William Blake and His Circle: A Checklist of Publications and Discoveries in 2011

BY G. E. BENTLEY, JR.

WITH THE ASSISTANCE OF HIKARI SATO FOR JAPANESE PUBLICATIONS AND OF LI-PING GENG FOR CHINESE PUBLICATIONS

G. E. BENTLEY, JR. (gbentley@chass.utoronto.ca) publishes bibliographies, biographies, and editions of William Blake (1963 ff.), George Cumberland (1975), John Flaxman (1964), the Edwardses of Halifax (forthcoming), and learned pigs (1980), with important separate essays on Thomas Butts, F. J. Du Roveray, illustrated Bibles, and James Parker.

Editors’ note: Addenda and corrigenda to Blake Records, 2nd ed. (2004), now appear online. They are updated yearly in conjunction with the publication of the checklist.

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Division II: Blake’s Circle

Blake Publications and Discoveries in 2011

1. For me, one of the most important discoveries of 2011 was Google Scholar (<http://scholar.google.com>), which allows searches in scholarly periodicals and books. Under “Blake” for 2009-11 there were 48,400 entries in early November 2011, which effectively frightened me off. But I did plough through 5,950 entries under “William Blake” for 2009-11, or rather I tried to do so, but (somewhat to my relief) I was only allowed to see the first thousand. The information is often not comprehensive, omitting pagination and sometimes even author (in which case I have had to ignore it). Entries in other scripts such as Arabic and Chinese and Greek and Hebrew and Japanese and Korean may be incompletely metamorphosed into English or any other European language or script, and the titles may be translated, but they are never transliterated. But Google Scholar does provide wonderfully broad coverage, and a very substantial number of entries here derive from it.

2. An online resource which is new to me is Newspaper Archive (<http://newspaperarchive.com>), which advertises 120,000,000 articles and is indeed very capacious and rewarding.

3. The two workhorses of Blake scholarship, Robert N. Essick, “Blake in the Marketplace,” which is customarily meticulous and deft, and G. E. Bentley, Jr., “William Blake and His Circle,” are occasionally capable of a caracole: the sketch of The Olympic Devils, implausibly attributed to Blake, “attracted 17 bidders, 16 of whom were fortunate.”

4. There was a scattering of new references to Blake in works published before Gilchrist opened the floodgates in 1863. These were in 1798 (see Young in Part III), 1800 (Hayley, Essay on Sculpture, in Part III; Tilloch in Part VI), 1801 (Hartley in Part III), 1818 (Anon., “Forged Bank-Notes,” in Part VI), 1843 (“The Chimney Sweeper” in Part IB), 1845 (Saunders in Part VI), 1846 (1846 in Part IV), 1847, 1848, 1853 (Lester in Part VI), 1853 (John Duke Coleridge in Part VI), 1856 (Arvine and Stephens in Part VI), 1857 (Symington in Part VI), 1860 (1860 in Part IB) and 1861 (Gilchrist in Part VI). Perhaps the most interesting are those of 1800 and 1818 about Blake’s connection with Tilloch’s attempt to suppress forgery of bank notes and the newly recorded advertisements of 1798 for Young’s Night Thoughts.
Numbers of Works about Blake Recorded in
and *Blake/An Illustrated Quarterly* for 1992-2011

<table>
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<th>Record</th>
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<td>1,406</td>
<td>3,218</td>
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<td>BBS</td>
<td>1,010</td>
<td>4,069</td>
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<td>Misc.</td>
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<tr>
<th>Year</th>
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<td>54</td>
<td>21</td>
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<td>118</td>
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<td>2011</td>
<td>112</td>
<td>25</td>
<td>22</td>
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<td>Totals</td>
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<td>1,489</td>
<td>637</td>
<td>11,856</td>
<td>4,494</td>
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a. The books include reprints. Editions and catalogues are subdivisions of books, and reviews are a subdivision of essays.
b. One hundred reviews in BB were published before 1863.
c. The miscellaneous sources include the Esick 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.


Web Sites on Blake

8 Web sites are a problem. New ones pop up (many), and old ones die (not many). Some sites never change, and some change frequently. In 2011 web sites devoted exclusively or significantly to Blake included:

- **Bentley Collection** <http://library.vicu.utoronto.ca/special/bentley/blake_collection.htm>, a catalogue of the works related to Blake and his circle given in 2005 to the library of Victoria University in the University of Toronto, and subsequent additions thereto.
- **The Blake Society** <http://www.blakesociety.org> (London), for lectures, a journal, and Blake advocacy.

2. The non-English languages recorded for Blake studies in 2011 were Arabic, Chinese, Croatian,\(^2\) French, German, Italian, Japanese, Korean, Montenegrin, Portuguese, Romanian, Serbian, and Spanish.\(^3\)

3. Some entries are in Arabic, which I cannot read.

4. E.g., author illegible to me, "[Utopia or Labyrinth of Reason? William Blake's Polemic with Francis Bacon]," about the *New Atlantis* and *The Book of Urizen*.

5. I am told that when Yugoslavia divided into Bosnia and Herzegovina, Kosovo (Albanian), Macedonia, Montenegro, Serbia, Croatia, and Slovenia, each country declared that it had its own language, and some are mutually understandable with ease.

6. In past years, there was no Blake publication recorded in Danish, Greek, Macedonian, Norwegian, Polish, Russian, Slovenian, or Swedish.

7. E.g., author illegible to me, "[Utopia or Labyrinth of Reason? William Blake's Polemic with Francis Bacon]," about the *New Atlantis* and *The Book of Urizen*. 
This copy of Poetical Sketches helps to illuminate the most obscure period of Blake's creative life.

13 *The Marriage of Heaven and Hell*, edited with an introduction and commentary by Michael Phillips (2011), is an important edition, generously illustrated with 169 reproductions, including colored prints of copies B, K, and M. These reproductions make it particularly valuable. They are accompanied by a long, detailed, and careful study of the *Marriage*, generously supported by useful information in the notes. The study often seems to be designed to correct, not very effectively in my view, the arguments about dates of composition, etching, and printing in Joseph Viscomi, *Blake and the Idea of the Book* (1993).

**Commercial Engravings**

14 There are ambitious if uncertainly successful essays here on the costs of Hayley's *Designs to a Series of Ballads* (1802) and the hypothetical costs of colored copies of Young's *Night Thoughts* (1797).

**Catalogues and Bibliographies**

15 The most remarkable new catalogues were John Windle's gorgeous *Omnium Gatherum* (2011) and *Pictorial Blake* (2011), the latter in particular with an impressive number of single prints from Blake's commercial book engravings.

**Criticism, Biography, and Scholarship**

16 The most prolific performer in 2011 has been Paul Miner, who published twenty essays in the year, mostly about allusions in Blake's works. His first publication on Blake of which I have record was fifty-four years ago, in 1958, and between then and 2010 he published at least twenty-six more essays on Blake. This prodigious fecundity is the more remarkable because he has not had the leisure and resources of an academic, and his hometown of Ponca City, Oklahoma, is not known for its library riches.

One of the most remarkable Blake publications of 2011 was the special issue of the *University of Toronto Quarterly* (fall 2011), edited by Karen Mulhallen. This was phase five of the William Blake Project. The previous phases were (1) *Blake in Our Time: Essays in Honour of G. E. Bentley Jr*, edited by Mulhallen (2010); (2) the symposium Blake in Our Time: A Symposium Celebrating the Future of Blake Studies and the Legacy of G. E. Bentley Jr (2010), orchestrated by Mulhallen; (3) the symposium exhibition (2010); and (4) the catalogue of it called *Remember Me! Blake in Our Time: A Keepsake Book in Celebration of an Exhibition and Symposium on the Life and Art of William Blake* (1757-1827) (2010). This is a very impressive panoply of scholarship and a wonderful credit to Mulhallen.
17 Some of the best and most durable work today is being done on Blake’s biographical context. An example of this is Dennis M. Read, R. H. Cromek, Engraver, Editor, and Entrepreneur (2011). The factual part of the book, derived largely from six of his previously published essays, provides a sympathetic and reliable portrait of Cromek as a traveling salesman. Read’s benevolent conclusions as to Cromek’s amiability and reliability are a good deal more generous than those of most students of Blake will be, even after they have read and admired the book.

Angus Whitehead, “I write in South Molton Street, what I both see and hear: Reconstructing William and Catherine Blake’s Residence and Studio at 17 South Molton Street, Oxford Street,” British Art Journal (2010), is original, richly detailed, and valuable. His “humble but respectable: Recovering the Neighbourhood Surrounding William and Catherine Blake’s Last Residence, No. 3 Fountain Court, Strand, c. 1820–27,” University of Toronto Quarterly (2011), has copious information about Blake’s neighbors, particularly about periods of residence in Fountain Court, professions, and ages, whilst his extraordinarily detailed essay “an excellent saleswoman: The Last Years of Catherine Blake,” Blake (2011-12), provides crucial new evidence on where Catherine lived and when, and about Frederick Tatham and his young wife.


Engravings

18 Minute portions of Blake’s career as an engraver are dealt with in several new works. Wayne C. Ripley, “In Great Forwardness?: 1798 Advertisements for Volume Two of William Blake’s Night Thoughts,” Notes and Queries (2011), gives valuable new details about Blake’s most ambitious engraving commission. Mark Crosby, “Blake and the Banknote Crises of 1797, 1800, and 1818,” University of Toronto Quarterly (2011), is concerned with the context of Blake’s support of Alexander Tilloch’s effort to produce forger-proof bank notes. G. E. Bentley, Jr., “Remember Me! Customs and Costumes of Blake’s Gift Book,” University of Toronto Quarterly (2011), deals with the variety of binding decorations in Remember Me! and suggests a reason for the modesty of its sales.

Bibliography


Theology

20 Christopher Rowland, Blake and the Bible (2011), is a careful and learned account of Blake in a theological context.

Interpretation

21 Susanne M. Sklar, Blake’s Jerusalem as Visionary Theatre: Entering the Divine Body (2011), argues that “Blake’s tantali-zing words become comprehensible when they are heard” (147). The thesis is argued in a different context in her “In the Mouth of a True Orator” (Jeru-salem’s Operating Instructions), University of Toronto Quarterly (2011).

* * * * * * * * *

22 The annual checklist of scholarship and discoveries concerning William Blake and his circle records publications and discoveries for the current year (say, 2011) 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.

23 I have made no systematic attempt to record audio books and magazines, blogs, broadcasts on radio and television, calendars, CD-ROMs, chinaware, coffee mugs, comic books, computer printouts (unpublished), conferences, electronic editions of works by Blake, e-mails, festivals and lecture series, furniture, jewelry, lectures on audiocassettes, lipstick, manuscripts, microforms, mosaics, movies, murals, music, notebooks (blank), novels merely tangentially about Blake, pageants, performances, pillows, playing cards, podcasts, poems about Blake, portraits, postcards, posters and pictures, recorded readings and singings, refrigerator magnets, stained-glass windows, stamps (postage and rubber), stickers, sweatshirts, T-shirts, tat-

5. For example, William Blake: The Complete Works <http://www.william-blake.org>, which seems to include merely a biography (he was born at “28A Broad Street”) and 180 reproductions in color.
toos, tiles, typescripts (unpublished), video recordings, and web sites.

24 I take Blake Books and Blake Books Supplement, faute de mieux, to be the standard bibliographical books on Blake, and have noted significant differences from them. The organization of Division I of the checklist is as in Blake Books. In Part VI: Criticism, Biography, and Scholarly Studies, collections of essays on Blake are listed under the names of the editors, and issues of periodicals devoted extensively to him are listed under the titles. Reviews, listed here under the book reviewed, are only for works which are chiefly about Blake, not for those with only, say, a chapter on Blake. Note that Blake Books and Blake Books Supplement normally do not include reviews.

Division II: Blake's Circle 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 nonexistent, such as John Constable and William Wordsworth and Edmund Burke. There is nothing in Blake Books and Blake Books Supplement corresponding to Division II.

25 Research for this checklist was carried out particularly in the libraries of the University of Toronto and Victoria University in the University of Toronto, as well as with the electronic resources of Copac <http://copac.ac.uk>, Google Books <http://books.google.com>, Google Scholar <http://scholar.google.com>, and WorldCat <http://www.worldcat.org>. Works published in Japan were found in CiNii <http://ci.nii.ac.jp> (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue <http://ndlpcd.ndl.go.jp>, Komaba Library and the General Library of the University of Tokyo, and the National Diet Library. For publications in China, works were found in the National Library of China <http://www.nlc.gov.cn> (Beijing) and the databases of Complete Texts for Periodicals in China, VIP Chinese Periodicals in Science and Technology, and Wan Fang Data (digitized periodicals). These Chinese online databases are very difficult of access.

26 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.

27 I am grateful for many kinds of favors to Ashgate Publishing, Tanja Bakić (for works in Montenegrin and Croatian), Sarah Bentley, Professor Robert Brandeis, Professor Robert N. Essick (especially for an early sight of his ”Blake in the Marketplace, 2011”), Stephen Ferguson (Princeton curator of rare books), Harvard University Press, Sarah Jones (for extraordinarily meticulous copyediting), Professor Alan Kahan, John Koster, Shelley Langdale (curator at the Philadelphia Museum of Art, for information about Songs [o] pls. 28, 52), Stephen Massil, Dr. Jeff Mertz, Paul Miner (for many offprints), Professor Morton Paley, Mary Silverstein, Tom Simpson (rare book cataloguer, E. J. Pratt Library, Victoria University in the University of Toronto, for bringing many publications about Blake to my attention), University of Iowa Press, Joseph Viscomi (especially for telling me of the newly recorded prints from Songs [o]), John Windle, Professor Duncan Wu, and Yale University Press.

