a review, see Anon., "Blake's Job Engravings at the Brooklyn Museum" <*BBS* p. 406>.

[?1990] 8–31 July

§The Antique & Book Collector, Katharine House. *William Blake, Samuel Palmer and Edward Calvert: Original Prints*. ([?1990]).

Fifty-six items.

1991

*Robert N. Essick. *William Blake's Commercial Book Illustrations*. (1991) <*BBS* p. 310>

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

Review

Robert F. Gleckner, *ECCB* ns 17 [for 1991] (1998): 332-33 (a "splendid book").

1993 18 May–8 August

*Robin Hamlyn. *William Blake: Independence and Innovation*. Tate Gallery. (1993) <*Blake* (1994)>

Review, etc.

§*Theatreprint* 93.6 ([1993]).

1993 November

§Ben Abraham Books, catalogue 12. *William Blake*. (Toronto, 1993).

One hundred and sixty-six items.

1994 October

§Yerba Buena Books. *William Blake*. (1994).

Typescript, 77 items.

1994

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

sue no. 249). *William Blake: 1757-1827: The Complete Series of Original Engravings for the Book of Job with an Outstanding Fully Documented Provenance Directly from John Linnell Who Commissioned the Series from Blake.* (London: William Weston Gallery, 1994).

All Blake's plates are reproduced and offered individually.

1995 June

§Adam Mills. *Occasional List: William Blake 1757-1827: Facsimile Editions.* (Cottenham, Cambridge: Adam Mills, June 1995).

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

1996 2 February–7 April; 17 April–2 June

William Blake: Visiones de mundos eternos. (Madrid, 1996); *William Blake: Visions de mons eterns.* (Barcelona, 1996) <*Blake* (1997)>

Review, etc.

§Anon., "Blake Drawings Take a Trip to Spain," *Rosenbach Newsletter* no. 31 (spring 1996): [6] (on the loan of works).

1997 2 February–4 May

§*Six Centuries/Six Artists.* National Gallery of Art, Washington, DC.

Includes 30 works by Blake.

1997 2 April–6 July

*Patrick Noon. *The Human Form Divine: William Blake from the Paul Mellon Collection.* (1997) <*Blake* (1998)>

Review

*William Zimmer, "William Blake, Home-Grown and Dazzling," *New York Times* 15 June 1997 (with another).

2000 9 November–2001 11 February;
2001 27 March–24 June

**William Blake.* Tate, Metropolitan Museum. (2000, 2001) <*Blake* (2001, 2002)>

Reviews

§Kenneth Baker, *San Francisco Chronicle* 9 Apr. 2001.

§*Ann Landi, "*William Blake* by Robin Hamlyn and Michael Williams [i.e., Phillips]," *ARTnews* 100.5 (May 2001): 154.

§Barthélémy Jobert, "William Blake à la Tate Gallery," *Nouvelles de l'estampe* 176 (2001): 33-35 (in French).

2003 May

§*Peter Nahum at the Leicester Galleries. *Medieval to Modern.* (London: Leicester Galleries, 2003).

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

2003 June

§Adam Mills. *Blake List.* (Cottenham, Cambridge: Adam Mills, June 2003).

Thirty-three minor Blake items.

2003 9 August–1 November

§*William Blake: Inspiration and Illustration.* [Exhibition at] Graves Art Gallery, Sheffield, 9 Aug.-1 Nov. 2003.

Nick Todd, "Foreword"; Sian Brown, "William Blake: A Short Biography"; Robin Hamlyn, "What Inspired Blake?"

2004 1 July–14 August

§*Christopher Bucklow and William Blake: "I Will Save Your Life."* ([London: Riflemaker Gallery, 2004]) <*Blake* (2008)>

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

2004

"GEB Books: Illustrated Books c. 1770-1830 Chiefly Those Written or Illustrated by William Blake, George Cumberland, John Flaxman, or Published by F. J. Du Roveray, John, Richard, and Thomas Edwards, Thomas Macklin, plus Illustrated English Bibles before 1830 and Related Scholarship in the Collection of G. E. Bentley, Jr. Given by Beth and Jerry Bentley in 2005 to Victoria University Library (Toronto)." Compiled in Toronto and Dutch Boys Landing, winter, spring, and summer 2000 and amplified occasionally thereafter. ([Toronto: Privately printed in 5 copies, Oct. 2004]) 4°, xxx, 365 pp., typescript.

2006 2 February–19 April

§Lanier Graham. *Flaming Pages: The Illuminated Books of William Blake.* [Exhibition at] University Art Gallery, California State East Bay, Hayward, California.

2006 30 October–15 December

[Robert C. Brandeis.] *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University.* (2006) <*Blake* (2007)>

Review

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

2007 11 January–21 March

William Blake: Under the Influence. <*Blake* (2008)>

I know of no catalogue for the exhibition.

Reviews

Anon., "Notes on a Famous Tyger," *Times* [London] 12 Jan. 2007.

§Anon., "Following the Trail of the 'Tyger' Poet," *Los Angeles Times* 12 Jan. 2007.

2007 15 August–18 November

*David Bindman, Stephen Hebron, and Michael O'Neill.

Dante Rediscovered: From Blake to Rodin. (2007) <*Blake* (2008)>

Review

§Sue Hubbard, "Divine Inspiration," *Times* [London] 1 Sept. 2007.

2007 6 October–2008 13 January

§*British Vision: Observation and Imagination in British Art 1750-1950.* Ed. Robert Hoozee. Museum voor Schone Kunsten, Ghent, 6 Oct. 2007-13 Jan. 2008. (Brussels: Mercatorfonds; Ghent: Museum voor Schone Kunsten, 2007) 424 pp., ISBN: 9780801446948.

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

2008 26 January–20 April

Blake's Shadow: William Blake and His Artistic Legacy. University of Manchester Whitworth Art Gallery exhibition. For an online summary, see <http://www.whitworth.manchester.ac.uk/whatson/exhibitions/news/blakesshadow/>.

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

Review, etc.

Robert Clark, "Blake's Shadow, Manchester," *Guardian* [London] 26 Jan. 2008.

2008 11 March

§*Eighteenth and Nineteenth Century British Watercolours and Drawings.* (London: Bonhams, 2008).

Works by Blake (lot 27 Blake, "Two studies of a baby's head … Estimate: £10,000-15,000"), Flaxman, Linnell, Palmer, and Varley.

2008 19 March–19 April

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

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

Review

See Rovira under *Blake* 42.3 in Part VI.

2008 3 June–

**William Blake: An Exhibition of Prints, Books and Facsimiles June 2008.* Offered by Henry Sotheran Limited in conjunction with John Windle Antiquarian Bookseller. (London: Henry Sotheran Limited, 2008) 4°, 38 pp., 105 lots (most reproduced in color), plus 18 "Trianon Press Facsimiles."

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

?2008

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

2008

The collection list of the Blakes in the library of Victoria University in the University of Toronto was added to the *William Blake Archive*.

2008

Robert N. Essick. "William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector." ([Altadena, 2008]) 869 pp., typescript.

Extraordinarily, indeed uniquely, comprehensive, from original watercolors and books to postcards and posters, meticulously catalogued.

2008

Robert Hartley Cromek and Thomas Hartley Cromek: With Records of Blake and Turner and Other Contemporary Artists: A Major Unpublished Archive of Manuscripts and Drawings. [Offered for sale] By John Hart [bookseller of Binham, Norfolk] and Chris Johnson. (2008) 4°, [48] pp.

Description: The archive is nine vols., folio, 4°, and 8°, c. 1,000 pp.

Vol. 1: T. H. Cromek, "Memorials of the Life of R. H. Cromek, Engraver, F.A.S. Edinburgh. Editor of the 'Reliques of Burns'; 'Remains of Nithsdale and Galloway Song.' With the unpublished correspondence on those works and other papers relative to his professional and literary career. Collected and edited by his son," 4°, 200 pp., preface dated 23 Dec. 1864,[34] includes a list of R. H. Cromek's engravings, fair copy.

Vol. 2: Album of autograph letters collected by T. H. Cromek for the biography of his father, 4°, 85 leaves.

