

§Taylor, Thomas. *Introduction to the Philosophy and Writings of Plato*. ([Whitefish, Montana:] Kessinger Publishing, [2004]).

§Iamblichus. *On the Mysteries of the Egyptians, Chaldeans, and Assyrians*. Tr. Thomas Taylor. (Miami: Cruzian Mystic Books, 2006).

§Plato. *The Timaeus, and the Critias; or Atlantis*. Tr. Thomas Taylor. ([Whitefish, Montana:] Kessinger Publishing, [2006]).

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

P. xix

Owners and Repositories of Unique Materials

Emend to read “Cowper and Newton Museum (Olney, Buckinghamshire), since 1996 on deposit in the Buckinghamshire County Record Office.”

P. 48

Footnote to Tatham’s statement that Blake made his color “prints in oil.”<sup>1</sup>

P. 48

Footnote to Tatham’s statement that in his color prints, Blake “painted roughly and quickly, so that no colour would have time to dry.”<sup>2</sup>

P. 79

15 August 1797

James Curry to Ozias Humphry

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints ....

The “prints” may be a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry ....

For the last sentence substitute “The ‘prints’ might be proofs or an early copy of Blake’s *Night Thoughts* engravings (apparently published in November 1797), perhaps one of the sets Blake colored.”<sup>3</sup>

1. Blake’s “medium ... was gum and glue-based colors,” as is pointed out in Joseph Viscomi, “Blake’s ‘Annus Mirabilis’: The Productions of 1795,” *Blake* 41.2 (fall 2007): 61.

2. According to Viscomi, “Blake’s ‘Annus Mirabilis’” 61, “Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors.”

3. The prints cannot be “a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year,” for many of the prints in Small Book (B) were inscribed after Blake’s death by Frederick Tatham.

P. 203fn

Letter from Hayley to Lady Hesketh of 18 July 1805: for “Cowper Museum, Olney,” read “Cowper and Newton Museum (Olney), on deposit since 1996 in the Buckinghamshire County Record Office.”

P. 344fn

Before “Gilbert Dyer” add “Gilbert Dyer [Jr.] (b. 1776), the son of” and after “1788” add “(see J. B. Mertz, ‘Gilbert Dyer: An Early Blake Vendor?’ *Blake* 40.4 [spring 2007]: 147-49).”

P. 378fn

For “The former owner was probably Lamb’s friend George Dyer,” read “The vendor was probably Gilbert Dyer [Jr.] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344fn).”

P. 490

On 19 November 1828, William Twopenny, an antiquary and barrister, wrote to J. T. Smith:

My dear Sir,

Can you tell me where the Widow of Blake the artist lives.

Yours most truly

W.<sup>m</sup> Twopenny

Temple

19. Nov. 1828<sup>4</sup>

P. 493

A review of Edmund Lodge’s *Portraits of Illustrious Personages of Great Britain* (London: William Smith, 1828) in the *Times* for 3 January 1829 went out of its way to discuss Blake’s Visionary Heads:

Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external appearance, and the fashion of

4. The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J. T. Smith’s *Nollekens and His Times* (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated—the Twopenny letter is number 474 (referring to the Blake biography in Smith’s book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., nos. 58, 66), suggesting that the collection belonged to him.

Perhaps this was the copy of Smith’s book which, as he told Linnell in an undated letter (see *BR*[2] 490), had been “taken to pieces for illustration.” This seems to be the extra-illustrated copy of Smith sold in the Evans auction of William Upcott, 15-19 June 1846, lot 910 (“2 vol. unbound,” extra-illustrated “to 4 vol.”). It is probably *not* the copy of Smith [no date or edition identified] “*loose in boards*,” extra-illustrated to “9 vol.” with many letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Yale collection, which was in Sotheby’s auction of Joseph Mayer, 19 July 1887, lot 189.