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

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>BB</td>
<td>G. E. Bentley, Jr., Blake Books (1977)</td>
</tr>
<tr>
<td>Blake</td>
<td>Blake: An Illustrated Quarterly</td>
</tr>
<tr>
<td>ISBN</td>
<td>International Standard Book Number</td>
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<tr>
<td>ProQuest</td>
<td>ProQuest Dissertations and Theses largely replaces DAI for North American PhDs</td>
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Division I: William Blake

Part I: Blake's Writings

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

Table of Stabholes
Addenda
Three Holes

Poetical Sketches (Y)

Descriptive Catalogue (F) (BB p. 138)

Table of Collections
Addenda
Essick, Robert N.
Type-Printed Work: Poetical Sketches (Y)
Larkhall Fine Art
Illuminated Work: For Children pl. 15
Philadelphia Museum of Art
Illuminated Work: Songs (o) pls. 28, 52

Table of Watermarks
Addenda
Hayley, Designs to a Series of Ballads (1802)

America (1793)
A drawing (c. 1793) has sketches related to America pl. 2 (running woman [top right]), pl. 5 (man in chains [top middle], running woman [bottom left]), pl. 6 (arm with clenched fist), and pl. 8 (bent leg).

“Blake's Chaucer: An Original Engraving” (1810)
Date: It was in circulation by 20 June 1810 when the publisher Robert Bowyer sent to Earl Spencer “a prospectus” of an “Engraving in the line manner ... a very fine Etching” by Blake.12

Copy D
History: It was sent 20 June 1810 by Robert Bowyer to Earl Spencer; untraced.

The Book of Thel (1789)
Copies D and G
They were reproduced in the William Blake Archive in 2011.

10. “1802” is also the watermark in the paper for Blake's List of Apostles and his letter of 14 Oct. 1807.
12. BR(2) 300.

Editions

For Children: The Gates of Paradise (1793)
Newly Recorded Impression

Plate 15
Binding: Loose, inscribed “13” at the lower left, second state.
History: Offered privately by Larkhall Fine Art in Dec. 2011 to Robert N. Essick, the source of my information about it.

No other loose print from For Children is known, and no copy of For Children is missing a plate.

Letters
Newly Recorded
Blake repeatedly referred to money received or parcels sent (e.g., with proofs or books), and these were probably accompanied by letters, but they are not included here unless a letter is mentioned. All are untraced; dates in italics indicate that the letter is written to Blake.

1799 22? Aug. from Dr. John Trusler
Between 16 and 23 Aug. 1799, Dr. Trusler sent Blake “a Letter full of Criticisms” of Blake's art which is quoted and paraphrased in Blake's letters of 23 and 26 Aug.

1800 12 Sept. to William Hayley?
In his letter of 12 Sept. 1800, Blake asked Flaxman, “Be so kind as to Read & then Seal the Inclosed & Send it on its much beloved Mission.” Perhaps the intended recipient was Hayley.

1802 Jan. from Thomas Butts
In his letter to Butts of 10 Jan. 1802, Blake referred to and partly paraphrased “Your very kind & affectionate Letter.”

1802 Nov. from James Blake
Blake wrote on 22 Nov. 1802, ”My Brother tells me ...” presumably in a letter.

1802 22 Nov. to James Blake
In his letter to Butts of 22 Nov. 1802 Blake wrote, “I have taken the liberty to trouble you with a letter to my Brother which you will be so kind as to send or give him.”
1803 Jan. from James Blake
"Your Letter mentioning M^2 Butts’s account of my Ague" is mentioned in Blake’s letter to his brother James of 30 Jan. 1803.

1803 late April from James Blake
In his letter to Butts of 25 April 1803, Blake referred to “a pressing Letter from my Brother.”

1803 late April from Thomas Butts
Blake referred in his letter to Butts of 25 April 1803 to “your kind & heartening Letter.”

1803 16 Aug. to James Blake
In his letter of 16 Aug. 1803, Blake asked Butts “to cause the Enclosd Letter to be deliver’d to my Brother.”

1803 Dec. from William Hayley
"Your Letter has never arrived to me” (letter to Hayley, 13 Dec. 1803).

1804 Jan. to Samuel Rose
For “the Writing” on “your noble present to M^2 Rose,” “I was fortunate in doing it myself & hit it off excellently” (letter to Hayley, 27 Jan. 1804).

1804 March from William Hayley
In his letter of 16 March 1804 Blake referred to “your kind Letter.”

1804 March to Prince Hoare
"I left it [your Elegant & Heart lifting Compliment] with a short note” to Hoare (Blake to Hayley, 16 March 1804).

1804 March from Prince Hoare
"I now send you his [Hoare’s] note to Me” (Blake to Hayley, 21 March 1804).

1804 March from William Hayley
"I did not receive your Letter till Monday” (Blake to Hayley, 16 March 1804).

1804 2 April to Mr. Dally
"I write to him [Dally] by this post to inquire about it [the £15 he had sent about 19 March]” (Blake to Hayley, 2 April 1804).

1804 late May from William Hayley
Blake wrote to Hayley on 28 May 1804, “I thank you heartily for your kind offer of reading, &c.”

1804? from Joseph Johnson
"Mr. Johnson has, at times, written such letters to me as would have called for the sceptre of Agamemnon rather than the tongue of Ulysses” (Blake’s letter to Hayley of 28 May 1804). The dates of Johnson’s letters could be any time from 1779 to May 1804.

1804 21? Oct. from William Hayley
“I received your kind letter” and “I write immediately” (Blake to Hayley, 23 Oct. 1804).

1804 late Oct.? from William Hayley
Blake thanked Hayley in his letter of 4 Dec. 1804 for “your kind proposal in your Last Letter,” apparently about Hayley’s Edward I.

1805 June from Richard Phillips
Blake wrote in his letter to Hayley of 4 June 1805 that Phillips “sent to me the last sheet [of Hayley’s Ballads [1805]] ... desiring that I would forward it to Mr. Seagrave. But I have inclosed it to you.”

1807 May to R. H. Cromek
Cromek’s letter to Blake of May 1807 referred to “your letter” and paraphrased it.

1818 June from Dawson Turner
In his letter to Dawson Turner of 9 June 1818, Blake referred to “the different Works you have done me the honour to enquire after” with “very Polite approbation of my works.”

1827 16 Jan. from John Linnell
In his letter of 27 Jan. 1827, Blake apologized to Linnell for not having acknowledged the receipt of “your Letter” with the “Five Pounds from you on 16 Jan?” 1827.

1827 5 March from George Cumberland
In his diary for 5 March 1827, Cumberland noted that he had “Sent ... Let[ter] to Blake,” and Blake paraphrased it in his letter of 15 March 1827.

1808 18 January (A)
History: Offered from the stock of Roy Davids at Bonhams (London), 29 March 2011 (see 2011 in Part IV).

The Marriage of Heaven and Hell (1790)
Table
Copy Watermark
E

**Editions**


This is a long-announced, detailed, and careful study of the Marriage. Much of it aims, often silently and rather ineffectively, to correct Joseph Viscomi, Blake and the Idea of the Book (1993). The detailed arguments about dates of composition, etching, and printing are not persuasive.


I do not know the meaning of "revised edition" here. The work is apparently available only electronically.

“Pickering [Ballads] Manuscript” (after 1807)

Paper: The Pickering Manuscript p. 16 has a printed catchword ("With") from Hayley’s *Designs to a Series of Ballads* (1802) p. 20 (E3) <BB> p. 341 n2>. Therefore the 22 pages of the Pickering Manuscript probably came from *Designs* ballad 1, pp. 5-10 (B2-4) and ballad 2, pp. 11-26 (D1-4). The *Designs* paper sometimes shows a watermark of “1802.”

Paper size: 12.5 x 18.4 cm. <BB> p. 342>. Since the leaves from Hayley’s *Designs* are 23.5 x 29.4 cm., therefore 11 cm. were trimmed from each dimension of the *Designs* leaves to make the Pickering Manuscript leaves. The outer margins were trimmed to remove irrelevant printed text, but why were 11 cm. cut off the tops or bottoms?

Binding: The leaves have stabholes in the inner margins 3.9 cm. from the top and 4.5, 4.6 cm. apart <BB> p. 342>. If they had been stabbed when they were part of *Designs to a Series of Ballads*, one might expect to find two sets of stabholes, the first from when they were part of Hayley’s *Designs* and the second from when they became part of the Pickering Manuscript. The absence of duplicate stabholes suggests that the *Designs* leaves were loose when they were converted to the Pickering Manuscript.

**Edition**


Poetical Sketches (1783) Collation: 8° in 4s (half-sheet imposition). 21

Copy K

History: Perhaps this is the copy sold in the Catalogue of the Valuable Library of the Late William Holgate (see 1846 in Part IV). 16

Newly Recorded Copy

Copy Y

For the binding, history, manuscript additions on the title page (by John Hawkins), and corrections to the text (by Blake), see the entry on Poetical Sketches and illus. 4 and 5 in Robert N. Essick, “Blake in the Marketplace, 2011,” *Blake* 45.4 (spring 2012): 115-19.

Facsimile Pages <see BB> p. 345, Blake (2011)> Note that the facsimile type of c. 1880 uses the archaic “f” for “s” and ligatures for “ct,” “fl,” “fi,” “fk,” “fl,” “fl,” and “ft,” as in the original.

**Edition**

Poetical Sketches. Decorations designed and cut on the wood by Charles Ricketts. 1899. <BB> #131>

§Sotheran’s “Private Press” catalogue (2011), lot 330, offers 1 of 8 copies printed on and bound in vellum.

Songs of Innocence (1789)

Copy B

Binding: The watermark on the front flyleaf is “BEILBY | & | KNOTTS | 1825”, a Birmingham firm, not “BEILK | & | KNOT | 1825” as in BB p. 404, as I am told by Stephen Massil.

Copy E

History: The “C. Newman Born July 21st 1804,” as recorded on the leather label, is Charles Newman, son of Joseph and Ann Newman, who was born on 21 July and baptized at St. Martin-in-the-Fields on 12 Aug. 1804, and Charles R. Robson, who acquired *Innocence* (E) “at Leicester in or

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13. It includes the loose pulls of pls. 3-4 (Fitzwilliam) but not those of pls. 5-6, 11 (2 prints), 14 (2), 16, 20 in BB et seq.

14. The paper in the Pickering Manuscript is uniform, but it is only an hypothesis that it all comes from Hayley’s *Designs to a Series of Ballads* and that the leaves are in the same order as in the *Designs*. The paper comes from the inner margins of conjugate unfolded sheets with the text cut away.


16. It could also be copies E, L-M, O-Q, V-Y.
about the year 1899” and sold it at Sotheby’s, 15 Dec. 1926, is probably Charles Raynor Robson (1869-1947), schoolmaster of Leicester and cricketer, as I am told by Stephen Massil.

Copy Q
History: Exhibited and reproduced in color in the Syracuse University exhibition and catalogue, 2003 (see 2003 in Part IV).

Edition

Songs of Innocence and of Experience (1794)

Table

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake nos.</th>
<th>Leaf size in cm.</th>
<th>Printing color</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>28</td>
<td>12</td>
<td>[WHATMAN]</td>
<td>[WHATMAN]</td>
<td>18.8 x 24.1</td>
<td>black</td>
</tr>
<tr>
<td>Philadelphia Museum of Art</td>
<td>28</td>
<td>12</td>
<td>(pl. 28)</td>
<td>(pl. 28)</td>
<td>11.3 x 14.8 brownish-black</td>
<td>red</td>
</tr>
</tbody>
</table>

a. Pl. 28, like 5 other copies, has the platemaker’s mark of “JONES No. 4[?] | SHOE LANE LONDON”.

Copy E
It was reproduced in the William Blake Archive in 2011.

Newly Recorded Prints
Copy o pls. 28 (frontispiece to Experience) and 52 (“To Tirzah”)
History: Pls. 28 and 52, with notes about the Charles Eliot Norton collection, were acquired by Carl Zigrosser and given by him in 1975 to the Philadelphia Museum of Art. 17
The traced prints of Songs (o) in 2011 are pls. 13, 20-21, 24, 28, 36, 38-39, 46, 49, 52-53.

Editions

All the translations are by new young poets. The reproductions are in color. Apparently it was published in conjunction with the Pushkin Museum exhibition (see 2011 in Part IV).

The 2011 edition is said to be “revised.”


“Upcott’s Autograph Album” (16 Jan. 1826)

Works Lost o
Account (1800)
Blake wrote to Thomas Butts on 22 Sept. 1800, “My Sister will ... bring with her your account,” but no such account is known.

Account (1802)
On 22 Nov. 1802 Blake wrote to Butts, “I have inclosed the Account of Money reciev'd & work done,” but no such account is known.

Account book (1804)
Blake referred in his letter to William Hayley of 28 Dec. 1804 to “my account Book in which I have regularly written down Every Sum I have reciev'd from you,” but no such account book is now known.