Vol. 3: T. H. Cromek, manuscript notebook relating to Gilchrist's life of Blake "etc.," dated Dec. 1863, 4°, c. 115 pp. (extracts on rectos, T. H. Cromek's comments on versos).

Vol. 4: Album of letters and manuscripts largely relating to Thomas Bewick, 4°, 52 pp.

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

Vol. 5: John Pye, 22 autograph letters (3 Sept. 1862-1 Aug. 1866) to T. H. Cromek relating to R. H. Cromek, [J. M. W.] Turner, Pye, and the history of engraving, 8°, 66 pp.
Vol. 6: T. H. Cromek, manuscript "Recollections of conversations with Mr John Pye, London, 1864-4 [*sic* in catalogue], with other matters relating to men of his time," signed by T. H. Cromek, May 1863, 4°, 80 pp.
Vol. 7: T. H. Cromek, manuscript "Introductory Lessons in Hebrew Grammar," 6 Nov. 1861, 4°, 62 pp.
Vol. 8: T. H. Cromek, an essay on the origins of Stothard's Canterbury Pilgrims, foolscap, c. 150 pp., first section (1-75) dated 16 Oct. 1851.
Vol. 9: T. H. Cromek, manuscript record of his paintings with dates and purchasers, 31 Dec. 1834-Dec. 1872.
History: Compiled by T. H. Cromek (1809-73, the son of R. H. Cromek), from whom it passed to "Mrs. [Mary C.] Warrington, at Worsborough Hall, near Barnsley, the granddaughter [1840-1907] of R. H. Cromek"[35] and thence to her grandson Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrowgate, Yorkshire (in 1979);[36] sold at Sotheby's (London), 17 July 2008, lot 9, for £20,000; offered in the catalogue of John Hart and Chris Johnson (2008), no price printed.

Part V: Books Owned by William Blake the Poet

AESCHYLUS (1779)

History: Blake's copy was offered in Rosenbach's catalogue (1947), lot 105, at $345.

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

MILTON, John, *Paradise Lost*, ed. Richard Bentley (1732)
<*BBS* p. 322, *Blake* (2001, 2003, 2006)>

A sturdy quarto with manuscript notes in four distinct hands:[37] hand 2 (Crosby's hand D) on pp. 355 (Crosby, figs. 2-3) and 398 (Crosby, figs. 4-5), written in sepia ink, is elegant, with flourishes. In hand 2, each inscription begins with an asterisk in the text and ends with the initials "WB", perhaps to distinguish it from the first hand (Crosby's hand C). They mock Bentley's editorial pretensions and defend the received text of Milton.

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

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

The hand writes of "Anatomist," "appositely," "our Author," and "hardineſs," but the poet does not use them in his writings or conversations.[38] More significantly, it uses the archaic spelling "Critick," whereas the poet gives "critic" and "critics" (letter of June 1806 [typeset text, perhaps normalized], *Descriptive Catalogue* p. 14 [typeset text, perhaps normalized], "Public Address" [*Notebook* p. 46], "Vision of the Last Judgment" [*Notebook* p. 69]), "classic," "fanatic," and "public" (60 examples). This seems to me quite significant.

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

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

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

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

Those supporting the attribution to the poet-engraver William Blake include *BBS* p. 322 ("persuasively signed 'WB', probably by the poet"); Michael Phillips, "Blake's Annotations in Context," *European Romantic Review* 16 (2005): 95; Phillips, *William Blake: The Creation of the Songs from Manuscript to Illuminated Printing* (2000) 56-57; and Crosby. Those rejecting the attribution include David Bindman, "Exhibition Reviews: London and New York William Blake," *Burlington Magazine* 143 (2001): 174 ("I am completely certain that … the annotations to Milton were *not* written by Blake"); Alexander Gourlay, "Appendix: Phillips' Annotated Edition of *Paradise Lost*," *Blake* 36.2 (fall 2002): 71; Jason Snart, "Blake's Milton: Did Blake Own and Annotate the 1732 Edition of Milton's *Paradise Lost*?" *European Romantic Review* 16 (2005): 90; Snart, *The Torn Book* (2007) 169-71; and Bentley, "William Blake and His Circle [for 2002]," *Blake* 37.1 (summer 2003): 14 ("there is no good reason to believe that the WB initials belong to anyone named Blake"). I would now say that there are good reasons, e.g., in the handwriting, subject, and opportunity, but not good enough, to believe that the "WB" initials are those of the poet-engraver William Blake. Surely Blake would not have annotated in ink a book which belonged to Cowper and Hayley.
History: Apparently acquired by William Cowper (according to William Barker's manuscript catalogue of Cowper's library at his death, cited in Crosby 532), after whose death in 1800 it passed, perhaps on loan, to William Hayley (though it did not appear in his posthumous sale); sold with many

35. Robert Burns, *Works*, ed. W. Scott Douglas (1877) 2: 292, referring only to the "Memorials" (according to a letter from Dennis Read).

36. Dennis Read provided me with a Cromek genealogy, according to which Paul and Wilfred Warrington are cousins.

37. Almost all the information here is from Mark Crosby, "William Blake's Annotations to Milton's *Paradise Lost*" (see Crosby in Part VI).

38. *A Concordance to the Writings of William Blake*, ed. David V. Erdman et al. (1967); Bentley, *William Blake's Conversations* (2008).

manuscripts etc. from Hayley in Sotheby's *Catalogue of Books, Manuscripts, Deeds and Autograph Letters, the Property of the Late Joseph Mayer, Esq. F.S.A. of Liverpool*, 19 July 1887, lot 275, described as an annotated copy "formerly belonging to Cowper"; acquired by a collector named "William" whose fragmentary armorial bookplate (described and reproduced in Crosby 535 and fig. 13) was pasted on the front paste-down; acquired by Francis John Montagu-Stuart Wortley-Mackenzie (1856-1926), whose bookplate after he came into the title of Earl of Wharncliffe in 1899 was pasted over that of "William"; acquired by a bookseller who wrote "First Ed. of Bentley's Milton £125" on the first paste-down; acquired by Michael Phillips, who wrote "Michael Phillips August [19]78" on the first fly-leaf.

Part VI: Criticism, Biography, and Scholarly Studies

§Abraham, Gerald. "The Genius of William Blake." *Radio Times* 10 Dec. 1937.

*Ackroyd, Peter. *Blake*. (1995) <*Blake* (1996)> B-C. (1996, 1997) <*Blake* (1998)> D. *William Blake: Dichter, Maler, Visionär*. (2001) <*Blake* (2003)> E. *Blake den*. (2002) <*Blake* (2004)> F. *William Blake: Dichter, Maler, Visionär*. (2004) <*Blake* (2006)> G. §*Blake*. (London: Folio Society, 2008) xiii, 455 pp.; no ISBN.

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

Review

Vincent Stanley, "Dirty Blake," *Independent* [Santa Barbara] 3 July 1996.

Adams, Hazard, ed. *Critical Essays on William Blake*. (1991) <*BBS* p. 331>

Review

Brian Wilkie, *ECCB* ns 17 [for 1991] (1998): 329-30.

*Aitken, Kelley. "Wonder; No Wonder: William Blake's *Illustrations to the Book of Job*." *Queen's Quarterly* 114.4 (winter 2007): 570-75.

§Aldington, Richard. "Everyman's Poets." *Everyman* 15 Apr. 1933.

Ando, Kiyoshi. "Blake, Wordsworth, Coleridge to 1790 nen dai eikoku no France kakumei ronso [Blake, Wordsworth, Coleridge and Arguments on the French Revolution in the 1790s in England]." Nanzan Daigaku [University] PhD, 2001. In Japanese.

Presumably this is the basis of Ando's *Igirisu Romanha to Furansu Kakumei—Blake, Wordsworth, Coleridge to 1790 nendai no kakumei ronso* [*English Romanticism and the French Revolution—Blake, Wordsworth, Coleridge and the Revolutionary Arguments in the 1790s*] (2003) <*Blake* (2005)>.

§Anon. "Acquisitions." *National Art-Collections Fund*, 46th Annual Report. (London, 1949).