For further discussion, see “William Blake and His Circle, 2006,” *Blake* 41.1 (summer 2007): 11, 40.

the human form they wore. Nothing is more natural than to covet the power of calling them up

“In their shapes and state majestic,  
“That we may wonder at their excellence,”<sup>5</sup>

and verify or correct the images which fancy has formed by the true copy which the art that confers immortality has preserved of them. The late Mr. Blake, the engraver, whose genius was subject to a kind of morbid excitement, was so possessed with this notion, that he had contracted a belief that he could, almost at will, bring before his actual physical eyesight the forms of the great men of this and other countries, whose existence he could only know by means of history. Under this delusion, which, however, was of no kin to madness, and could not have happened to any but a person of exalted imagination, he had frequent interviews with his distinguished buried acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.<sup>6</sup>

P. 503

For “The publication of Cunningham ... appeared in the *Athenaeum* ...” read “The publication of Cunningham’s life of Blake provoked a spate of comment upon Blake in the winter and spring of 1830. The first, which appeared in the *Times* for 27 January 1830, merely quoted from Cunningham ¶37 about Blake’s Visionary Heads of William Wallace and Edward I.<sup>7</sup> The second, which appeared in the *Athenaeum* ....”

P. 717fn

For “No account of Blake in the *Times* is known before 1901,” read “The only known accounts of Blake in the *Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan. 1829 and 27 Jan. 1830.”

P. 735

Under 28 Broad Street, for “Stephen Blake ... is listed for this address in 1783 in the *New Complete Guide* and in 1784 in *Lowndes’s London Directory*,” read “Stephen Blake, Haberdasher, 28 Broad Street, Carnaby Market’ is listed in *Lowndes’s London Directory for the Year 1782*<sup>8</sup> and 1784 and in the *New Complete Guide* in 1783.”

P. 822fn

Before “Compositions in Outline,” add “According to the *New Monthly Magazine* 2 (1814 [1 Jan. 1815]): 537, ‘Mr. FLAX-

5. Marlowe, *Doctor Faustus* 4.2, where Alexander the Great is conjured up for the German emperor.

6. Anon., “Lodge’s Portraits and Memoirs. Further Notice,” *Times* [London] 3 Jan. 1829: 4, col. A, first reported by Keri Davies, “Blake in the *Times Digital Archive*,” *Blake* 41.1 (summer 2007): 45-46.

7. Anon., “Visions of Blake, the Artist,” *Times* [London] 27 Jan. 1830: 3, col. E, first reported by Angus Whitehead, “Visions of Blake, the Artist’: An Early Reference to William Blake in the *Times*,” *Blake* 41.1 (summer 2007): 46-47. The *Times*’s account alters Cunningham’s “stept” and “stopt” to “stepped” and “stopped.”

8. The reference in *Lowndes’s London Directory for the Year 1782* was pointed out to me by Angus Whitehead.

MAN has finished a series of compositions in outline from Hesiod’s Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor,’ and ....”

P. 838ff

Miscellaneous References to “William Blake” in London, 1740-1830

The Proceedings of the Old Bailey, 1674-1913 <<http://www.oldbaileyonline.org>> has records of William Blakes in London in the poet’s time in roles as diverse as eel thief and victims of hat theft and murder. However, probably none of these William Blakes is the poet or was known to the poet.

P. 839

Engraver (1748-c. 1817)

William Staden Blake not only “had a press with Charles and William Galabin at 1 Ingram Court, Fenchurch Street (1801),” but he also published at least two editions of a work printed at the Galabin Press:

Samuel Britchen, *A Complete List of All the Grand Matches of Cricket That Have Been Played in the Year 1799; with a Correct State of Each Innings and the Articles of Cricket Inserted* (London: Printed by H. L. Galabin, Ingram-Court, Fenchurch Street, for W. S. Blake, Change-Alley, Cornhill, 1799) 28 pp., 8°, and (1800) 44 pp., 8°. Other editions were produced by different printers and publishers.

P. 842

Classical Scholar (c. 1785)

“William Blake,” almost certainly not the poet, wrote his name repeatedly in an eighteenth-century manuscript translation of Sophocles’s *Ajax* with learned notes in English, Latin, and Greek.<sup>9</sup>

New Contemporary References to William Blake after 1831

On 27 October 1843, the young Quaker Barclay Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.”<sup>10</sup>

P. 859

Endnotes 150 and 159, letters of 14 Nov. 1804 and 3 Aug. 1805: to “Cowper Museum, Olney, Buckinghamshire,” add “on deposit since 1996 in Buckinghamshire County Record Office.”

9. See Michael Phillips, “William Blake and the Sophocles Manuscript Notebook,” *Blake* 31.2 (fall 1997): 44-64 (the handwriting is that of the poet) and G. E. Bentley, Jr., “William Blake and the Sophocles Enigma,” *Blake* 31.2 (fall 1997): 65-71.

10. *Barclay Fox’s Journal*, ed. R. L. Brett (London: Bell & Hyman, 1979) 359.