Canterbury Pilgrims subscription (1806)
According to Gilchrist, Life of William Blake, “Pictor Ignotus” (1863) 1: 204, “a subscription paper for an engraving of the Canterbury Pilgrims had been circulated by Blake’s friends ... in 1806, two years before publication of The Grave [1808].” No other reference to this “subscription paper” is known. It must have been compiled either by Blake or from his information. The subscription paper cannot be “Blake’s Chaucer: The Canterbury Pilgrims” (“May 15th

17. Zigrosser was director of the Weyhe Gallery until 1940, when he became curator of prints at the Philadelphia Museum of Art. Several of the prints in Songs (o) came from Weyhe.
18. They were not in the catalogue when I inquired in 1962, 1977, and 1980. The museum identification codes for pls. 28, 52 are 1975-226-19 [and 18]. Their rediscovery was made by Joseph Viscomi, who told me of them. Most of my information comes from the generosity of Shelley Langdale of the museum.
19. Omitting drawings, prints without text by Blake, and copperplates and woodcuts.
Ticket of admission to Blake's exhibition of 1809-10
The only evidence for the existence of the ticket is in the
postscript to Blake's letter of May 1809 to Ozias Humphry:
“I inclose a ticket of admission if you should honour my
Exhibition with a Visit.”

Section B: Collections and Selections
Blake’s Works Reprinted in Conventional
Typography before 1863
Addenda
(1844 [i.e., 1843])
“The Chimney Sweeper” (Innocence) (see “The Chimney
Sweeper,” below).
1860
“Introduction to ‘Songs of Innocence,’” “The Lamb,” “The
Divine Image,” “The Echoing Green,” “On Another’s Sorrow;
Poetry for School and Home, from the Best Authors, ed.
Thomas Shorter (London: T. J. Allman, 1860) 1-2, 26, 139,
170-71.

* * * * * * * * *

§“Alle Religionen sind Eins & Es gibt keine Naturbedingte
Religion.” Ed. with a commentary by Christian W. Bernhard.
In German.
There are color reproductions, some of them enlarged,
those of No Natural Religion from several copies and lacking pl. 1b,
with German translations of All Religions are
One and There is No Natural Religion.

“The Book of Blake.” Poet Prophets: Blake and Wordsworth:
The Definitive Guide to the Two Greatest Visionaries of the

§O casamento do céu e do inferno e outros escritos. Trans.
Alberto Marsiscano. Porto Alegre [Brazil]: L&PM, 2007. 136

“The Chimney Sweeper” (Innocence). [Engraved title page:]
THE CHILD’S GEM 1844. | T.H. CARTER & CO
[Typeset title page:] THE | CHILD’S GEM. | A HOLIDAY
GIFT. | EDITED BY | MRS. S. COLMAN. | — | BOSTON:
| T.H. CARTER AND COMPANY, | 118½ WASHINGTON
STREET. | — | 1844 [copyright date 1843].” 85-88.
A pretty 16mo; an advertisement at the end gives the
price as 38s. Blake’s long lines are given as two lines each.
On p. 88 is a vignette of a child playing a tambourine.
Pamela Chandler Colman published other Blake poems in
Boys’ and Girls’ Magazine (1843), Little Keepsake for 1844
(Boston, 1843), The Child’s Gem for 1845 (Boston, 1844),
Boys’ and Girls’ Library (1844) <BBS pp. 147-48, 151-52,
157>—see Raymond H. Deck, Jr., “An American Original:
Mrs. Colman’s Illustrated Printings of Blake’s Poems,

§“Divine Images: The Words of William Blake.” Ed. and with
an introduction by Jude Rawlins. [Thornhill, Ontario]:
A selection from Blake’s poems with a chronology of his
life.
[“Introduction” to Innocence], “The Tiger,” “The Blossom,”
“The Angel” Nightingale Valley: A Collection …. Ed. Giraldus [William Allingham], 1860. <BB #264A>
For comments on Allingham’s version of “The Tyger,” see
the entry in Robert N. Essick, “Blake in the Marketplace,

§“Kristalna odaja [The Crystal Cabinet].” Trans. Tanja
grin.

§“Luda pjesma i druge pjesme [Mad Song and Other Po-

§“Poezija [Poetry].” Trans. Tanja Bakić. Plima plus [Mon-

§The Romantic Poets: William Blake. Foreword by Philip
26 pp. No. 7 in a series of 7. No ISBN.
Pullman, “Foreword” (5-7).

§“Sakupljeni rukopisi [The Pickering Manuscript].” Trans.
Montenegro.

*Songs of Innocence and of Experience 1794. Lessing J.
Rosenwald Collection Library of Congress Archive of the
Making of a Portfolio of Eighteen Facsimile Impressions Fly-

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21. Copies of each belonged to Gilchrist’s son.
22. The copy in Victoria University in the University of Toronto is inscribed “Mary | Christmas Tree. | 1843” and “Mary C. Green | by her | affec parents Dec 25 1843.”

Michael Phillips, “Introduction” (3-8), followed by “Checklist of Contents” [51 items] (9-15), in order “to record ... the Flying Horse Editions facsimile” (2009) (31). It is about the title pages of Innocence and Experience (Songs pls. 3, 29), apparently designed to accompany “three discs [not included here] that provide a photographic record of the contents” (9).


Blake is named only in the contents. In l. 10, “Beneath the bosom of the sea,” Lawrence gives “bottom” for Blake’s “bosom,” a variant I have not noticed elsewhere. The poem is not in Malkin; it seems to have been first printed in conventional typography by H. C. Robinson (1811) (BR[2] 585). There were earlier editions of Cameos in 1831, 1833, and 1834, but I do not know whether they include “To the Muses.”

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

In 2011 the archive added 33 watercolor illustrations to the Bible, preliminary drawings and illustrations for Thornton’s edition of Virgil’s Pastoral, The Book of Thel (D, G), Songs (E), and the “Pickering Manuscript,” and republished with extra features 9 series of Blake’s Milton watercolors.


Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Bible

In 2011, 33 illustrations to the Bible on New Testament subjects were reproduced in the William Blake Archive.

BLAIR, Robert, The Grave (1808)


Review

*Kelly Grovier, “Gambols in the Graveyard: William Blake’s ‘Watercolour Inventions,’” Times Literary Supplement 17 June 2011: 14-15 (“this lavish edition ought to reignite questions about the proprietary nature of cultural treasures and whether private interest should always be permitted to trump the public good”).

VIRGIL, Pastorals (1821)

In 2011, a selection of Blake’s preliminary drawings was reproduced in the William Blake Archive.

YOUNG, Edward, Night Thoughts (1797)


Review


Part III: Commercial Engravings24

Section A: Illustrations of Individual Authors

ALLEN, Charles, A New and Improved History of England (1797)

New Location: National Library of Ireland.

ALLEN, Charles, A New and Improved Roman History (1798)

New Location: Liverpool.

Bellamy’s Picturesque Magazine (1793)

Edition


Bible

Illustrations of the Book of Job (1826, 1874)


All 22 prints are reproduced in John Windle, Pictorial Blake (see 2011 in Part IV).

23. However, the gift inscription by Michael Phillips in the copy in Victoria University in the University of Toronto says that this copy is “out of series.”

24. From 2010 I record pre-1863 references to separately issued prints by Blake.
**Diamond Bible** (1832-34, 1836-37, 1840)  
(see <Blake (2010)>)

B. Engraved title page: The lettering is the same as in the first version, but the date is altered from 1833 to 1834. Typeset title page: Like the 1834 typeset title page except for the imprint:

**LONDON: | ALLAN BELL & CO. AND SHEPHERD & SUTTON; | AND FRASER & CO. EDINBURGH. | MDCCCLXIX** [1836].

1834-36 Location: Victoria University in the University of Toronto (with additional title pages for the *Diamond New Testament* [engraved, n.d.; typeset, 1836], *Diamond Book of Psalms* [London: Allan Bell & Co. and Simpkin & Marshall, 1834], and *The Psalms of David* [engraved, 1836; typeset, 1834]).

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

1808 New Locations: Brooklyn Museum, Wake Forest (gray stiff paper wrappers).

1813: All 13 prints are reproduced in John Windle, *Pictorial Blake* (see 2011 in Part IV).

**Reviews, notices**


*Bent's Monthly Literary Advertiser* 10 July 1844: 9 (price reduced from 12s. 6d. to 11s.).


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

1794 New Location: Colorado.

*The Cabinet of the Arts* (1799)  
(addenda to <Blake (2006, 2007)>)

Location: Princeton copy 1 [GAX 2006-3128N] with 112 prints (as in <Blake [2007]>); copy 2 [Ex item 5987716] with 134 prints.  

Copy 2 does not have the “F: Revolution” plate, so it is present in only three of the eight known copies.

Size: Princeton copy 2 is 23 cm. high.

Paper: Princeton copies 1-2 are on laid and (mostly) wove paper, the latter with fragments of WHATMAN watermark.

Sources of the Prints: [Robert Riddell’s faux old Scottish ballad] *The Bedesman on Nidsyde* (S. Hooper, 1790), *Lady’s Pocket Magazine* 4 (Harrison & Co., 1 Aug. 1795); to the booksellers who originally published the prints add S. Hooper.

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

New Locations: Barr Smith Library (Adelaide, Australia), British Library (2—BB records 1), McGill, Monash, Wales (Lampeter), Westminster Libraries.

**FENNING, D., and J. COLLYER, A New System of Geography (1785–86, 1787)**


1787 New Location: Hennepin County Library (Minneapolis, Minnesota).

Pl. 1: The date of “June 6th 1784” in the British Library copy of 1785–86 was altered in the Essick and Tasmanian copies of 1785–86 to “July 16th 1785”.

Pl. 2: The imprint date of “April 16th 1787” (as in the 1787 edition) is found in the Essick copy of 1785–86.

The British Library copy (1785–86) is reproduced in *Eighteenth Century Collections Online*.

**FLAXMAN, John, *Compositions from … Hesiod* (1817, 1870)**


**FLAXMAN, John, *The Iliad of Homer* (1805)**

“The price I receive for engraving Flaxman’s [3] outlines of *Homer [The Iliad (1805)]* is five guineas each,” according to Blake’s letter of 4 May 1804.

**GAY, John, *Fables* (1793)**

New Location: Syracuse.

**HARTLEY, David, *Observations on Man* (1791)**

According to Herman Andrew Pistorius, *Notes and Additions to Dr. Hartley’s Observations on Man … Translated from the German Original … MDCCLXXII* [1772], 3rd ed. (London: J. Johnson, 1801) <Bodleian>, “*A Print of the author, engraved by Blake, in quarto, may be had of the publisher, price two shillings and six-pence*” (iii).

**HAYLEY, William, *Ballads* (1805)**

Blake wrote to Hayley on 22 Jan. 1805 that, according to Phillips, the publisher of the *Ballads*, “one thousand copies should be the first edition.” For each of the five “highly finished” plates, Blake said he was to have £21, according to his letter of 25 March 1805.

25. My references to *Monthly Literary Advertiser* and *Bent’s Monthly Literary Advertiser* come from *Newspaper Archive*, which is so heavily corrupted as to be illegible.

26. It was offered in Alex Fotheringham, catalogue 78 (March 2011), lot 76 (£650).
Hayley, William, *Designs to a Series of Ballads* (1802)

Drawings

The sketches on the verso of *The Resurrection of the Dead*, c. 1780-85 (Butlin 879 [verso not recorded]), Essick collection (2011), include the head of an eagle for ballad 2, “The Eagle,” and the man’s leg for ballad 4, “The Dog.”

*Designs* Paper Used for Scrap


Hayley’s *Designs to a Series of Ballads* were from the first a commercial undertaking. Hayley said that they were intended “for the Emolument of Mr Blake the artist,” and he actively engaged his friends to become ballad mongers. The work was published at Blake’s expense and for his benefit.

Debits and Credits

The chief cash costs were for (1) copperplates for the 6 large and 8 small engravings, (2) paper for text (water-marked “1802”) including separate printed blue covers and large prints, and (3) paper and printing the full 1½ sheets of text and the covers by Joseph Seagrave in Chichester (the Blakes printed the engravings in Felpham). There was no cost for advertising (except in review copies), and no payment to the author, the designer, the engraver, and the plate printers, except in possible profit from sales. There was no profit.

The 14 copperplates must have weighed 2,464.6 g (5½ pounds) and cost £3.13.1½.27 The text consisted of 37 quarter leaves, with prints on pp. iv, 1, 9, 11, 26, 27, 39, 41:

<table>
<thead>
<tr>
<th>Title page</th>
<th>1 leaf</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface (pp. i-iv)</td>
<td>2 leaves</td>
</tr>
<tr>
<td>Ballad 1: The Elephant (pp. 1-10)</td>
<td>5 leaves</td>
</tr>
<tr>
<td>Blue paper covers</td>
<td>2 leaves</td>
</tr>
<tr>
<td>Ballad 2: The Eagle (pp. 11-26)</td>
<td>8 leaves</td>
</tr>
<tr>
<td>Blue paper covers</td>
<td>2 leaves</td>
</tr>
<tr>
<td>Ballad 3: The Lion (pp. 27-40)</td>
<td>7 leaves</td>
</tr>
<tr>
<td>Blue paper covers</td>
<td>2 leaves</td>
</tr>
<tr>
<td>Ballad 4: The Dog (pp. 41-52)</td>
<td>6 leaves</td>
</tr>
<tr>
<td>Blue paper covers</td>
<td>2 leaves</td>
</tr>
<tr>
<td>Total</td>
<td>9½ sheets</td>
</tr>
</tbody>
</table>

In addition, there are 6 leaves (1½ quarto sheets) with full-page prints for preliminaries (1 print) and ballad 1 (1), ballad 2 (1), ballad 3 (1), and ballad 4 (2). Each complete set of the *Designs*, all four parts, used 43 leaves, 10¼ quarto sheets.