About works by Blake, mostly from the Graham Robertson collection. Also on works from Robertson, see Anon., "Tate Gallery Acquisitions: Colour-Printed Drawings by Blake," *Times* [London] 7 Jan. 1949: 7; Anon., "Acquisitions by Tate Gallery: Three Works by Blake," *Times* 5 July 1949: 4; Anon., "Blake and Picasso: Acquisitions at the Tate Gallery," *Times* 29 Oct. 1949: 2.

§*Anon. "Acquisitions to the Glass Collection, Jan. 1988-Dec. 1988." *Corning Museum of Glass Annual Report 1988*. (Corning: Corning Museum of Glass, 1988).

About the Felpham Rummer.

Anon. "Art Periodicals: Rediscovered Painting by Blake." *Times* [London] 18 June 1929: 8.

About the article on *Charity* by Laurence Binyon in *Burlington Magazine* <*BB* #1203>.

Anon. "At the Annual Meeting of the Blake Society ...." *Times* [London] 29 May 1936: 17.

About appointments of officers in the society.

§Anon. "Blake and His Followers." *The Tate Gallery: An Illustrated Companion to the National Collections of British and Modern Foreign Art*. (1979) ... C. 3rd ed. (London: Tate Trustees, 1985).

See *BBS* p. 681 (Simon Wilson) for a later version of *The Tate Gallery*.

Anon. "Blake and the Flaming Line: The Fifth of Dr. Nikolaus Pevsner's Reith [BBC] Lectures." *Times* [London] 14 Nov. 1955: 3.

A summary.

§Anon. "Blake Book Illustrations." *Daily Telegraph* [London] 26 July 1929.

Anon. "Blake Books in Lieu of Estate Duty." *Times* [London] 21 Oct. 1971: 14.

Europe [B] and *Visions of the Daughters of Albion* [C], valued at £20,118, were accepted from the estate of Rolf, Baron Cunliffe, for the Hunterian Library of the University of Glasgow.

Anon. "Blake Centenary Memorial Service." *Times* [London] 11 Oct. 1927: 9.

Held at Christ Church, Westminster Bridge Road, Lambeth. Also on the centenary, see *Anon., "The Twelfth of August: A Yorkshire Moor. William Blake," *Times* 12 Aug. 1927: 14 (seven reproductions, four of them by or of Blake); Anon., "William Blake," *Times* 12 Aug. 1927: 11 (an editorial).

Anon. "Blake in Facsimile." *Times* [London] 29 July 1886: 12.

On William Muir publications now published by Quaritch;

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

§Anon. "Blake Notebook Given to Britain: Manuscript Includes Poems, Sketches and Prose Drafts by Literary Mystic." *New York Times* 16 Apr. 1957.

Anon. "Blake's Drawings for Young." *Times* [London] 28 July 1928: 13.

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

§Anon. "Blake's House." *Glasgow Herald* 3 Nov. 1916.

§Anon. "Blake's House in Lambeth." *Glasgow Herald* 2 Dec. 1918.

§Anon. "Blake's 'Samson' Now £1,100." *New York Times* 31 July 1946.

§Anon. "Blake, William." *New International Illustrated Encyclopedia of Art* (New York: Greystone Press, 1967).

Anon. "Blake Works Acquired by the Tate: A Forgotten Painting." *Times* [London] 5 Apr. 1950: 8.

The Arlington Court picture on loan to the Tate.

§Anon. "Blurring Blake." [?*Times Literary Supplement*] 21 Nov. 1958.

Anon. "Bunhill Fields as Garden of Rest: Future of William Blake's Grave." *Times* [London] 29 Nov. 1949: 7.

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

§Anon. "Colored Prints by Miss [Mary A.] Cassatt. Drawings by William Blake." *New York Times* 3 Oct. 1891.

§Anon. "Conservation of Blake's 'Hecate.'" *Huntington Calendar* Sept.-Oct. 1994.

§Anon. "Erwerbungen 1988." *Idea: Jahrbuch der Hamburger Kunsthalle* 8 (1989). In German.

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

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

Anon. "Film Study of the Art of Blake: An Apocalyptic World." *Times* [London] 15 Oct. 1958: 8.

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

Anon. "Five Blake Paintings: Acquisition by London Museum." *Times* [London] 28 Mar. 1953: 8.

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

§Anon. "Keats Love Letter Is Brought Here: Obtained for American with Unpublished Autographs of Lamb and William Blake." *New York Times* 11 Sept. 1925.

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

§Anon. "Morgan Library Gets Blake Water-Colors." *New York Times* 7 Mar. 1950.

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

Anon. "Mr. Archibald Russell: Authority on William Blake." *Times* [London] 1 Dec. 1955: 14.

An obituary.

§Anon. "Mrs. Emerson, Donor of Blake Drawings." *New York Times* 11 Mar. 1957.

An obituary.

§Anon. "News of the Book World Abroad: The Remarkable Blake Revival …." *New York Times* 3 Nov. 1906.

On nine new Blake books.

§Anon. "Paradoxes of William Blake's Art." *Literary Digest* 28.26 (25 June 1904).

Anon. "Picasso and Blake as Dramatists." *Times* [London] 9 Jan. 1950: 7.

A reading of *An Island in the Moon* at Rudolf Steiner Hall. See also Anon., "A Satire on Rationalism: Blake's 'Island in the Moon,'" *Times* 7 Feb. 1950: 8.

§Anon. "Prof. Hal S. White, Blake Scholar, 68." *New York Times* 23 July 1962.

An obituary.

Anon. "Proofs of Blake's 'Europe' [a]: Purchase by the British Museum." *Times* [London] 16 Nov. 1936: 19.

Anon. "The Times Diary: … Blake's House: A Betting Shop?" *Times* [London] 16 Oct. 1967: 10.

About objections to the conversion of 17 South Molton Street into a betting office. See also G. W. Holmes, Rosemary Brooks, "William Blake," *Times* 1 Feb. 1968: 9, 5 Feb. 1968: 9 (letters to the editor); Anon., "Bets Licence for Blake's Home," *Times* 10 Apr. 1968: 2.

§Anon. "Unique Engraving by Blake." [?*Times Literary Supplement*] Nov. 1966(?).

Anon. "University News: Trust Set Up for Blake Studies." *Times* [London] 8 May 1984: 16.

The "Bean Trust" at the University of Essex.

Anon. "Vaughan Williams's Ten Blake Songs: MacNaghten Concerts." *Times* [London] 15 Nov. 1958: 12.

A review of a performance.

§Anon. "William Blake." *New York Times* 12 June 1881.

§Anon. "William Blake." *New York Times* 31 May 1902.

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

§Anon. "William Blake." *Tate* no. 23 (winter 2000).

§*Anon. "William Blake Digital Materials from the Lessing J. Rosenwald Collection." <http://www.loc.gov/rr/rarebook/rosenwald-blake.html>.

All from the Library of Congress.

§Anon. *William Blake—Life and Times of an Artistic Genius.* (N.p.: Filiquarian Publishing, 2008) 9 x 6", 58 pp.; ISBN: 9781599862033.

§Anon. "William Blake's Divine Humanity [play presented by the Theatre of Eternal Values, 22 Nov.-2 Dec. 2007]." *Theatre Record* 27.24 (2007): 1428.

See also §Lloyd Evans, "Theatre: … William Blake's Divine Humanity," *Spectator* 1 Dec. 2007: 82.

§Anon. "William Blake's Inner Vision and His Influence on the Little Group to Which William James … Belonged." *New York Times* 25 Sept. 1910.

Anon. "William Blake's 'Job': £850." *Times* [London] 23 June 1967: 12.

Degale bought it at Christie's.

§Anon. "William Blake's Water-Color Drawings of Milton's 'Paradise Lost.'" *Huntington Calendar* July-Aug.-Sept. 1940.

§Ansari, A. A. "Sex Symbolism in Blake's Later Poetry." *Indian Journal of English Studies* 23 (1983): 53-63.

§Araki, Yuji. "William Blake ni okeru energy no kannen: shutoshite 1793 nen no saishoku dohanga ni miru 'hono' to 'hikari' no hyosho rikigaku [On Energy in William Blake: Focusing on the Representations of 'Flame' and 'Light' in Illuminated Prints in 1793]." Shuto Daigaku Tokyo [Tokyo Metropolitan University] PhD, 2006. In Japanese.