The text must have been printed by Seagrave in four print runs, one in late May 1802 for the preliminaries and ballad 1, one in late June for ballad 2, one in late July for ballad 3, and one in early September for ballad 4. The engravings, however, were only printed as they were called for.

For paper for the full-page prints in the *Designs*, “Blake has ... [arranged] for his Ballads to deal with his own stationer in London, & send it down as He thought proper,” according to Hayley’s letter of 6 July 1802.

We do not know how many copies of the *Designs* were printed or what Seagrave’s charges were for printing and paper, but we may make educated estimates based on Blake’s statement in his letter of 28 Dec. 1804 that he paid Seagrave “30 Pounds ... in part of his Account”28 and on contemporary printing prices. On 10 Oct. 1800 Thomas Bensley estimated that the cost of paper, printing, and hot-pressing 1,000 quarto copies of Thomson’s *Seasons* (5 sheets each) for F. J. Du Roveray would be £15.15.0 per sheet (£78.15 in).29 Perhaps Blake’s provincial printer Seagrave charged him £15 for paper and printing per thousand quarto sheets.

It is a mere informed guess that the print run for ballad 1 was 250 copies and that this was continued for ballad 2 when the sales for ballad 1 at first seemed promising. When the sales for ballad 2 proved disastrous, Blake must have reduced his print order, perhaps to 150 copies, for ballads 3-4. The expenses of printing and paper might have been as follows:

<table>
<thead>
<tr>
<th>Cost of 250 copies of ballads 1-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing 1250 sheets (250 x 5 sheets) at £15 per 1,000 sheets</td>
</tr>
<tr>
<td>187.5 sheets for 250 copies of 3 full-page quarto prints (quarter sheets) at £5 per ream of 500 sheets</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cost of 150 copies of ballads 3-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing 637.5 sheets (150 x 4½ sheets) at £15 per 1,000 sheets</td>
</tr>
<tr>
<td>112.5 sheets for 150 copies of 3 full-page quarto prints (quarter sheets) at £5 per ream of 500 sheets</td>
</tr>
<tr>
<td>Total</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

27. Hayley’s autobiography, quoted in *BR*(2) 123.
29. Hayley wrote on 3 Apr. 1803 that Blake “has paid a Bill of 30¢ for paper” [and printing] for the *Designs*.
Presumably Seagrave printed copies of each ballad in Chichester and sent them to Blake in Felpham; Blake and his wife then printed engravings on text plates plus the full-page plates as the need arose, not all at once. Hayley wrote to Lady Hesketh on 10 June 1802, “He & his excellent Wife (a true Helpmate!) pass the plates thro’ a rolling press in their own cottage together; & of course it is a work of some Time to collect a Number of Impressions.”

When there proved to be demand for only a few score copies, Blake was left with many copies of the printed text which were of no commercial value. He cannily kept these printed sheets, even taking them back to London with him in 1803, at considerable trouble, and he made drawings on them for the rest of his life, including designs for Blair’s Grave (1805), Malkin’s Memoirs (1806), Job and Dante (c. 1824).

Sales

The first reports of sales were encouraging. On 29 June 1802 Hayley wrote that ballad 1 was “marching triumphantly on the road of prosperity;” and as late as 30 Jan. 1803 Blake wrote to his brother: “These Ballads are likely to be Profitable for we have Sold all that we have had time to print. Evans the Bookseller in Pallmall says they go off very well.”

However, Hayley told R. H. Evans on 3 April 1803: “He has paid a Bill of 30£ for paper & the copies He has disposed of in the country have not produced more than half that sum” to reimburse Him. “The £30 for Seagrave was apparently partly advanced by Hayley, for on 28 Dec. 1804 Blake thanked him for “the Twelve Guineas which you Lent Me when I made up 30 Pounds to pay our Worthy Seagrave in part of his Account.” Blake wrote on 26 Oct. 1803, “Mr. Evans ... gives small hopes of our ballads; he says he has sold but fifteen numbers at the most, and that going on would be a certain loss of almost all the expenses,” and on 22 Jan. 1805 he wrote that the London bookseller Phillips advised that “we must consider all that has been printed as lost, and begin anew.”

The Designs to a Series of Ballads were printed by J. Seagrave in Chichester and sold by him and P. Humphry and R. H. Evans in London “for W. Blake, Felpham.” We do not know how many copies Seagrave sold—perhaps he only provided the copy for the reviewer in the Sussex Chronicle & Chichester Advertiser (2 June 1802), which he printed—but we have good information about how many were sold by Evans in London (15, worth £1.17.6) and how many were disposed of by friends of Blake and Hayley (120, worth £15), mostly in the country.

The Known Distribution of the Designs

2. Charlotte Collins, 9 copies (2 of which were to replace damaged copies), 1 of which went to Mr. Spilsbury (28 June 1802).
3. John Flaxman’s 5 copies went to Mr. [John] Hawkins (2), Mr. [William] Long, Mr. [Samuel] Rogers; Flaxman paid “for the whole of my copy” [i.e., £1.17.6 for 15 numbers at 2s. 6d. each] (27 June 1802).
4. Samuel Greathed received 6, but sold none (Mr. Courteney was sent a copy but it was “returned unpurchased”) (1 Sept. 1802); he referred to them in his review of Hayley’s Ballads in the Eclectic Review (1 Dec. 1805).
5. Harriet, Lady Hesketh, was sent “a Bundle of Ballads” from Hayley, which she disposed of to 3 Bath libraries, Lord [William] and Lady [Mary] Harcourt, Richard Hurd, Dr. Randolph (2 copies, 1 to show to Lord Spencer), and “my Sist [Theodora],” and she kept one; she paid £5.5.0 for them all (BR[2] 129, 132, 135-36, 146), though by her own figures she only owed £1.5.0; Lady Hesketh received from Blake “two packets of ballads” [5 in each] (15 Oct. 1802).

6. Johnny Johnson was sent 20 copies and disposed of “several” (6 June, 7 July 1802).
7. E. G. Marsh (“I ... hope to contribute my little assistance to the payment”) (20 June 1802).

31. Hayley repeats this in his letter to R. H. Evans on 3 April 1803: “He and his good industrious Wife together take all the Impressions from the various Engravings in their own domestic Press.”
32. BB pp. 574-75 and BBS pp. 221-22 record 47 leaves from the Designs used as scrap paper (see also the “Pickering Manuscript” in Part IA), but none for finished engravings. (The “Riddle Manuscript” is on the verso of a proof-before-letters from the Designs.) There are 9 leaves used as scrap from part 1, 24 from part 2, 8 from part 3, and 6 from part 4, which might suggest that part 2 provided most unvendible copies. A disproportionate number of scraps are on leaves which would have had prints on them: pp. 9 (5), 11 (1), 26 (6), 27 (1), 41 (2). No print from the Designs is known to have been reused.
33. £15 would have paid for 120 individual ballads at 2s. 6d. each. However, we know that Lady Hesketh paid £5.5.0 for 10 copies and Flaxman £1.17.6 for 4, leaving only £7.17.6 (£15 - £7.2.6) or 63 copies.
34. The sales by Evans included ballads 1-3 for Anna Seward and 3-4 for Lady Hesketh and some of her friends; Evans would have deducted his commission. We have no information about sales by Humphry.
35. We can account for sales of 62 copies of ballad 1, 19 of ballad 2, 10 of ballad 3, and 12 of ballad 4 = 103 in all. Only 53 numbers have been traced today.
Mrs. Throckmorton of Bath was sent it by Conder, bookseller of Bucklesbury, but we don’t know if she bought it (3 Sept. 1802).


Isaac Reed (BR[2] 856n84), perhaps from Nancy Flaxman, who gave him Poetical Sketches (F) in 1784.


Anna Seward, from the book-sellers (3 March 1803).

Thomas Butts, for Mr. [John] Birch. In his letter to Butts of 25 April 1803, Blake says “I now send the 4 Numbers for M’ Birch,” and in the 1806 account with Butts is also a record of 3 numbers to Mr. Birch (7s. 6d.). Blake also sent “some Ballads” with his letter of 22 Nov. 1802, perhaps the “4 N°8 of Hayleys Ballads” in his receipt of 3 March 1806 (BR[2] 764).

R. H. Evans, the book’s London publisher, sold 15 numbers “at the most” (Blake’s letter of 26 Oct. 1803).


Charlotte Smith’s daughter, from Hayley.

Lady Hesketh received 5 (#3–4 were to come from her Bath bookseller), “as well as those I take in for my Sis’ [Theodora] and some other friends,” sent Blake £5.5.0 (28 June, 15 Oct. 1802).

Charlotte Collins was ready to take 7 (28 June 1802).

Samuel Greathed expected to receive copies (3 Sept. 1802).

Johnny Johnson, some to be sent by Hayley (6 Aug. 1802).

Mrs. Flaxman, 5 copies sent via James Blake (Blake’s letter of 30 Jan. 1803).

James Blake, 5 copies, 2 of them for Mrs. [Penelope Carleton] Chetwynd (Blake’s letter of 30 Jan. 1803) and apparently #3 to Butts (“3 Hayleys Ballads + Brother,” account with Butts of 3 March 1806).

Various Friends took 22 copies.

The numbers sold by Evans must have included all the copies sold through the booksellers: 5 copies each (10 in all) of #3–4 for Lady Hesketh, “my Sis’ and some other friends” (BR[2] 146) (probably Lord and Lady Harcourt, Richard Hurd, and Dr. Randolph, who took #1 through her), 1 set of #1–3 (in all) for Anna Seward, and 1 copy of #1 through Conder’s in Bucklesbury. This means that Evans may have sold only 1 copy or none through the 3 Bath libraries which displayed copies or from the “long list of Cowpers” whom Lady Hesketh had directed to subscribe (BR [2] 135). The list of sales by Evans does not include the free review copies for the European Magazine (#1–2), Poetical Register (#1–3), or the copy still unsold in his 1804 catalogue.


c. Sales “in the country” (i.e., through friends of Hayley and Blake) came to about £15, the price of 120 copies (see note 33, above). We can account for sales through friends of 98 copies, suggesting that they sold 22 of which we have no other record.

Blake’s probable expenses for the Designs were therefore for paper and printing (£30.16.0), copper (£3.13.1½), and advertising (15s. for 6 review copies), or £35.4.1½ in all, and his probable receipts (£16.7.6) left him considerably out of pocket. Hayley’s generous gesture had been a disaster for Blake, not only in losing money but also in wasting his creative genius.

Hayley, William, An Essay on Sculpture (1800)
Advertisement
An announcement of its publication appeared in the Morning Post for 1 May 1800.

Blake asked £31.10.0 for “finishd” quarto plates and £15.15.0 for the “less finishd,” according to his letter of 22 June 1804. He engraved two finished plates, but one was not used.

He referred to his engraving of the self-portrait of Romney in many letters (see BB p. 577), but it was not published, and no copy has previously been reported. However, a proof-before-letters of a quarto engraving of Romney was offered by $Grosvenor Prints (London) in April 2011; Robert N. Essick thinks it might be the one by Blake, and Mark Crosby will publish an article about it in Blake.

Hayley, William, The Triumphs of Temper (1803)
“I am to have 10 Guineas each” for “a little work of M’ H’s,” Hayley’s Triumphs of Temper, according to Blake’s letter of 30 Jan. 1803.

Lavater, John Caspar, Aphorisms on Man (1788, 1789, 1794)
The fourth edition (Boston: I. Thomas & E. T. Andrews, D. West, E. Larkin jun.; Worcester: I. Thomas, 1790) <Victoria University in the University of Toronto> has an anon.

frontispiece which copies Blake's frontispiece fairly carefully, not reversed.

LAVATER, John Caspar,
Essays on Physiognomy (1789-98, 1792, 1810)
The cover for part 5 (Essick collection), dated 1788, includes Blake's first print: "7. Aged figures, gardening."

Monthly Magazine (1797)
Blake's engraving of "The late M. Wright of Derby" is probably "the Head I sent you as a Specimen" for which "I had Twelve" guineas, according to his letter to John Trusler on 23 Aug. 1799.

MORA, Jose Joaquin de, Meditaciones Poeticas (1826)
Sales
"R. ACKERMANN, BOOK AND PRINTSELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO HIS MAJESTY [1827]: MEDITACIONES POETICAS, por J. J. DE MORA, con estampas. 1. 11s. 6d. half-bound." "Literary Advertising List" [1828] <Taylorian>, described as in Ackermann's 1827 list.

Remember Me! (1824, 1825) (see <Blake (2011)>)
1824 New Location: Northwestern.
The Northwestern copy, not recorded in Bentley. "Remember Me! Customs and Costumes of Blake's Gift Book" (see University of Toronto Quarterly in Part VI), is in "publisher's printed boards with old rebacking in red muslin, custom clamshell box" (according to $Bonhams auction, San Francisco, 2011, lot 2048).

SALZMANN, C. G.,
Elements of Morality (1791, 1792, 1793, 1799, 1805, ?1815)
The entry in Blake (2011) reporting Robert N. Essick's suggestion about the involvement of Blake's apprentice, Thomas Owen, is that it would that the alterations in 1792 and 1793 (described in Essick, William Blake's Commercial Book Illustrations [Oxford: Clarendon Press, 1991] 50-51), which are more like Blake's usual style of engraving, may be by the master correcting the work of his apprentice.

Some of the 1791 designs are competently engraved, reversed, by H. Weston in ELEMENTS | OF | MORALITY, | FOR THE | USE OF CHILDREN; | WITH AN | INTRODUCTORY ADDRESS TO PARENTS. | = | Translated from the German of the | REV. C.G. SALZMANN. | = | ILLUSTRATED WITH TWENTY COPPER-PLATES, | IN TWO VOLUMES | — | VOL. I. | = | PHILADELPHIA: | PRINTED BY J. HOFF & H. KAMMERER, JUN. | MDCC.XCVI [1796].

SALZMANN, C. G., Gymnastics for Youth (1800)
New Locations: Amherst College, Birmingham, California (Los Angeles), Cambridge, Indiana, Kansas, Leicester, McGill, Morgan Library, Oberlin College, Paxton House (near Berwick-upon-Tweed), Pennsylvania, Providence Public Library, Toronto Public Library, Washington (St. Louis), Wellcome Institute, West Sussex Record Office.

SEALLY, John, and Israel Lyons,
A Complete Geographical Dictionary (1784)
?1784 New Location: Robert N. Essick (vol. 2 only, with all the Blake plates).

STEDMAN, John Gabriel,
Narrative, of a Five Years' Expedition .. (1796, 1806, 1813)
1796 New Locations: Huntington (one of the two copies is colored), Victoria University in the University of Toronto (very professionally colored).

Vetusta Monumenta, vol. 2 (1789)

VIRGIL, Pastorals (1821)
Larkhall Fine Art offered Robert N. Essick "21 impressions of BB #504.8 (Blake's 4th wood engraving) [and] 14 impressions of BB #504.13 (Blake's 9th wood engraving)" with an envelope with a pencil inscription by John Linnell, Jr.: "Pastorals 5 impressions—of the blocks | as samples for average strength | [printing pressure?] | J. Linnell."
In 2011, Blake's illustrations (from a copy at the Huntington) were reproduced in the William Blake Archive.

Wit's Magazine (1784)
New Location: Bodleian (3—BB records 1).

37. It says that Ackermann has just moved from 101 Strand to 96 Beaufort Buildings [1827?], and this copy (with the stamp of Bibliothèque de la Ville de Lyon) is bound with Edinburgh Review no. 91 (June 1827).
38. It is bound with Foreign Review no. 1 (Jan. 1828).
39. The only copy I have seen, in Victoria University in the University of Toronto, consists of vol. 1 only. In it pls. 3-4, 6-10 (at pp. 48, 72, 182, 188, 218, 226, 234) copy 1791 pls. 2, 6, 16, 18, 20, 22-23, including the inscriptions.
41. The colored Huntington copy is reproduced in the William Blake Archive.
R. Noble, the printer of Night Thoughts, was a jobbing printer—or perhaps two printers—whose residence was given as 4 Great Shire Lane, Temple Bar, in 1790, 1794-1800, and who registered press(es) at Green Arbour Court, Old Bailey, in 1799 and 1800.43 I have traced his imprint on 55 editions printed in 1790-1804, mostly (36) in 1800-01; there were only 3 in 1796-98, and only one of the Noble editions was a folio, Young’s Night Thoughts. R. Noble was far from the achievement—and probably from the expense—of the great rivals of Richard Edwards, Thomas Bensley with Macklin’s great folio Bible (1800), and William Bulmer with the Boydell’s great folio Shakespeare (1791-1805) and Milton (1793-97).

Costs of Young’s Night Thoughts
537 watercolors and copyright therefor £21. 0. 0
Paper for watercolors £5. 0. 0
Paper and printing text of 250 copies 
43 engravings paid for with 30 copies of the printed text £31.10. 0
Printing 250 copies each of 43 engravings at 6s. per 100 £32. 5. 0

Binding at 2s. 2d. each
Advertising 
Total £214.19. 8

It would be agreeable to think that the Blakes were paid for printing the engravings.

Payments
The heaviest investor in the work was William Blake. He had asked £105 for his watercolors; instead he received £21 (9d. per design)44 plus a ream of paper (£5.0.0). We do not know how much or even whether he was paid for his 43 folio engravings. At the very least he should have expected £5.5.0 each for these very large plates (c. 33 x 41 cm.), the sum he received for his smaller outline plates (c. 35 x 25 cm.) for Flaxman’s Iliad (1805) and Hesiod (1817),45 a total of £225.15.0.

It is possible that Blake was paid for his engravings not in cash but in copies of the book, valued at £5.5.0 for all four parts or £2.2.0 for part 1 (£1.1.0 deposit and £1.1.0 on delivery).46 Blake could then color and sell them for his own profit. Perhaps he was given about 30 copies, worth £3.1. Twenty-eight colored copies have been traced.47 Some have contemporary inscriptions associating them with Blake: copy Q is annotated “This Copy was coloured for me by Mr Blake | W. E.”; copy R has “This copy collected by W. Blake”; copy C is signed “W. Blake”; and copies C and W have notes


46. Prospectus, BR(2) 78-79. Colored copies are not mentioned in contemporary advertisements and reviews.

that they were to serve "as pattern" for coloring, presumably by Mrs. Blake. A surprising number can be traced to contemporary owners, most of whom owned other works by Blake: [Rebekah] Bliss (d. 1819) (D), Thomas Butts (1757-1845) (A), Baron Dimsdale (1712-1800) (X), "W. E." (for William Esdaile [1758-1837] or William Ensom [1796-1832]) (Q), Richard Edwards (1768-1827) (B), Thomas Gaisford (1779-1855) (G), John S. Harford, Jr. (1785-1866) (R), John Soane (1753-1837) (F), and Earl Spencer (1758-1834) (O).

The Night Thoughts were colored in two styles, one about 1797 (C-D, I-J, Q-R, U), and the other about 1805 (B, H, L, P). Presumably this means that Blake carried copies with him when he moved from London to Felpham in 1800 and then back again when he returned to London in 1803.

How much was he paid for these colored copies? We have no direct evidence, but we can find a comfortable analogy in the prices of colored copies of works in illuminated printing of the same size. Blake's prospectus of 1793 lists uncolored copies of America with 18 folio plates at 10s. 6d. and Visions of the Daughters of Albion with 11 folio plates at 7s. 6d., while the prices for colored copies in his letter of 9 June 1818 are £5.5.0 (America) and £3.3.0 (Visions). Subtracting the prices of uncolored copies from those for colored copies indicates that the price for coloring America was 5s. 3d. per plate and Visions 5s. ½d. per plate. If Blake calculated 5s. for coloring each of the 43 folio prints in Night Thoughts, he would have charged ten guineas per copy. With even a more modest five guineas per copy, he would have received £157.10.0 for 30 copies. With this he seems to have been content. 48

Advertisements

The True Briton no. 1644 (31 March 1798) carried an advertisement for a SPLENDID EDITION OF YOUNG'S NIGHT THOUGHTS.

With 150 Engravings from original Designs.

This Day is published, Price One Guinea to Subscribers, PART I. containing FOUR BOOKS of

YOUNG's NIGHT THOUGHTS, illustrated with 43 very spirited Engravings, from the Designs of Mr. BLAKE.

The novelty of the style in which these Engravings are introduced, surrounding the Text they illustrate, and the masterly hand with which they are executed, must, it is presumed, command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist.

The Paper and Type will be found correspondent with the elegance of such an Undertaking; and it is hoped that, from the extremely low price which the Editor has fixed upon the Work to Subscribers, it will meet with that liberal encouragement which its intrinsic merit, as well as its novelty, may justly claim from this enlightened and literary Age.

The Subscription for the whole Work is Five Guineas: one to be paid at the time of subscribing, and one on the delivery of each Part. The Book will be completed in Four Parts, with all the expedition consistent with the nature of a Work of such magnitude.

The Price will be considerably advanced to Non-Subscribers, on the publication of the Second Part, which is in forwardness.

London: Sold by Mr. Edwards, Pall-Mall; Mr. Robson and Mr. Faulder, New Bond-street; Mr. Payne, Mews Gate; Mr. White, Fleet-street; Messrs. Robinson, Paternoster-row; Mr. Clarke, Bond-street; Mr. Bell, Oxford-street; and Mr. Harding, Pall-Mall. 49

Substantially the same announcement appeared in the Times nos. 4225 and 4227 (9, 11 July 1798): YOUNG's NIGHT THOUGHTS, splendid Edition, with 150 Engravings from original Defigns.--This Day is published, price One Guinea to Subscribers, Part the First, containing Four Books, of YOUNG's NIGHT THOUGHTS; illustrated ... 50

No second part was published, 51 though an untraced engraved proof of "the only extant leaf of Night 5" has been recorded. 52

48. The printed text of Night Thoughts is thrown in gratis.

49. When Blake complained of neglect by the great illustrated book publishers Boydell, Macklin, and Bowyer (Notebook p. 23), he did not mention Richard Edwards, the publisher of his Night Thoughts, perhaps implying that he did not feel that he had been mistreated by Edwards.

50. This advertisement and those in the Times, discussed below, were first recorded in Wayne C. Ripley, "In Great Forwardness!" 1798 Advertisements for Volume Two of William Blake's Night Thoughts (see Ripley in Part VI); I have made minute adjustments on the basis of the originals. The booksellers are James Edwards, 77 Pall Mall; James Robson, 27 New Bond Street; Robert Faulder, 42 New Bond Street; Thomas Payne, Mews Gate; John White, 63 Fleet Street; George, George, and John Robinson, 25 Paternoster Row; William Clarke, 38 Bond Street; Joseph Bell, 148 Oxford Street; and Edward Harding, 98 Pall Mall.

51. The Times version differs from that in the True Briton in (1) using the old-fashioned long "s" (f); (2) reducing the central five paragraphs to one; (3) changing "whole Work is" to "whole complete is"; (4) extending "Amateur" to "Amateurs"; (5) altering "Five", "Four", and "Second" to "5", "4", and "2d"; (6) changing "in forwardness" to "in great forwardness", the only substantial change; (7) omitting "London:" before the list of booksellers; (8) reducing the initial capital letters to lower case in "Paper" and "Type"; and (9) replacing "Mr." in "Mr. Edwards" with "Messrs." and omitting the succeeding "Mr.'s and "Messrs."

52. In his 1799 catalogue, Thomas Payne offered "Young's Night Thoughts ... 2 numbers ... 1797 & 98," but there is no other evidence that part 2 was ever published.

The 1798 advertisements echo the prospectus of spring 1797, correct its “forty” engravings to “43,” and add eight new booksellers while omitting Richard Edwards. The author of the advertisements (James Edwards?) is notably more emphatic about Blake’s plates—a “masterly hand” which will “command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist”—than the author (Richard Edwards?) of the “Advertisement” in the 1797 edition, who conceived “it to be unnecessary to speak” of “the merit of Mr. Blake.”

Did Richard Edwards Publish the Night Thoughts?

Richard Edwards was identified as the publisher in Farlington’s diary (24 June 1796), in the prospectus (spring 1797), along with James Edwards and Robert Bowyer, and on the title page (1797). However, the advertisements in the True Briton (March 1798) and the Times (July 1798) omit him and instead name James Edwards, Robson, Faulder, Payne, White, Robinsons, Clarke, Bell, and Harding, whilst the notice in the Monthly Magazine (June 1798) names only Robson.

For some time Richard Edwards had been withdrawing from business, perhaps he did not publish Night Thoughts at all. The only known sale in 1797 is by his brother James on 6 November. After Richard Edwards withdrew from business, the Night Thoughts was taken over by a congeries of booksellers headed by James Edwards, who advertised it in the True Briton and the Times. Then James Edwards too retired, and in 1798 James Robson took over the Night Thoughts.

The work sold very slowly, in part because the publishers kept changing. In 1811 Crabb Robinson claimed that Blake’s edition of Night Thoughts “is no longer to be bought.”

The commission for the Night Thoughts was due to the genius of Richard Edwards. He chose a fine, expensive paper (1794 | J. WHATMAN) and a fine artist and engraver (William Blake). However, his claim in the integral advertisement that “he has shrunk from no expence” is plainly false. He allowed William Blake to bear the major part of the expense of the only volume that was published.

And he scarcely published the work, or perhaps he did not publish it at all. He withdrew from business, apparently for personal reasons, just when the Night Thoughts was finished. Apparently he never advertised it in 1797 or sent out a review copy. The contemporary obscurity of Young’s Night Thoughts (1797) with Blake’s illustrations is significantly due to the commercial neglect of Richard Edwards.

All 43 Night Thoughts prints are reproduced in John Win- dle, Pictorial Blake (see 2011 in Part IV).

Part IV: Catalogues and Bibliographies

1846 8–11 June


“47 Beloe (Wm.) Poems and Translations, 1788—Borrow, Romantic Ballads, from the Danish, 1826—[Henry Card] Brother-in-Law, a Com.[edy] Lee Priory Press, 1817—Boyd, Plays, 1793—Blake, Poetical Sketches together 5 vol.” (Rodd, 7s.). This is perhaps copy K.