§Arvine, Kazlitt. "Blake, the Poet, Painter, and Engraver." *Cyclopaedia of Anecdotes of Literature and the Fine Arts.* (1851, 1852) <*BB* #1091A-B> C. §(Boston: Gould and Lincoln, 1853) D. §(Gale Research, 1967).

§Bard, Elizabeth Iris. *"Things invisible to mortal sight": Blake, Milton, and Visionary Redemption.* ([London]: Christie's Education, 1997) 53 pp., typescript.

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

§Barnard, Eunice Fuller. "To a Poet-Mystic Belated Honors Come." *New York Times* 7 Aug. 1927.

Behrendt, Stephen C. *Reading William Blake.* (1992) <*BBS* p. 364>

Review

Robert F. Gleckner, *ECCB* ns 18 [for 1992] (1999): 330.

Bentley, G. E., Jr. *Blake Records Supplement.* (1988) <*BBS* p. 366>

Review

Stuart Peterfreund, *ECCB* ns 14 [for 1988] (1995): 270-71.

Bentley, G. E., Jr. *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis.* With a foreword by Mary Lynn Johnson. (Lewiston: Edwin Mellen Press, 2008) 2, xli, 300 pp., 7 pls.; ISBN: 9780773448483.

Mary Lynn Johnson, "Foreword" (xi-xvi), Bentley, "Introduction" (xvii-lxvi), "Thus Spake William Blake," conversations 1767-1831 of William and Catherine Blake (1-81), appendices on "Blake's Imperfect Rhymes" and "Table of Rhyme Sounds" (91-93), and "Concordance of William Blake's Conversations" (94-286).

The introduction deals especially with "Blake's Pronunciation" (xxi-xxix) and "Blake's Vocabulary" (xxix-xxxiii), with a table of words which do not appear in his writings. "Blake's pronunciation defies genteel conventions, both his own and ours" (xxix), dropping internal "l" ("halter" rhymes with "water") and "r" ("dawn"—"scorn").

Bentley, G. E., Jr. "William Blake's World in a Grain of Sand: The Scholar in the World of Books." *Descant* 26 (1995) <*Blake* (1996)>

Review

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

Bentley, G. E., Jr., ed. *William Blake: The Critical Heritage.* (1975, 1995) <*BB* #A1181, *Blake* (1999)> C. 2007 (Kindle ed., Amazon Digital Services).

Benton, Michael. "Biographer, Biography, and the Reader." *Journal of Aesthetic Education* 41.3 (fall 2007): 77-88.

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

§Bernus, Alexander von. "William Blake." In his *Das Irdische Paradies: Englische Lyriker des XVIII. und XIX. Jahrhunderts.* (Weimar: Erich Lichtenstein, 1930). In German.

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

The focus of the book is a 12-page section with six to nine monotone images per page printed from copper and aluminium, including 27 of Blake's watercolors for *Pilgrim's Progress*, more or less in order, plus others from *Jerusalem*, *The Gates of Paradise*, and "The Man Sweeping." They illustrate "Seven Synchronised inner and outer journeys particularly honouring William Blake's visual rendition of John Bunyan's—The Pilgrims Progress" ([2]).

Bidney, Martin. *Blake and Goethe: Psychology, Ontology, Imagination.* (1988) <*BBS* p. 372>

Review

Robert F. Gleckner, *ECCB* ns 14 [for 1988] (1995): 271-72.

Billigheimer, Rachel. *Wheels of Eternity: A Comparative Study of William Blake and William Butler Yeats.* (1990) <*BBS* p. 373>

Review

Stephen Carr, *ECCB* ns 16 [for 1990] (1998): 347-48; ns 17 [for 1991] (1998): 330-31.

Billington, Michael. "Blake Revitalized: Tyger: New Theatre." *Times* [London] 21 July 1971: 10 <*BB* #1190, here replaced>

A review of a performance of the Adrian Mitchell play. For criticism of the review, see N. E. J. Marsh, "Blake's Disillusion," *Times* 24 July 1971: 13 (letter to the editor).

§*Bindman, David. "Blake and Runge." *Runge: Fragen und Antworten*, ed. Hanna Hohl (1979) <*BBS* p. 373 gives the editor as A. Höhle>.

§Bindman, David. "Blake's Heads." *Guardian Weekly* [London] 5 June 1971.

§Birek, Wojciech. "Drugie życie Williama Blake'a [The Second Life of William Blake]." *Fraza: Poezja, Proza, Esej* nos. 24-25 (1999). In Polish.

Birenbaum, Harvey. *Between Blake and Nietzsche: The Reality of Culture.* (1992) <*BBS* p. 374>

Review

Scott Simpkins, *ECCB* ns 18 [for 1992] (1999): 330-31.

Blake/An Illustrated Quarterly

Volume 41, number 4 (spring 2008)

*Robert N. Essick. "Blake in the Marketplace, 2007." 140-63, with an appendix of "substantive additions or corrections" to his *The Separate Plates of William Blake* (1983) and *William Blake's Commercial Book Illustrations* (1991). (Impressive and invaluable, as usual.)

Morton D. Paley. "Corrigendum." 163. (A correction to his "*The Last Judgment* by 'B. Blake,'" *Blake* 41.3 [winter 2007-08]: 135: the misattribution of *The Last Judgment* to B. Blake in the Royal Academy catalogue [1808] is "explicitly corrected" in *BR*(2) 250fn.)

Reviews

Grant F. Scott. Tracy Chevalier, *Burning Bright* (2007). 163-64. (The book is a "disappointment," partly because Blake only "flickers dimly in the margins.")

Anne K. Mellor. Helen P. Bruder, ed., *Women Reading William Blake* (2007). 164-65. (The collection of essays is "a hodge-podge," "deeply disappointing," and some of the essays have "almost nothing to say about Blake's … construction of gender and/or sexuality." For a response by Bruder and a response to the response, see *Blake* 42.2, below.)

Discussion

G. E. Bentley, Jr. "The Dates of *Jerusalem*." 166. (An attempt to correct Aileen Ward, "Building *Jerusalem*: Composition and Chronology," *Blake* 39.4 [spring 2006]: 183-85, which claimed that the "new Prophecy" with "60 Plates" described by Cumberland in 1807 must be *Milton* [which has at most 50 plates] and not *Jerusalem* [with 100 plates], and to argue that there is both external and internal evidence for the 1804 on the title page of *Jerusalem*, while Ward placed "*Jerusalem* firmly in the decade of the 1810s.")

Aileen Ward. "Reply to G. E. Bentley, Jr." 166-67. (A polite but unrepentant rejoinder.)

Blake/An Illustrated Quarterly

Volume 42, number 1 (summer 2008)

G. E. Bentley, Jr., with the assistance of Hikari Sato for Japanese publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2007." 4-47. ("The most exciting Blake discovery of the year was of eight previously unknown versions of color prints" from the Small Book of Designs [B] with "13 otherwise unknown lines of text by Blake." "The most lastingly valuable essay on Blake … will prove to be Joseph Viscomi's 'Blake's "Annus Mirabilis": The Productions of 1795' in *Blake*" [5, 7].)

Blake/An Illustrated Quarterly

Volume 42, number 2 (fall 2008)

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

Review

Justin Van Kleeck. W. H. Stevenson, ed., *Blake: The Complete Poems*, 3rd ed. (2007). 73-75. (*The Complete Poems* "does an admirable job of serving its intended audience.")

Minute Particular

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

Discussion

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

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

Blake/An Illustrated Quarterly

Volume 42, number 3 (winter 2008-09)

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

Minute Particular

G. E. Bentley, Jr. "The Publication of Ellis and Yeats, *The Works of William Blake* (1893)." 109-10. (Quaritch's accounts of the number of copies printed, payments, and reviews.)

Reviews

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

Robert M. Ryan. Christopher Rowland, *"Wheels within Wheels": William Blake and the Ezekiel's Merkabah in Text and Image* (2007). 111 (one paragraph). (The book is "thoughtful.")

Newsletter

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

Corrigenda

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

Bland, David. *A History of Book Illustration: The Illuminated Manuscript and the Printed Book*. (1958) <*BB* #1221> B. §2nd ed. (Berkeley: University of California Press, 1969).