1898 1 June

Catalogue of Some of Blake’s Pictures at “The Salterns,” Parkstone. [Parkstone, Dorset, 1 June 1898].

The catalogue of 35 pictures (34 by Blake) belonging to Captain Frederick John Butts, the grandson of Blake’s patron Thomas Butts, was almost certainly made for the visit to his home called The Salterns on 1 June 1898 by the Dorset Natural History and Antiquarian Field Club. The catalogue cites Rossetti’s Book on BLAKE, i.e., William Michael Rossetti’s “Annotated Lists of Blake’s Paintings, Drawings, [Writings] and Engravings” in Alexander Gilchrist, Life of William Blake, “Pictor Ignotus” (1863) 2: 199–264 (the references correspond to the 1863 edition, not to that of 1880).

The only known copy of the catalogue is among the Mary Butts papers, Beinecke Library, Yale University; the cover is reproduced and the contents transcribed in Mary Lynn Johnson, “Catalogue of Some of Blake’s Pictures at “The Salterns”: Captain Butts as Exhibitor, Litigator, and Co-Heir (with His Sister Blanche),” (see University of Toronto Quarterly in Part VI). Johnson is the source of all the information here.

1927

§Blake exhibition, Free Public Library, Lambeth.

The exhibition is known only from the typed catalogue with a collection of Blake ephemera formed by Thomas

54. BR (2) 78–79, 76.
56. BR(2)79.
58. BR(2) 76.
59. NB: The five works are not said to be bound together.
Wright offered in §John Hart, catalogue 91 (March 2011), lot 75.

1971 21 MAY–4 JUNE
Seventy-two entries, with prices, including, under Blake, 17 Virgil prints at £460 (#2*), Young, Night Thoughts (1797), £390 (#3), Job “1825,” “Very fine proof impressions on French paper,” £6,000 (#4*), plus Calvert (#18-22) and Palmer (#23-35).

1982 15 SEPTEMBER–1983 15 FEBRUARY
Review

1983
For addenda, see Blake 44.4 in Part VI.

1987
Blake is 96-100, Palmer 101-05.

1991
For addenda, see Blake 44.4 in Part VI.

2003 31 MARCH–2 MAY
The catalogue is an oblong 4° with 52 unnumbered pages and 79 reproductions (34 from Innocence [Q], 13 from Gay, Fables [1793], 22 from Job [1826]).

2006 15 FEBRUARY–1 MAY
Review

2006 2 MAY
Reviews, etc.

2007 7 APRIL–2008 6 APRIL
Review
Jeremy Tambling (see Blake 44.4 in Part VI).

2008 26 JANUARY–20 APRIL
Review
Jeremy Tambling (see Blake 44.4 in Part VI).

2009 2 APRIL–28 JUNE
Reviews
*Philippa Simpson (see Blake 45.1 in Part VI).

2009 20 April–4 October

Review
Paul Flux, Albion Magazine (autumn 2009) (it leaves an “impression ... of worthiness”).

2010 8 November–2011 4 April
Blake and Physiognomy. Devised and curated by Philippa Simpson and Sibylle Erle. Tate Britain, London.

There was no catalogue. The display was associated with the publication of Sibylle Erle, Blake, Lavater and Physiognomy (2010) <Blake (2011$)>.

Review
Martin Butlin, Burlington Magazine 153 (2011): 608 (with another) (Butlin dates the display Jan.-March 2011).

2011 25 January
Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University. Sotheby’s (New York).

*Lot 149: William Blake, A Woman Enthroned, Two Figures on Each Side, pen and black ink (late 1770s) [Butlin #99] (estimate $7,000-$10,000 [sold for $5,313 to John Windle for Robert N. Essick]).
*Lot 209: Sketches for America and Other Books (recto); The Lion Lying Down with the Ox (verso), 26.3 x 20 cm., given by Grace Lansing Lambert to Ryskamp 1969 (estimate $30,000-$50,000 [sold for $56,250 to John Windle for Robert N. Essick]).

2011 22 March

*Lot 24: Poetical Sketches ([Y]) (estimate £60,000-£80,000 [sold for £60,000 plus buyer’s premium of £12,000 = £72,000 to John Windle for Robert N. Essick]).

2011 29 March

*Lot 264: Blake’s letter to Ozias Humphry of 18 Jan. 1808 (A) (estimate £50,000-£60,000 [not sold]).

2011 March

A gorgeously illustrated catalogue with splendid treasures including
*28: Job (1826), “Proof” set, including the printed *label (unpriced) and Linnell’s draft prospectus plus “the original hand-lettered wrappers” ($82,500) [previously offered in Windle catalogue 46 (2009), lot 8]. Robert N. Essick bought the draft prospectus and the wrappers.
*29: George Cumberland’s card (1827) printed in pale brown, no indication of whether this copy is recorded in Essick, Separate Plates ($17,500).
*30: Hayley, Little Tom (1800), Muir’s excellent facsimile ($1886) ($750).
*31: Gay, Fables (1793), “very tall, possibly large-paper” ($1500).
*32: Hayley, Ballads (1805), “very fine copy with large margins showing the plate marks. Bookplate of Lord Eversley,” “with the first three plates in the first state” ($6750).
*33: Malkin, A Father’s Memoirs of His Child (1806) ($1875).
*34: Sedman, Surinam (1796), “large-paper copy,” “every plate with fine original coloring” (3 heightened with gold), “virtually identical” to a copy sold to Essick in 2000, in “contemporary marbled boards” ($29,750).

2011 29 November–2012 26 February
William Blake exhibition at the Pushkin Fine Arts Museum, Moscow.

The exhibition was organized with help from the British Council, with 150 exhibits from the Tate, British Museum, Victoria & Albert Museum, National Portrait Gallery, Fitzwilliam Museum, Whitworth Art Gallery, Petworth House, and Britten-Pears Foundation (Aldeburgh). The apparatus includes an interactive education program.

Reviews, puffts, etc.
*Anon., “Blake Exhibition in Moscow” (see Blake 45.3 in Part VI).

2011 10 December–2012 1 June
Blake painting on display at Mead Art Museum, Amherst College.

Notice
*Anon., “A New Blake for Amherst,” Amherst College online notice (Blake’s tempera of The Raising of Jairus’s Daughter was given by Dr. Henry deForest Webster, ‘48).

61. By Jan. 2012 there were 3,343,000 online accounts of the exhibition; the first hundred I saw seemed to be merely publicity. I have not tried very hard—indeed scarcely at all—to find reviews, both because the vast majority of them simply recycle publicity handouts from the museum and because I can’t read Cyrillic script.
2011 [11 December]  
**Pictorial Blake: A Catalogue of Recently Acquired Original Blake Illustrations from a Private Collection, Along with the Reference Library and a Complete Run of the Blake Trust Publications, and Other Facsimiles. Also Blake Facsimiles from the Biblioteca La Solana, Printed by Robert N. Essick.** San Francisco: John Windle Antiquarian Bookseller, 2011. 4°, 80 pp., 135 reproductions; no ISBN.  
There are 249 lots, nos. 1-118 being mostly single prints by Blake taken from commercial books.  
“‘A Note on the Blake Facsimiles from the Biblioteca La Solana” (76-79). No. 248 and the previous lot [sold, no number] are prints pulled in July and Aug. 2011 from “relief photo-etchings” on copper and zinc made “in the 1970s” by “professional craftsmen” and Robert N. Essick of No Natural Religion pl. a2, Songs pls. 3, 8, 18, 24, 33, 47, America pls. 1-2, 12, 14, and The Ghost of Abel pls. 1-2 using “intaglio ink” and J Whatman | 1794 or nineteenth-century or “modern” paper.  
The Windle catalogue reproductions include all 22 for Job (1826), all 13 for Blair’s Grave (1813), and all 43 for Young’s Night Thoughts (1797).

2011  
The Blakes in the National Gallery of Scotland include Hecate (Butlin #317), *God Writing upon the Tables of the Covenant* (#448), and *Job Confessing His Presumption to God Who Answers from the Whirlwind* (#461).  

**Part V: Books Owned by William Blake the Poet**  
*Swedenborg, Emanuel, The Wisdom of Angels, Concerning Divine Love and Divine Wisdom* (1788)  
The title-page transcription in *BB* p. 696 should be emended to read "PRINTED AND SOLD BY W. CHALKLEN, GROCERS COURT, | POUPLTRY. | M.DCC.LXXXVIII" (that is, add "AND SOLD" and start a new line before "POULTRY."). Blake’s copy in the British Library is reproduced in §Eighteenth Century Collections Online, though his marginalia are rarely legible.  

**Part VI: Criticism, Biography, and Scholarly Studies**  
Reviews  
*Morton D. Paley, New Books on Literature 19 (22 May 2010) <Blake (2011)>§* ("Adams makes Blake’s thought ac-
cessible in non-‘Blakean’ terms").  
*Alexander S. Gourlay (see Blake 45.2, below).  
Review  
*Christopher Rowland (see Blake 45.1, below).  
In the context of a spate of forged Bank of England bank notes, and thirty-two hangings for bank-note forgery, Anon’s plan reprints Tilloch’s testimonial for his proposal for a new, forgery-proof bank note of 5 April 1797 (see BR[2] 78) with its list of nineteen engravers supporting it, including Blake. See Mark Crosby, “Blake and the Banknote Crises of 1797, 1800, and 1818,” *University of Toronto Quarterly*, below.  
The plan seems to be reprinted in the *Times*, 21 March 1818, *New Times*, 1 April 1818: 4, and *Philosophical Magazine*, 1 July 1818.

A photograph of Blake’s tombstone in Bunhill Fields (now “becoming a Grade I listed Park”), with a paragraph about where he’s buried.  

It was written by Alfred G. Hopkins, author of “William Blake’s House at Lambeth,” *Times Literary Supplement* (1918) <BB #1882>.  
§Arvina, Kazlitt. “Blake, the Poet, Painter, and Engraver.” *Cyclopaedia of Anecdotes of Literature and the Fine Arts.*

62. The records of these in *Newspaper Archive* are so heavily corrupted as to be almost illegible.


A commentary on Blake’s change from the “fancy of the innocent and happy world” to his “recognition and criticism of the rotten experienced world,” saying that this represents the poet’s maturity in creative thinking.


About Blake’s illustrations for the Book of Job.


This is a shorter version of the essay in Croatian, “Utjecaji Poezije Williama Blakea na rock glazbu Jim Morrisona,” below.


A shorter version in Montenegrin is in her “Potraga za zagubljenim značenjima,” above.


About Blake’s use of Indian imagery.


It includes “Autonomous Song: Chabanon and Blake” (65-77).


The number of reports of fairy funerals 1824-40 indicates that Blake’s account is scarcely “an indication of ‘disordered ... sensations’ or defy eccentricity.”


Reviews

Donald M. Hassler, Utopian Studies 12.2 (March 2001): 262-63 (“The book is most valuable as a rich mine of detail”; scholars “will love this book”; the author is retired “but still immensely productive”).


The Google snippet reproduction from the Ladies’ Cabinet (1840) is really from the Illustrated London Magazine (1867).


Review
*Alexander S. Gourlay (see Blake 45.3, below).


A version is available in Bournemouth University Research Online.


Blake/An Illustrated Quarterly Volume 44, number 4 (spring 2011)


Review

Newsletter
Anon. “Blake Goes Online.” 143. (From vol. 45, no. 1 [summer 2011], Blake will be published both on paper and online; “the online and print content will be the same.”)

Blake/An Illustrated Quarterly Volume 45, number 1 (summer 2011)

*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 2010.” 4-36. (“Editors’ notes: Illustrations to the checklist are available in the online version of the article … Addenda and corrigenda to Blake Records, 2nd ed. [2004], now appear online. They are updated yearly in conjunction with the publication of the checklist.”)

Reviews
*Philippa Simpson. Michael Phillips, ed., with the assistance of Catherine de Bourgoing, William Blake (1757-1827): Le Génie visionnaire du romantisme anglais (2009). 37-38. (“It is hard to excuse the large overlaps among several of the essays,” and the catalogue of Blake’s graphic work is oddly supported by “the concentration upon Blake’s writing.”)


Blake/An Illustrated Quarterly Volume 45, number 2 (fall 2011)

In memory of Elizabeth B. (Beth) Bentley, 1930–2011

Note that the online version has more reproductions, some of them in color (the reproductions in the hard-copy version are only in black and white). Jennifer Davis Michael. “Eternity in the Moment: William Blake and Mary Oliver.” 44-50. (The twenty-first-century poet Mary Oliver writes poems with faint echoes of Blake.)


*Robert N. Essick. “Attribution and Reproduction: Death Pursuing the Soul through the Avenues of Life.” 66-70. (Pace Butlin, “I believe that Death Pursuing is entirely Blake’s work, [although] I must confess to some slight misgivings” [70].)

Review

Blake/An Illustrated Quarterly Volume 45, number 3 (winter 2011-12)

*Angus Whitehead. “‘an excellent saleswoman’: The Last Years of Catherine Blake.” 76-90. (With copious and convincing facts, and contrary to BR[2] and all other predecessors, Whitehead demonstrates that Catherine Blake lived at 1 Queen Street, Mayfair, in March 1828–spring 1829 and at 17 Upper Charlton Street in spring 1829–October 1831.)