§Bloom, Harold, ed. *William Blake*. [Volume ed. Alexis Harley.] (New York: Infobase Publishing, 2008) Bloom's Classic Critical Views, xiii, 213 pp.; ISBN: 9781604131383.

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

"Personal": Excerpts from B. H. Malkin, Charles Lamb, Henry Crabb Robinson, Frederick Tatham, Samuel Palmer, Seymour Kirkup, and Dante Gabriel Rossetti.

"General": Excerpts from Allan Cunningham, Anna Jameson (*Sacred and Legendary Art* [1848]), Walter Thornbury (*British Artists from Hogarth to Turner* [1861]), Dante Gabriel Rossetti ("supplementary" chapter in Gilchrist [1863]), Mary Abigail Dodge (*Atlantic Monthly* [1864]), Algernon Charles Swinburne (*William Blake* [1866]), Moncure D. Conway (*Fortnightly Review* [1868]), James Smetham (*London Quarterly Review* [1869]), Charles Eliot Norton (*North American Review* [1869] [see Norton, below]), J. Comyns Carr (*The English Poets*, ed. Ward [1880] [see Carr, below]), Margaret Oliphant (*The Literary History of England* [1882]), Coventry Patmore (*Principle in Art* [1889]), Richard Henry Stoddard (*Under the Evening Lamp* [1892]), W. B. Yeats and Edwin J. Ellis (*The Works of William Blake* [1893]), Lionel Johnson (*Academy* [1893]), Alfred T. Story, J. J. Jusserand,[39] John Vance Cheney (*That Dome in Air* [1895]), Stopford A. Brooke (*English Literature* [1896]), George Saintsbury (*A History of Nineteenth Century Literature* [1896] [see Saintsbury, below]), W. B. Yeats (*Academy* [1897] [whole essay]), and G. K. Chesterton (*William Blake* [1910]).

"Works": James Thomson ("The Poems of William Blake," *Biographical and Critical Studies* [1896] [whole essay]), Henry G. Hewlett (*Contemporary Review* [1876] [excerpt]), Lucy Allen Paton (*Poet-Lore* [1893] [whole essay]), A. C. Benson (*Essays* [1896] [excerpt]), Henry Justin Smith (*Century Illustrated Magazine* [1900] [whole essay]), John Sampson ("Bibliographical Preface to the *Songs of Innocence and of Experience*" and "Bibliographical Preface to Poems from the 'Prophetic Books,'" *Poetical Works of William Blake* [1905]), G. K. Chesterton (*William Blake* [1910] [excerpt]), D. J. Sloss and J. P. R. Wallis ("America," "Europe," "The Book of Los," and "Milton," *The Prophetic Writings of William Blake* [1926]), Max Plowman ("Two Examples," *An Introduction to the Study of Blake* [1927]), Dorothy Plowman ("A Note on William Blake's *Book of Urizen*," *The Book of Urizen* [1929]).

"Chronology" and index.

Scrapings from the bottom of the barrel.

39. From *Piers Plowman: A Contribution to the History of English Mysticism*, tr. Marion Richards and Elise Richards (1894) 218-19; not in *BB*, *BBS*, or "William Blake and His Circle."

*Brearton, Steve. "All Things Blake." 30-31 of "Battle on Vimy Ridge and Other Stories: What a Bullet-Scarred Book and Eight Other Intriguing Objects Tell Us about U of T." *UofT: University of Toronto Magazine* 35.4 (summer 2008): 26-31.

About the Bentley Collection.

§Britton, Andrew. "The Devil, Probably: The Symbolism of Evil." 34-42 of *American Nightmare: Essays on the Horror Film* (Toronto: Festival of Festivals, 1979).

About Blake's poetry and the Gothic tradition.

[Britton, John.] THE | PLEASURES | OF | HUMAN LIFE: | INVESTIGATED ... CHEERFULLY, | ELUCIDATED ... SATIRICALLY, | PROMULGATED ... EXPLICITLY, and | DISCUSSED ... PHILOSOPHICALLY. | IN | A DOZEN DISSERTATIONS | ON | *MALE, FEMALE, AND NEUTER PLEASURES.* | Interspersed with various Anecdotes | and expounded by numerous | ANNOTATIONS | BY HILARIS BENEVOLUS, & CO. Fellows of the "London Literary Society of Lusorists." | [8 lines of quotations] | *Embellished with five Illustrative Etchings and Two* | HEAD-*pieces.* | *London*: | PRINTED FOR LONGMAN, HURST, REES, & ORME, | PATERNOSTER-ROW. | — | 1807. Pp. x-xii. <Massey College Library, University of Toronto> B. (Boston: Oliver & Munroe, and Joseph Greenleaf, 1807) Pp. x-xii.

A duplicate engraved title page with colored vignettes is headed "Mirth versus Misery" and is dated Feb. 1807.

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

§Brooks, Richard. "Britart Star to Make Blake the Movie." *Sunday Times* [London] 31 Oct. 2004.

Bruder, Helen P., ed. *Women Reading William Blake.* (2007) <*Blake* (2008)>

Reviews

Anne K. Mellor (see under *Blake* 41.4, above).
Hatsuko Niimi, *Studies in English Literature* [of the English Literary Society of Japan] 49 (2008): 117-22.

Bryan, Michael. *A Biographical and Critical Dictionary of Painters and Engravers* .... (1849) <*BB* #1305 omits "*and Critical*">.

§Buckland-Wright, John. *Etching and Engraving: Techniques and the Modern Trend.* (1953) B. (New York: Dover Publications, 1973).

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

§Bucklow, Christopher. "William Blake and the Sea of Time and Space." *SOF* [?*Soldier of Fortune*] *Magazine* [England] (1998).

§Burstall, Christopher. "Tyger Tyger." *Radio Times* 2 Nov. 1967.

[Bury, Lady Charlotte.] *Diary Illustrative of the Times of George the Fourth* .... (1838, 1839) <*BB* #1323A> B. §Lady Charlotte Bury. .... (London: Henry Colburn, 1839).

§Calloway, Stephen. *English Prints for the Collector.* Foreword by John Russell Taylor. (Guildford: Lutterworth Press; Woodstock, New York: Overlook Press, 1980).

Includes a discussion of Blake and his followers.

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

§Carr, J. Comyns. "William Blake." 596-600 of *The English Poets: Selections with Critical Introductions by Various Writers,* ed. Thomas Humphry Ward (New York: Macmillan, 1880) The English Poets vol. 3: Addison to Blake.

§Cassill, V. A. "The Folly and Imagination of Wm. Blake." *Iowa Defender* 5.9 (20 Nov. 1961). B. *December* 22 (1981) <*BBS* p. 434>.

Caswell, Ian M. "William Blake's Belief regarding Innocence with Reference to the *Book of Thell* [*sic*] and Various Other Poems from *The Songs of Innocence and* [*of*] *Experience.*" *Sagami Joshi Daigaku Kiyo* [*Journal of Sagami Women's University*] 71 (2007): 141-44.

§Chambers, John. "Victor Hugo, James Merrill, and William Blake: Three Visionaries, One Vision." *Conversations with Eternity* (1998) B. Revised and expanded in §*Victor Hugo's Conversations with the Spirit World: A Literary Genius's Hidden Life* (Rochester, Vermont: Destiny Books, 2008).

§Chernik, Aria F. "The 'Peculiar Light' of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime." *Romanticism and Victorianism on the Net* 50 (2008). <http://www.ron.umontreal.ca/>.

Chevalier, Tracy. "And Did Those Feet ...." *Times* [London] 2 Mar. 2007.

About research for her Blake novel.

Chevalier, Tracy. *Burning Bright.* (2007) <*Blake* (2008)> F. §*Plameni sjaj.* Tr. Nenad Dropulić. (Belgrade: Laguna, 2007) 20 cm., 336 pp.; ISBN: 9788674366431. In Serbian. G. §(New York: Plume-Penguin, 2008) 21 cm., 327 pp.; ISBN:

9780452289079. H. §*El maestro de la inocencia*. Tr. José Luis López Muñoz. (Barcelona: Lumen, 2008) 24 cm., 373 pp.; ISBN: 9788426416469. In Spanish. I. *Płonął ogień twoich oczu*. Tr. Zofia Uhrynowska-Hanasz. (Warsaw: Albatros, 2008) 24 cm., 311 pp.; ISBN: 9788373596900. In Polish.

It is also available as an e-book, an audio book, and on CD.

§Childers, Joseph. "Opposing the Paradigm: The Example of Blake." *Dalhousie Review* 66 (1986): 301-10.

Clark, Lorraine. *Blake, Kierkegaard and the Spectre of Dialectic*. (1991) <*BBS* p. 438>

Review

Stephen C. Behrendt, *ECCB* ns 17 [for 1991] (1998): 262.

*Clark, Steve, and Masashi Suzuki, eds. *The Reception of Blake in the Orient*. (2006) <*Blake* (2007)>

Review

Akira Fujimaki, *Studies in English Literature* [of the English Literary Society of Japan] 49 (2008): 108-16.

Clayton, Ellen C. *English Female Artists*. (1876) 1: 370-75, 2: 406. <*BB* #1400A, omitting the 11 paragraphs about Catherine Blake in vol. 1>

§Cody, John. "A Grain of Sand." *The Visual Arts and Medical Education*, ed. Geri Berg (Carbondale: Southern Illinois University Press, 1983).

Includes a discussion of Blake's *Elohim Creating Adam*.

§Cohen, Michael. "Engaging Metaphors: Comparative Figures in Hogarth and Blake." *Engaging English Art* (1987) <*BBS* p. 439>

Review

D. W. Dörrbecker, *Blake* 23.3 (winter 1989-90): 128.

§Collins Baker, C. H. "Some Illustrators of Milton's *Paradise Lost* (1688-1850)." *Library* 3.1 (June 1948).

Includes a section on Blake.

Colvin, Sidney. *Memories and Notes of Persons and Places 1852-1912*. (New York: Charles Scribner's Sons, 1922) 250-51.

> Trelawny declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist's *Life* and Rossetti's reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake's poem "London" from the *Songs of Experience*:—
>
> In every cry of every man,
> In every infant's cry of fear,
> In every voice, in every ban,
> The mind-forged manacles I hear,—
>
> and so forth.

§Cormack, Alistair. "Blake the Irishman." In his *Yeats and Joyce: Cyclical History and the Reprobate Tradition* (Aldershot: Ashgate, 2008).

Cox, Stephen D. *Love and Logic: The Evolution of Blake's Thought*. (1992) <*BBS* p. 444>

Review

Marsha Keith Schuchard, *ECCB* ns 18 [for 1992] (1999): 331-32.

Critchley, Julian. "Indians' Success." *Times* [London] 7 Feb. 1969.

Review of a BBC television program about Blake (and of another program). See also §Sean Day-Lewis, "Points Lost by Dr. Bronowski versus Blake," *Daily Telegraph* [London] 7 Feb. 1969.

§Cronin, Grover, Jr. "William Blake." In his *The Romantic Poets* (New York: Monarch Press, 1963) Monarch Review Notes.

*Crosby, Mark. "'Sparks of Fire': William Blake in Felpham, 1800-1803." University of Oxford DPhil, 2008. 300+ leaves, 68 illustrations, including all those for Hayley's *Designs to a Series of Ballads* (14), the annotations attributed to Blake in Milton, *Paradise Lost*, ed. Richard Bentley (1732 [2]), and the watercolors for *Comus* (Huntington [8]).

Crosby, Mark. "William Blake's Annotations to Milton's *Paradise Lost*." *Book Collector* 57 (2008): 513-46.

A learned and impressive article, concluding that the Phillips copy of *Paradise Lost*, ed. Richard Bentley (1732), "was used and annotated by William Blake while working in the library of William Hayley between September 1800 and September 1803" (535).

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Review

David G. Riede, *ECCB* ns 17 [for 1991] (1998): 336.

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"Blake ... establishes the fulcrum of English epic history and its epiphanies: he turns them inward" (117). This seems to be a silent reprint of his "William Blake and the Personal Epic Fantastic," *Journal of the Fantastic in the Arts* (2002) <*Blake* (2004)>.

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Review

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4. Geoffrey H. Hartman, "Blake and the 'Progress of Poesy.'" B. Reprinted in his *Beyond Formalism* (1970). C. §(1971).

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Review

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See also Sangharakshita, *Buddhism and William Blake* ([?1978], 1986) <*BBS* p. 631, *Blake* (1996)>.

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

*Schuchard, Marsha Keith. *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision.* (2006) <*Blake* (2007)> B. §(London: Pimlico-Random House, 2007) paperback C. **William Blake's Sexual Path to Spiritual Vision.* (Rochester, Vermont: Inner Traditions, 2008) 8°, xvi, 398 pp., 54 reproductions (31 by or of Blake); ISBN: 9781594772115.

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

Reviews

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§Niall Griffiths, "The Doors of Conception," *Daily Telegraph* [London] 28 Mar. 2006.
Miranda Seymour, "High on Spiritualised Sexuality," *Sunday Times* [London] 2 Apr. 2006 ("the non-academic reader drifts from wonder, to bafflement, to dazed confusion").
§Elizabeth Scott-Baumann, *Sunday Times* 18 Nov. 2007 ("a fascinating history," "fast-paced and accessible").

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§Singleton, Michael [reflection by]. "William Blake's 'Songs of Innocence.'" Sam M. Intrator and Megan Scribner, *Leading from Within: Poetry That Sustains the Courage to Lead* (San Francisco: Jossey-Bass, 2007).

Sklar, Susanne. "How Beauty Will Save the World: William Blake's Prophetic Vision." *Spiritus: A Journal of Christian Spirituality* 7 (2007): 30-39.

[Southey, Robert.] *The Doctor, &c.* (1834-47) <*BB* #2731A> B. §2nd ed. ([vols. 1-2] 1835, [vol. 3] 1836) C. (1848) <*BB* #2731B> D. (1849) <*BB* #2731C> E. (1856) <*BBS* p. 643>.

§Spooner, David. "William Blake, Rhapsodist of the Fourfold." In his *The Insect-Populated Mind: How Insects Have Influenced the Evolution of Consciousness* (Lanham: Hamilton Books, 2005).

§*Stähler, Axel. "Writ(h)ing Images: Imagination, the Human Form, and the Divine in William Blake, Salman Rushdie, and Simon Louvish." *English Studies* 89 (2008): 94-117.

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*Storch, Margaret. *Sons and Adversaries: Women in William Blake and D. H. Lawrence*. (1990) <*BBS* p. 647>

Review

Anne K. Mellor, *ECCB* ns 16 [for 1990] (1998): 351.

Story, A. T. "William Blake." *Temple Bar* (1895) <*BB* #2771A> B. §Anon. "William Blake's Marriage." *New York Times* 29 Dec. 1895, "From Temple Bar."

§Stout, K. "William Blake." *Tate etc.* 11 (2007): 76-77.

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Review

William Aspenwall Bradley (see under Ellis, above).

§Szumlewicz, Katarzyna. "Technika i Wizja [Technique and Vision]." *Odra* 7-8 (2002). In Polish.

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§Talman, John. "Col. Hosmer and William Blake." *New York Times* 21 June 1902.

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On the hymn from *Milton*, see §Karin Goodwin and Mike Merritt, "Kirk Closes Book on Jerusalem," *Sunday Times* 29 Aug. 2004; Michael Gordon, "Blake's Jerusalem," *Times* 22 Sept. 2005 (letter to the editor); §Hannah Strange, "Blake's Jerusalem Banned by Leading British Church," *Times* 10 Apr. 2008; §Peter Evans, "Anthem Ban Next? Most people sing Jerusalem and the national anthem because they are patriotic," *Times* 12 Apr. 2008 (letter to the editor); §Richard Morrison, "Why This Dismal View of Jerusalem?" *Times* 12 Apr. 2008.

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Review

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Advice to Enoch Powell on quotations from Blake.

Timbs, John. *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J. M. W. Turner*. (1860) <*BBS* p. 661> B. §(London: Richard Bentley, 1872) C. (1887) <*BBS* p. 661>.