Reviews
*Tristanne Connolly. Laura Quinney, William Blake on Self and Soul (2009). 90-91. (“Quinney’s emphasis on authentic
experience of the self leads her away from adequate research and precise reading.")
Nelson Hilton. Wayne C. Ripley and Justin Van Kleek, eds., Editing and Reading Blake (2010). 92-94. (In all this process of "editionings," "immersive textuality," and "electronic heuristics" which "remediate" Blake, "would it be such apostasy to say that none of this matters . .?"
"Alexander S. Gourlay. Gerald E. Bentley, Jr., William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis (2008). 94-96. (Bentley has "created something rich, strange, and likely to endurably useful," especially in the concordance and the "fascinating" evidence "about the way he [Blake] probably pronounced words.")
*Christopher Z. Hobson. Sarah Haggarty and Jon Mee, eds., Blake and Conflict (2009). 96-98. (The volume "does a great deal both to extend knowledge of Blake's intellectual and historical contexts and . . to sustain an ongoing debate over his complicity with or defiance of ideologies of oppression.
"
Kathryn Freeman. James Rovira, Blake and Kierkegaard: Creation and Anxiety (2010). 101-02. (The "argument is broad and shallow; " the book's breadth jeopardizes depth.")
Mary Silverstein. Mickle Maher, There Is a Happiness That Morning Is (Theater Oobleck, Chicago, 2011). 103. ("A witty, amusing, and moving love story about two college professors," inspired by "Infant Joy" and "The Sick Rose." "Editors' note: Photographs of the production are in the online version of this review.
"
Newsletter
Anon. "New Members of Blake's Advisory Board." 103. (They are Tristanne Connolly and Tilar Mazzeo.)
Anon. "Blake Exhibition in Moscow." 103. (Announcement of "the first major exhibition of Blake's works in Russia . . at the Pushkin State Museum of Fine Arts.
")

63. A. E. Briggs, "Mr. Butts, the Friend and Patron of Blake," Connoisseur 19 (1907): 95, wrote that Butts's grandson "distinctly remembers hearing his grandfather declare that there was no truth in it" (see BR[2] xxvii). Ada Briggs was the aunt of the widow of Captain Butts.


Booth, Mark.

See Black, Jonathan (his pseudonym), above.


The paper, based on A. T. Story's life of Blake (1893), was delivered by the hon. secretary of the club on the occasion of their visit to her home at the Salterns to see the Blake pictures there; the author (1863-1944) was the wife of Captain Frederick John Butts (1833-1905), the grandson of Blake's patron Thomas Butts.
The account of the Blakes in the nude reading Paradise Lost in their garden has a

(Note by Captain Butts.—He remembers, as a small boy, hearing that his grandfather emphatically denied that there was a word of truth in this story, which has however found a place in all Blake's numerous biographies.)
The information here derives from Mary Lynn Johnson, "Catalogue of Some of Blake's Pictures at "The Salterns": Captain Butts as Exhibitor, Litigator, and Co-Heir (with His Sister Blanche)" (see University of Toronto Quarterly, below).


674-85.

Chilton, Martin [digital culture editor]. "Royal Wedding: Jerusalem Triumphant at Kate and Will's Wedding: Stars of stage and screen tweet to hail William Blake's famous hymn, which was performed at the royal wedding in Westminster Abbey." Telegraph [London] 29 April 2011.

“And did those feet . . .”, “first composed by William Blake” and “later written to music . . . by Sir Charles Hubert Hastings Parry,” “was made the official anthem of the England football team” in 2000, and in 2008 the dean of Southwark, the Very Rev. Colin Sle, “advised . . . that the hymn would not be sung because it was ‘not in the glory of God.’”


“We have lost, and cannot regain, for the Church the powers of Sir Joshua and Flaxman, of Blake and Turner; but we have great artists still left” (13). The heading describes the author as “John Duke Coleridge, Esq., M. A., Barrister at Law, Late Fellow of Exeter College, Oxford.” John Duke Coleridge (1820-94), first Baron Coleridge (1873), lawyer, M.P., was a great-nephew of the poet.


About “the political valence of labor.”


“An intermedial comparison and an analysis of shared motifs and themes in the works of William Blake and Hermann Hesse”; Hesse’s work is a “continuation of Blake’s visionary mysticism.”


Martin Butlin, Burlington Magazine 153 (2011): 608 (with another) (“The account of the publication of Lavater’s several writings is detailed and fascinating”).


Reflections on singing Blake’s “Jerusalem” hymn in school.

A brief discussion of the significance of the opposing imageries of “The Lamb” in *Innocence* and “The Tyger” in *Experience*.


Reviews (1880 ed.)
Charles Hargrove, “William Blake,” *Modern Review* 2 (July 1881): 565-77 (very sympathetic to Blake—the book is “a real delight to eye and mind”—despite the fact that he was “an artist—who never learned to paint, nor even the refinements of his own lower craft of engraver” [565, 566]).


See Paul Miner, “Interpreting Blake’s ‘Auguries,’” below.


Shirley Dent, *Times Literary Supplement* 18 March 2011: 25 (it is often “acute” and “gripping,” but “dollops [of “untrammeled theory”] swirl into the narrative” “at inopportune moments”).

*Christopher Z. Hobson (see Blake 45.3, above).


Compares the “sentiments” of the works contributed in 2010 to the Foundling Museum (London).


Hou, Xia. “Wai Liu Ban Lai Ke Shi Ge zhong de Nü Xing Xing Xiang Fen Xi [An Analysis of the Female Imagery in William Blake’s Poems].” *Nei Meng Gu Dian Da Xue Kan*
An analysis of four types of women found in Blake's poems: “perfect ladies in illusion, nuns wandering on snowy ground, women aping men in greed and desire, and androgynous women.”


He examines Blake's musical practice in relation to the poetry and designs of Songs, which is part of a “multi-media project entitled Songs of William Blake, a CD featuring musical interpretations [some audible here] of fourteen poems from Songs of Innocence and of Experience ... and a substantial liner-note commentary (from which the current essay is partly derived).”


“A similar conception of the sublime as process can be discerned in the visual dimension of Blake's art” (32)—but no visual image is reproduced.


About the Blake collections of W. Graham Robertson and Miss A. E. Carthew.


An interpretation of Blake's myth in his poems, arguing that “Blake lauds the supreme power of human imagina-
tion at the expense of enlightenment and reason as well as of orthodox religion” and that his notion of mythology “reflects the revolutionary trends of his time.”


The poets dealt with are Jones, Blake, Shelley, and Southey.


A meditation on the MIC (Military Industrial Complex) with assistance from Blake.


"In painting, do we grow weary of … Blake's terrible and ghastly embodiments …?" (5 [1848 ed.]).


A comment on four Chinese versions of the first stanza of Blake's poem, claiming that the “paradoxes” there were "seldom known by Western readers."


An analysis of the poem, using a few points from Michael Halliday's systemic functional linguistics.


A brief comment on how some of Blake's poems reflect the harsh social conditions of the time.


A brief comment on Blake's poem, suggesting that it is "revolutionary."


A commentary on Blake as "a thinker of civilization," suggesting that the poet "is aware of all kinds of evil in civilized society but does not mean to get rid of civilization out of prejudice."


An interpretation of the symbolic meanings of the three-stanza structure of "The Echoing Green," which represent "the three stages of man's growth" and display "the poet's love for life, nature, and mankind."


An interpretation of the biblical elements in the poems, suggesting that Blake criticizes the restraints by religion on men and in the process creates his own religious system.


An explanation of four possible approaches to the reading of "The Tyger": "imagistic," “religious,” “political,” and “historical."


A commentary on “Blake's attack on social problems of his time such as racial discrimination, child workers, religious persecution, and the widening gap between rich and poor.”

A play set on the day in 1805 when Blake learned that Schiavonetti was to engrave his designs for Blair’s Grave.

Reviews

Reviews have appeared in the Gloucestershire Echo, British Theatre Guide, and by Shirley Dent in Culture Wars.


A biographical sketch of Blake’s creative career.

§Maher, Mickie. There Is a Happiness That Morning Is. [A play, 2011].

Review

Mary Silverstein (see Blake 45.3, above).


See *Anon.* “Blake Remembered after a Century,” above.


She offers “close readings” of Defoe, Smollett, Blake, Barbauld, and Mary Shelley.


Writings of the left hand are in prose. “Blake sought to redeem the poet’s [Milton’s] radicalism.”


In Blake’s design of Christ in the Sepulchre, Guarded by Angels, ‘Ark-Tomb serves as Ark-Womb.”


The “paltry critic” in Winckelmann’s Reflections on the Painting and Sculpture of the Greeks, trans. Fuseli (1765), is
echoed in Blake's defence of Fuseli in the *Monthly Magazine* (1806).


   *Echoes of Paradise Lost, especially in Urizen pl. 25.*


   Especially about the “Four Mighty Ones” in *The Four Zoas,* p. 3, and Plato’s *Timaeus,* trans. Thomas Taylor (1793).


   On sexual contexts.


   In *Jerusalem* pl. 98, Blake “intentionally converts Milton’s ‘precious’ Tree of Morality into ‘Albion’s Poverty Tree.’”


   “Blake’s warping word-play of ‘Shame in a Mist’ [in “then She bore Pale desire”] derives from Milton’s *Paradise Lost.*


   “Blake’s iconography of Los as an embryo in *The Book of Los* subtly revises James Hervey’s *Meditations among the Tombs* and Ovid’s *Metamorphoses.*”


   About Charlemagne.


   “The Voice of the Ancient Bard’ … specifically rebukes the philosophy of John Locke.”


   In *Jerusalem* pl. 39, the “puzzling Emblem … symbolizes a (Rain)Bow that is an anti-Rainbow, a ‘black’ design” which “deliberately contrasts Noah’s Rainbow of Forgiveness with Satan’s (Rain)Bow of Unforgiveness (an anti-Rainbow).”


   About the Canterbury Pilgrims designs of Blake and Stothard and the deaths of Cromek’s engravers of Stothard’s design.


   “Blake frequently re-defines minutiae from John Milton’s texts.”


   “The Fly” from *Songs of Experience* “finds part of its philosophical coordinates in Emanuel Swedenborg’s *The Divine Love and [Divine] Wisdom.*”


   He “attempts to illuminate the meaning and counter-meaning of Blake’s deliberately administered *darkness,*” especially in animal contexts. See also Alexander S. Gourlay, *More on Blake’s Auguries,* above.


   On astronomical contexts.


   In his *Essay Concerning Human Understanding,* Locke says that “had mankind been made but with four senses, … the objects of the fifth sense” would be “far from our [corporeal] notice,” and in *No Natural Religion,* Blake writes that “From a perception of only 3 senses, … none could deduce a fourth or a fifth.”


   “Blake borrowed profusely from Macpherson.”


It includes five chapters on The Four Zoas.


It includes five chapters on The Four Zoas.


§Naomi Ossar, Kritikon Litterarum 38.3-4 (Nov. 2011): 276-78.


*[Phillips, Michael]. The Illuminated Books of William Blake Re-Created. [2011].

Essentially an advertisement for the sale of separate prints from his facsimile copperplates of America pls. 1-2, 9-13, Europe pls. 1-2, "8(9)," "9(11)," "10(12)," "15(16)," and 17(18)," and Songs, plus planned selections from Marriage and Jerusalem, which “can be printed to order, prices from £25 to £150 each,” some of them on Whatman paper. There are sections on “Making the Plates,” “Printing,” and “Contact and Purchase.” “Plates of the Songs can take to up to 30 minutes or more [sic] to ink and wipe, with the plates of America and Europe taking up [to] two hours,” with up to four impressions without reinking.


Potter, Polyxeni. “... a flea / Has smaller fleas that on him prey; / And these have smaller still to bite ’em, / And so proceed ad infinitum.” Emerging Infectious Diseases 16.3 (March 2010): 583-84.

An explication of the cover reproduction of The Ghost of a Flea. The title is from Swift’s “On Poetry: a Rhapsody” (1733). The author is at the Centers for Disease Control, Atlanta, Georgia.


Publisher’s blurb: “Do William Blake’s lyrics for the popular hymn ‘Jerusalem’ reveal an extraordinary insight into
the so-called ‘missing years of Jesus’ …?”; “Christ did indeed visit Britain.”


The book is about “what Blake said about … the subject’s experience of its own interiority” (xi).


Reviews


*Tristanne Connolly (see Blake 45.3, above).


This is a careful study of the man variously described by contemporaries as “very energetic and of a lively and cheerful disposition” (Thomas Goff Lupton), “a perfect brain-sucker” (Walter Scott), of “most gentlemanly manners, and took much in society” (Martha Eastwick), and “a man of the most iniquitous duplicity” (his employee Ralph Rylance), but Read has found the title “that perhaps best fits him: traveling salesman” (19, 135, 20, 145, 155).


The work was some time in gestation; it was described as “in the press” in BBS pp. 22, 30.

Review


Discovery of advertisements for Blake’s Night Thoughts in the True Briton (31 March 1798) and the Times (9, 11 July 1798) referring to “the Second Part, which is in forwardness” (True Briton) or even “in great forwardness” (Times), though it was never published.


An essay built on [Leigh Hunt’s] “Account of a Familiar Spirit,” Reflector (1811), for which he discovered a reprint in the Analectic Magazine (1814).


Review

Nelson Hilton (see Blake 45.3, above).


“Orleans … breath’d on them” (the members of the National Assembly), and they respond as if mesmerized.


Mark Knight and Emma Mason. “Series Editors’ Preface.” viii.

Christopher Rowland. “Foreword.” xi.

It is “a study of ‘religion’ in a Blake text [‘To my Friend Butts I write’]” and in a Wordsworth text [an extract from The Excursion]” (1, 4).


A running commentary on Blake's poem.


Review

Kathryn Freeman (see Blake 45.3, above).


A careful account of Blake in a theological context. “Blake deserves to be considered as one of the foremost English biblical interpreters” (xii). The enthusiastic Moravian Church of Blake’s mother is barely mentioned.

The reproductions include all the job engravings (22) and Enoch drawings (5). There are design-by-design accounts of job (chapters 2-3 [13–72]) and “The Enoch Drawings” (106–18).

Reviews

Shirley Dent, Times Literary Supplement 13 May 2011: 26-27 (an “idiosyncratic take” which is “strangely unfulfilling”).


Review

§New Statesman and Nation 45 (1953).


“David Almond places Blake at the center of his novel Skellig” (115), particularly with respect to contraries.


With a chronological table (123-59) on the reception of Blake in Japan from 1893 to 1929 based on Jugaku's bibliography (1929) and Sangu's list (1929) with necessary amendments. (This is an extremely impressive list of 515 publications in Japan, including details of individual Blake poems and designs printed; many of these publications do not appear in G. E. Bentley, Jr., with Keiko Aoyama, Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893–1993 [1994] <Blake (1995)>).

Yanagi’s William Blake (1914) in Japanese was sent by Yanagi with a manuscript inscription to Sampson (10 Aug. 1915) and by him to Keynes in 1919; this copy is now in Cambridge University Library.


“The Chimney Sweeper” was translated by Sangu as “The Dust Sweeper” in Japanese because traditional Japanese houses did not have chimneys.


In the courtyard of the Tabard is a “waggon-office,” and
Immediately over this office, in the centre of the gallery, is a picture, said to be by Blake, and ‘well-painted,’ of the Canterbury Pilgrimage, though now so dirty or decayed that the subject itself is hardly discernible. (21)


An attempt to read “The Chimney Sweeper” from Experience by studying elements of its graphic design such as the use of various punctuation marks and of upper and lower cases and by interpreting what the graphic pattern means. (“Graphetics” seems to be the study of the shape, size, and use of space in writing.)


A brief comment on Blake’s use of “visual and acoustic imageries” in “London.”


A comment on the happy harmony among God, men, and all others in the world created by Blake, suggesting that harmony balances innocence and experience in man’s soul.


“Blake’s tantalizing words become comprehensible when they are heard. … Blake’s language and imagery started making sense: the spoken words were transformational” (147).


A review of Tom Taylor’s biography of Haydon. “The first great English designer, Blake, was slowly starving, known to few, and still less appreciated than now” (46).

Stephens wrote briefly about Blake in 1867, 1872, and 1875 <BB #2753-54, 1331>, and Herbert Palmer gave Stephens Blake’s set of Aeschylus, Tragedies (1779) on 15 July 1890.


A comparison of the differences in the notions of freedom in Zhuang Zi and Blake.


A comment on Blake’s ecological ethics in his nature poems; he “is against industrialization,” “longs to return to nature,” and “wishes for a harmonious co-existence shared by humans and animals.”


A comment on the use of wildflower imagery in Blake’s “The Wild Flower’s Song” and Meng-Jia Chen’s “A Wild Flower,” suggesting that the Chinese poet was influenced by the British poet.


§Alexander Gourlay, Studies in Romanticism 49.3 (fall 2010): 518-23.


A comment on the “perfect symmetry” in “sound,” “structure,” and “imagery” of “The Tyger.”


In the context of a new spate of bank-note forgeries, Tilloch’s proposal of 1797 for a forgery-proof bank note, “which was recommended by almost every eminent artist in the Kingdom,” is summarized, with a list of signatories, including Blake. All the information here derives from Mark Crosby, “Blake and the Banknote Crises of 1797, 1800, and 1818,” under University of Toronto Quarterly, below.


Over 300 letters from Bentley, Butlin, Erdman, Essick, Paley, Rosenwald, et al., plus miscellaneous papers, with index.


University of Toronto Quarterly
Volume 80, number 4 (fall 2011)
Special Issue: The William Blake Project, ed. Karen Mulhallen


Susanne Sklar. “In the Mouth of a True Orator (Jerusalem’s Operating Instructions).” 837-57. (Persuasive arguments that Jerusalem “has been designed to be read aloud” and that the bellicose, ruthless “Hand” in Jerusalem is far more like the ruthless, bellicose General Charles Lennox, third Duke of Richmond [1735–1806], who was a magistrate at Blake’s trial for sedition [1804] and who, according to Hayley, was “bitterly prejudiced against Blake” [BR(2) 183], than he is like the pacific, humanitarian Leigh Hunt, who has been traditionally associated by scholars with Hand.)

* Angus Whitehead. “‘humble but respectable’: Recovering the Neighbourhood Surrounding William and Catherine Blake’s Last Residence, No. 3 Fountain Court, Strand, c. 1820-27.” 858-79. (A dense record of who lived in Fountain Court when the Blakes did [1821-27], their ages, births, deaths, marriages, and, often, their occupations, though of course there is scarcely anything of their social intercourse.)

* G. E. Bentley, Jr. “Remember Me! Customs and Costumes of Blake’s Gift Book.” 880-92. (The 24 known copies of Remember Me! differ from one another in “the pattern of binding, colour of fore-edges, endpapers, and the decorated sleeve-case”; the “paucity of sales may be related to the fact that the publisher John Poole had little experience of book distribution. His speciality was as a maker of Marble Paper and Fancy Pocket-Books, not in selling them” [880].)


* Garry Leonard. “‘Without Contraries There is No Progression’: Cinematic Montage and the Relationship of Illustration to Text in William Blake’s The [First] Book of Urizen.” 918-34. (“I am claiming” that Blake’s “strategy” in his illustrations “is comparable to the cinematic technique of montage” [918].)

65. Blake was attacked in the Examiner in 1808-09; he attacked the Examiner and the three Hunt brothers who conducted it in his Public Address (Notebook p. 52); there is a three-headed figure on Jerusalem pl. 50; three men with pointing hands on Jerusalem pl. 93 are associated with the accusers of Socrates; articles in the Examiner by the Hunts were often signed with a pointing hand.

An interesting study but without reference to previous scholarship on the subject.


A comparison of the images, structure, and diction in the Canterbury Tales and “The Chimney Sweeper” from Innocence, saying that both authors “highlighted the value of feelings through the same image of child.”


An analysis of “the contrasting settings and characters, images and symbols, and contrary tones and moods,” which are “complementary and necessary to human existence.”


A biographical sketch of Blake, especially his London habitats: “28 Broad St, Soho, 13 Hercules Buildings, Lambeth, No. 17 South Molton [Street], and Bunhill Fields” burying ground.


A brief analysis of several instances of dramatic irony in “The Chimney Sweeper” in Songs of Experience.


An attempt to explain the binary opposition shared by Roland Barthes and William Blake.


A commentary.


An attempt to apply Charles S. Peirce’s semiotic theory of trichotomy (representamen, object, and interpretant) to the understanding of Blake’s poem.


A brief discussion of how the innocence of “The Lamb” turned into the experience of “The Tyger,” suggesting that “they combine to symbolize the order of things in this world.”


Richly detailed and valuable.


On the nature of Blake’s literary creativity and how to write—and how Wilson writes.

An attempt to apply "Pierre Bourdieu's theory of literary field" to the understanding of Blake's poem.


A comment on the multiple significances of the poem conveyed by its ambiguous expressions.


A commentary on translations of "The Tyger" by Mo-Ruo Guo and Zhi-Lin Bian, "the best translations in China," pointing out their weaknesses and concluding that Guo's version is "spiritually true to the original," while Bian's is "literally appealing."


An analysis of the "prosody, image, and symbolism" in Blake's poem.


A running commentary on the contrast between "The Sick Rose" and "My Pretty Rose Tree," suggesting that the former implies "the dandy's debauchery and the maiden's misery" and the latter hints at "how a dutiful husband resists temptation but is still misunderstood by his wife."


A discussion of how Blake's "linguistic ambiguity stimulates the reader's interest and imagination" in "The Tyger."


A comment on Blake's use of contrast, repetition, and ambiguity in his poems.


A reading of the poem; Blake "manifests three binary oppositions: life instinct versus death instinct, sick culture versus free fighter, and the world of innocence versus the world of experience." "In this imbalance of the binary opposition, the former is destined to be eroded, slaughtered, and replaced by the latter."

Zheng, Xiao-Dong. “Yin Ying Ban Bo de 'Tian Zhen' zhi Jing [Shaded 'Innocence']—An Analysis of the Multiple
Meanings of 'Innocence' in Blake's Songs of Innocence." [Hua Nan Shi Fan Da Xue Xue Bao (She Hui Ke Xue Ban) [Journal of South China Normal University (Social Sciences edition)] no. 3 (June 2010): 88-92. In Chinese.

The essay argues that "Innocence" is a word of "multiple meanings" and that "the poet has a self-contradictory attitude toward 'Innocence.'"


The essay attempts "to interpret the diverse meanings of the word 'tiger' from the perspectives of metaphor and cognition.'


A brief discussion of the importance of "a translator's understanding of the original work's cultural background and significance."


A commentary on "Blake's supernatural and magnificent imaginative world."


A brief comment on the connection between Blake's themes and the change of times.


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Church, Rev. Alfred J. Stories from the Greek Tragedians, with Twenty-Four Illustrations from Designs by Flaxman and Others. London: Seeley, Jackson, & Halliday, 1880. 4º.

I found no indication as to which designs are supposed to be Flaxman’s.


Discusses Flaxman’s engravers Blake, Neagle, Parker, and Pirol.

Fuseli, Henry (1741–1825)
Painter, friend of Blake


Hayley, William (1745–1820)
Man of letters and patron

The letters, generously transcribed for me by Lucy Salt, keeper of art, Derby Museums and Art Gallery, contain no reference to Blake or to the copy of Poetical Sketches (S) which Flaxman gave Hayley on 26 April 1784.

Palmer, Samuel (1805–81)
Painter and disciple
1987
See 1987 in Part IV.

2004

18 exhibits, 10 by Palmer.

Parker, James (1757–1805)
Engraver, Blake's partner in a print shop (1784–85)
Sir William Beechey painted a very characteristic and spirited portrait of the present Chancellor of the Exchequer, which ... is now engraving in stroke, in a very capital style, by Mr. James Parker, for Meffrs. Boydell, and will be published in about four or five weeks. (531)

Anon. “Proceedings of Learned Societies, Societies of the Arts, etc.” Philosophical Magazine 16 (1803): 175-84.
A section on the “Chalcographic Society, London” (177-78) includes a list of officers and committee members, including “James Parker, esq.”

Robert N. Essick has discovered the following engravings by Parker not recorded in Bentley:
“Fainesollis, Borbar & Fingal” (1809) <Bentley records only Boydell, 1783>
Akenside, Mark, Pleasures of Imagination (1806, 1810) <Bentley records only 1795, 1796, 1803>
Armstrong, John, The Art of Preserving Health (1796) <Bentley records only 1795>
Collins, William, Poetical Works (Sharpe, 1804) <Bentley records only 1792, 1802>

Faloner, William, The Shipwreck (1802, 1806, 1811) <Bentley records only 1796, 1800>
Lodge, Edmund, Portraits of Illustrious Personages of Great Britain, 12 vols. (1823-35), 4 pls. <NB: Parker died in 1805>
Macnill, Hector, Poetical Works, 2 vols. (1802)
Pope, Alexander, An Essay on Man (1796)
Robertson, William, History of Scotland during the Reigns of Queen Mary and of King James VI, 3 vols. (1797)
Rogers, Samuel, The Pleasures of Memory (1803) <Bentley records only 1801, 1802, 1806>
Shakespeare, William, Plays, 12 vols. (1807)

Richard Golding (1785) was transferred as an apprentice in 1804 from [John] Pass [of 4 Chapel Street, Pentonville, fl. 1799-1805] to James Parker (581).

Stedman, John Gabriel (1744–97)
Soldier of fortune

Stedman’s “text ... is a representation itself of cultural hybridity of contact zone.”

A meticulous medical record.

Stothard, Thomas (1755–1834)
Painter, early friend of Blake

About Stothard’s engraved design.


Kimber, Mr. The Life and Adventures of Joe Thompson. A Narrative Founded on Fact. London: Harrison and Co., 1783. <Victoria University in the University of Toronto>
There are 5 prints after Stothard’s designs. The format is that of Harrison’s Novelist’s Magazine.


Blake/An Illustrated Quarterly
Vol. 46, no. 1 (summer 2012)
Wyon, L. C. A bronze medal (5.7 cm. in diameter) representing Stothard, with his Canterbury Pilgrims design on the reverse, was designed by L. C. Wyon for the Art Union of London (1880) (British Historical Medals: BHM 3080).

Tatham, Frederick (1805–78)
Sculptor and disciple
"July 13, after a short illness, at 45, Oak Village, N.W., Frederick Tatham, aged 73, eldest son of the late C. Heathcote Tatham."

"Can any reader supply the dates of marriage and death, as also the parentage and maiden name of the wife of Frederick Tatham …?" None did so in *Notes and Queries.*