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Review

§Bo Ossian Lindberg, *Studies in Romanticism* 27.1 (spring 1988): 159-67.

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§White, Gleeson. "Chaucers Canterbury Pilgrims" and "Death's Door." In his *The Master Painters of Britain* (Birmingham: C. Combridge, 1910).

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

Review

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Works by 62 poets and artists.

*Williams, Nicholas M. *Ideology and Utopia in the Poetry of William Blake.* (1998) <*Blake* (1999)>

Review

§Richard J. Squibbs (see under Peterfreund, above).

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§Yamasaki, Yusuke. "Dante kara manabu Blake no shiten—sannin no Maria wo tsuite tengoku to jigoku wo miru [Blakean Vision vs. Dante's Comedy: To See Heaven and Hell through Three Women as 'Maria']." *Hikaku Bunka Kenkyu* [*Studies in Comparative Culture*] 82 (2008): 131-47. In Japanese.

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Review

Robert F. Gleckner, *ECCB* ns 15 [for 1989] (1996): 289-90.

Division II: Blake's Circle

Barry, James (1741–1806)

2005 22 October–2006 4 March

James Barry 1741-1806: "The Great Historical Painter." Exhibition at the Crawford Art Gallery, Cork. <*Blake* (2007)>

Review

Cristin Leach, "Art: James Barry," *Sunday Times* [London] 22 Jan. 2006.

Cromek, Robert Hartley (1770–1812)

Cromek, Thomas Hartley (1809–73)

See the Cromek archive under 2008 in Part IV.

Flaxman, John (1755–1826)

1918

Scott and Fowles Gallery exhibition.

Drawings from the Hope collection at Deepdene.

Review

§Anon., "Drawings, Sculpture and Miniatures: Art at Home and Abroad," *New York Times* 24 Nov. 1918.

2003 24 April–14 June

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

Review

John Russell Taylor, "Thomas Jones/John Flaxman," *Times* [London] 4 June 2003.

A collection of letters by Thomas Hope to Flaxman, c. 1792-1808, bound, appeared in Bonhams' auction, London, 26 Nov. 2008, #143 (estimate £800-£1,200 [sold for £3,360]).[40]

Advertisement for Flaxman's *Iliad* and Aeschylus. *Times* [London] 23 Mar. 1795.

Advertisement to raise money to purchase works of Flaxman from the collection of the late "Miss Denman, the adopted daughter of Flaxman," for the Flaxman Gallery in University College, London. *Times* [London] 16 Mar. 1861: 8.

§Lipp, Achim. *Superflax Zorrrrrrrn.* (Hamburg: Kunsthalle, 1979).

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

§*Dante: La Divina Commedia illustrata da Flaxman.* Ed. Francesca Salvadori. (Milan: Electa, 2004) 30 cm., 279 pp. In Italian. B. *John Flaxman: The Illustrations for Dante's Divine Comedy.* (London: Royal Academy of Arts, 2005).

Essays by Carlo Ossola, David Bindman, and Salvadori.

Anon. "Flaxman and Legros: Exhibition at York Art Gallery." *Times* [London] 29 May 1914: 12.

Anon. "Flaxman Bi-Centenary." *Times* [London] 21 Mar. 1955: 8.

On the exhibition at the Royal Academy. See also *Anon., "Early Academy Pictures: Flaxman Drawings," *Times* 29 Mar. 1955: 10.

Anon. "Flaxman Casts and Drawings: Exhibition at University College." *Times* [London] 17 Apr. 1923: 8.

Anon. "The Flaxman Centenary Memorial: Progress of the Fund." *Times* [London] 19 May 1928: 7.

40. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 133.

Anon. "The Flaxman Gallery at University College." *Times* [London] 9 Apr. 1851: 8.

Anon. "John Flaxman: A Centenary Estimate." *Times* [London] 7 Dec. 1926: 19.

For a centenary event, see Anon., "Life and Character of John Flaxman: Mr. W. G. Constable's Lecture," *Times* 8 Dec. 1926: 19.

Anon. "Mr. Flaxman." *Times* [London] 25 June 1827: 7.

An appreciation.

Anon. "A Sculptor's Models: Aspects of Flaxman's Art." *Times* [London] 7 Dec. 1955: 3.

Ashton, Algernon. "Flaxman's Grave." *Times* [London] 12 Dec. 1907: 10.

Flaxman's tomb is in a sad state.

Young, John. "Flaxman Home Ruling Defended." *Times* [London] 18 June 1981: 3.

About the proposed destruction of 7 Greenwell Street.

Fuseli, John Henry (1741–1825)

1992 14 April

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

Calè, Luisa. *Fuseli's Milton Gallery: "Turning Readers into Spectators."* (2006) <*Blake* (2007)>

Review

§Neil Forsyth, *Romanticism and Victorianism on the Net* 49 (2008) <http://www.ron.umontreal.ca/>.

Gilchrist, Anne (1828–85)

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

Hayley, William (1745–1820)

*Dörrbecker, D. W. "The Reader Viewing the Reader Reading: Romneys Serena liest in Hayleys *The Triumphs of Temper*." 162-250 of *Entree aus Schrift und Bild: Titelblatt und Frontispiz im England der Neuzeit*, ed. Werner Busch, Hubertus Fischer, and Joachim Möller (Berlin: LIT Verlag, 2008) Literatur: Forschung und Wissenschaft Bd. 14. In German. Generously illustrated.

Linnell, John (1792–1882)

2008 April

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

and Lowell Libson.[41]

Anon. "Few Living Londoners Ever Saw John Linnell." *Times* [London] 23 Jan. 1882: 9.

An obituary.

Lawrence, Edwin. "John Linnell." *Times* [London] 24 Jan. 1882: 8.

On why Linnell refused to join the Royal Academy.

PALMER, Samuel (1805–81)

2008 18 APRIL–22 JUNE;
26 JULY–7 SEPTEMBER, 13 SEPTEMBER–19 OCTOBER;
20 SEPTEMBER–1 NOVEMBER

§Anderson, Anne, Robert Meyrick, and Peter Nahum. *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists*. (Woodbridge: ACC Editions, 2008). Exhibition at the Southampton City Art Gallery, Victoria Art Gallery, Bath, and the Falmouth Art Gallery.

2008 11 JULY–13 SEPTEMBER

§*Samuel Palmer: His Friends and His Influence: An Exhibition of Pastoral Prints*. (Bath: Larkhall Fine Art Ltd., 2008).

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

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

Those with Blake references[42] are to Samuel Redgrave, 5 Nov.,[43] 2 Dec. 1870, 12 Jan. 1871 about Blake's *Pitt* [Butlin #651], which Palmer lent to the Royal Academy exhibition of Old Masters (1871), lot 285, where, despite his directions, it was mistitled "Rt. Hon. William Pitt." There are also casual references to Blake in letters to Richard Redgrave, 1 Oct. 1866, and to Mrs. Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A. H. Palmer, *Life and Letters of Samuel Palmer* (1892) 281-82, and in *Letters of Samuel Palmer*, ed. Raymond Lister (1974) 747.

§Grigson, Geoffrey. "Samuel Palmer's Friends." *Horizon: A Review of Literature and Art* 13 (May 1946).

§Harrison, Colin. *Samuel Palmer*. (Oxford: Ashmolean Museum, 1997) Ashmolean Handbooks.

Moore, Georgina, Denis Mahon, F. Donald Blake, Rosemary J. Lant. "Samuel Palmer's Works: Art Values." *Times* [London] 24 Aug. 1976.

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

PARKER, James (1757–1805)

The Plays of William Shakspeare, ed. Manley Wood, 14 vols. (London: George Kearsley, 1806) includes four engravings by Parker, after Stothard (two), Philip De Loutherbourg (one), and Edward Burney (one).[44] The work is not recorded in Bentley, "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings," *Studies in Bibliography* 49 (1996): 208-31.

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

STOTHARD, Thomas (1755–1834)

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

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

In vol. 3 are receipts signed by Stothard to Cadell for £12.12.0 "for Six Drawings to the [illeg] of Temper," 19 July 1788; Cadell for £12.12.0 "for four drawings for Armstrong art of health"; Mr. Robinson for £39.10.0[45] for "Lessons for each day of the year and painting from All's well theat [*sic*] ends Well," 22 Oct. 1794; Cadell & Davies for £10.10.0 "for four Drawings to Shenstone's Poems," 22 Nov. 1797, for £5.5.0 "for Two Drawings to Shenstone's Poems," 9 Dec. 1797, and for £10.10.0 "for five Drawings for Shenstone's Works," 3 May 1798; Cadell & Davies for £15.15.0 "for 6 Drawings to Gesner's Poem," 26 July 1799, and for £17.6.6 for "6 more Drawings to Gesner and a Head of Dante," 9 Feb. 1802. In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake's letter of 26 Aug. 1799, he was paid £1.1.0 each for "Fifty small Pictures" from the Bible for Thomas Butts.

A number of plates after Stothard by J. Parker (Blake's fellow apprentice and partner) do not seem to be recorded in Bentley, "The Journeyman and the Genius," *Studies in Bibliography* 49 (1996): 208-31: *The Tempest* (30 Apr. 1803), vol. 6 (from *The Plays of William Shakspeare*, ed. Manley Wood [London: George Kearsley, 1806], vol. 1);[46] *Macbeth* (no imprint), vol. 6

41. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 136.

42. Bodleian MS. Eng. c. 7385, ff. 125-30, 243, 270-71, generously transcribed for me by Jared Camins-Esakov.

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

44. Essick, "Blake in the Marketplace, 2008," *Blake* 42.4 (spring 2009): 139.

45. Ms. gives "Thirty nine Pounds ~~ten~~ eighteen shillings."

46. The identifications of the sources of the Parker plates derive from the kindness of Robert N. Essick.

(probably from Wood's *Plays of William Shakspeare*, vol. 6); "The Victim" (no imprint), vol. 8 (from [William Giles], *The Victim, in Five Letters to Adolphus* [London: Button & Son, 1819] [or an earlier edition—the plate imprint is dated 1800]); "The Worthy," p. 146 (Longman, 1 June 1801), vol. 8 (perhaps from Hector Macneill, *Poetical Works*, 2 vols. [London: Longman, Rees, et al., 1801] [a print in this volume by Parker after Stothard is entitled "The Wee Thing" above the design—not in Bentley]); "Page 149," David playing, with a quotation about Saul, vol. 10 (perhaps from an edition of *The Book of Common Prayer*).

A proof before all letters of Blake's plate for *The Poetical Works of Geoff. Chaucer*, vol. 13 in Bell's edition of the Poets of Great Britain in 109 vols., is in Bray vol. 10.

WAINEWRIGHT, Thomas Griffiths (1794–1847)

Motion, Andrew. *Wainewright the Poisoner*. (2000) <*Blake* (2001)>

Review

§Richard Bernstein, "Getting Away with Murder (Probably)," *New York Times* 16 Aug. 2000: E7 ("a scrupulously factual fiction").

WOLLSTONECRAFT, Mary (1759–97)

Crafton, Lisa Plummer. "'Insipid decency': Modesty and Female Sexuality in Wollstonecraft." *European Romantic Review* 11.3 (2000): 277-99.

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

P. 108

To John Marsh's account for 26 June 1801 of drinking tea with Hayley, Blake, and "young M[r]. Chetwynd," add:

"Young M[r]. Chetwynd" is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her, and to Blake, for while he was still in Felpham she bought two sets of his *Designs to a Series of Ballads* by Hayley (Blake's letter of 30 Jan. 1803), and the Blakes in London had "a call from M[rs] Chetwynd & her Brother. a Giant in body mild & polite in Soul" (Blake's letter of 28 Sept. 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.[1] Blake apparently taught John Chetwynd painting (see 9 Sept. 1801).

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

P. 109

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

P. 234

Add under April 1807:

Blake's letter to the *Monthly Magazine* of 1 July 1806 defending Fuseli's painting of Count Ugolino from an anonymous attack in *Bell's Weekly Messenger* had a surprising sequel. The young antiquary John Britton (1771-1857) wrote a jocular book, *The Pleasures of Human Life* (1807), in response to James Beresford's *The Miseries of Human Life* (1806). Britton's book is embellished with five prints after Thomas Rowlandson, and in the preface Britton defends embellishments which dutifully illustrate the book. However,

> there are many *designing* men, unfortunately calling *themselves* artists, who, like some methodist preachers, pay little regard to their text, though they religiously adhere to that part of the Mosaic law, which says, or implies, "thou shall not imitate any thing in the heavens above," (this, however, we will defy even Mr. Fuseli, or his successful pupil and advocate, Mr. Blake,*[2] to do) "on the earth beneath, or in the waters under the earth."—Thus prohibited from copying *created* nature, some of these, *print designers* have a fair plea for substituting their *own creations* of fancy: and as these have no natural prototype, they baffle all criticism. Hence, *some designs* are *called* historical, and according to the boastful remarks of the drawer, are *inimitable illustrations* of the subject .... Indeed, gentlemen, *Designers*, Engravers and Publishers, these things "cry aloud" for reformation!! (x-xii; indexed under "Fuseli; and his flatterer")

Britton may be one of those Blake accused of being "so foolish [as] to think that they can wound M[r] Fuseli over my Shoulder" ("Public Address," *Notebook* p. 53). Britton may have learned of Blake from his friend Thomas Phillips, who painted Blake's portrait in April 1807 and whom Britton described as his "valued friend."[3]

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

3. The Blake reference was first pointed out by Wayne C. Ripley, "An Unrecorded Attack on Blake," *Notes and Queries* 253 (ns 55).4 (Dec. 2008): 418-20.

P. 234

The engraver John Pye (1782-1874) about 1863

showed me [T. H. Cromek] a fine proof of Blake's portrait [from Blair's *Grave*], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention. My father had given him a set of proofs of "The Grave" "but," said he, "I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry—very well."[4]

P. 287

R. H. Cromek wrote from London on 20 December 1809 to Thomas Bewick, saying that as a consequence of having paid 300 guineas to Schiavonetti as part payment for his engraving of Stothard's Canterbury Pilgrims he was in a state of penury, and asking if Bewick had "a few guineas [from the *Grave* subscribers] scattered about your town?"[5]

P. 306

On 24 December 1810 Cromek wrote to Thomas Bewick, saying that if he had a leftover copy of Blair's *Grave*, would he present it to Bewick's son with Cromek's compliments?[6]

P. 312

Footnote to Wordsworth's thought that Blake had "the elements of poetry—a thousand times more than … Byron …."[7]

P. 439

After "the lodger on the floor above," add:

The lodger on the floor above was John George Lohr, whose carving and gilding shop was above the Blakes' flat.[8]

P. 495

Footnote to "When the patron wrote to Catherine …."[9]

P. 750

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

The wife of Blake's landlord Mark Martin was Eleanor (née Larché),[10] and she knew Blake well enough to offer advice about his fresco of "The Last Judgment." Blake said of it, "I spoiled that—made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn't like it."

P. 839

Engraver (1748–c. 1817)

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

P. 841

Of Portland Place (c. 1774–1852)

"William Blake, Esq., F.R.S. &c., of Portland Place" made four "original Sketches" which were engraved on wood by H. White representing Izaak Walton's "Fishing-House" and the "Pike-Pool, Staffordshire," for Walton and Charles Cotton, *The Complete Angler Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists* (London: John Major, 1824), according to the book's "Descriptive List of the Embellishments" (xliv-xlv).

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

5. Vol. 4 of the Cromek archive, quoted in the 2008 catalogue [29] (see "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 24-25).

6. Vol. 4 of the Cromek archive, quoted in the 2008 catalogue [29] (see "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 24-25).

7. According to Sidney Colvin, *Memories and Notes of Persons and Places 1852-1912* (New York: Charles Scribner's Sons, 1922) 250-51, "Trelawny declared his great admiration for William Blake ..." (for full quotation, see Colvin in Part VI of "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 32).

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

9. The patron, unnamed in *BR*(2), is plausibly identified in the 2008 catalogue of the Cromek archive [45] (see "William Blake and His Circle," *Blake* 43.1 [summer 2009]: 24-25), as John Pye.

10. See Whitehead, "'this extraordinary performance.'"

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