

INTRODUCTION

William Blake and His Circle originated in annual checklists in *Blake: An Illustrated Quarterly*, Volumes XXVIII-XLIII (1994 ff.). These have been consolidated, corrected, and amplified. In particular, the present work lists thousands of reviews, most of them not in *Blake Books* (1977), *Blake Books Supplement* (1995), or *Blake* (1994 ff). *Blake Books* and *Blake Books Supplement* ignored reviews except for catalogues and for works before 1863 (about 500).

William Blake and His Circle is a continuation of the records in

(1) G.E. Bentley, Jr, *Blake Books: Annotated Catalogues of his Writings in Illuminated Printing, in Conventional Typography, and in Manuscript, and Reprints thereof; Reproductions of his Designs; Books with his Engravings; Catalogues; Books He Owned; and Scholarly and Critical Books about Him* (Oxford: Clarendon Press, 1977)

(2) G.E. Bentley, Jr, with the assistance of Keiko Aoyama, *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993* (Tokyo: Japan Association of English Romanticism, 1994)

(3) G.E. Bentley, Jr, *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1991 being a Continuation of BLAKE BOOKS(1977)* (Oxford: Clarendon Press, 1995)

It is also the successor of the wonderfully detailed and voluminous checklists of D.W. Dörrebecker in *Blake: An Illustrated Quarterly* (1978-1992), whose findings are incorporated in *Blake Books Supplement*.

Three scholars have produced series of essays in *Blake Newsletter* and *Blake: An Illustrated Quarterly* which cumulatively are more factually valuable than most books on Blake.

The first of these is R.N. Essick, whose "Blake in the Marketplace" began modestly in 1974 with an 8-page essay and in 2009 was 40 pp. This is an invaluable record of original books and pictures by Blake and his circle which have changed hands or been offered for sale or discovered. It is a record of the most basic elements of scholarship by an author who is both a major scholar and a major collector. The total number of pages from 1974 to 2009 was 558 pages, the equivalent of a very substantial book.

The second scholar is D.W. Dörrbecker, who for fifteen years (1978-1993) produced "Blake and His Circle: A Checklist of Recent Blake Scholarship". The first Checklist was published by Thomas Minnick in *Blake Newsletter*, X, 2 (Fall 1976), 59-62, and then he was joined by Dörrbecker in the issues in *Blake* for 1978-84. From 1987 to 1993 it was conducted by Dörrbecker alone. Under Dörrbecker it grew from 26 pages to the whole issue (1991, 1993), with more and more generous annotation and coverage of Blake's Circle from Flaxman to John Ruskin. Almost all the entries were annotated, and the annotations of some were so extensive as to constitute mini-reviews⁸ which are succinct and shrewd, occasionally spiced with a touch of indignation. His coverage

⁸ Dörrbecker published 83 reviews in *Blake* alone, most of them part of "Blake and His Circle". Here regularly annotates dissertations extensively, but these dissertation-annotations are not reported below.

of Blake's circle and of art history is far more extensive than that of his successor. The essays by Dörrbecker alone would make a very substantial book (241 pages).

The third scholar is G.E. Bentley, Jr in "William Blake and His Circle" in *Blake* beginning in 1994 – with the assistance of Keiko Aoyama (1994-2003) and of Hikari Sato (2004 ff) for Japanese publications. In Bentley's administration the emphasis is far less on Blake's Circle and on annotation and a good deal more on Blake's books and prints and drawings. The cumulative bulk is substantial – 581 pages for 1994-2009.

No other author or artist known to me is as well served as Blake.

ORGANIZATION

Division I: William Blake

Division I of the checklist is as in *Blake Books* and *Blake Books Supplement*.

Division II: Blake's Circle⁹

Division II is organized by individual (say, William Hayley or John Flaxman), with works by and about Blake's friends and patrons, living individuals with whom he had significant direct and demonstrable contact. It does *not* include important contemporaries with whom Blake's contact was negligible or non-existent such as John Constable and William Wordsworth and Edmund Burke. Such major figures are dealt with more comprehensively elsewhere, and the light they throw upon Blake is very dim.

⁹ There is nothing in *Blake Books* (1977) or *Blake Books Supplement* (1995) corresponding to Division II: Blake's Circle.

In general, Keiko Aoyama and Hikari Sato are responsible for works in Japanese and Li-Ping Geng for those in Chinese, and I am greatly indebted to them for their meticulous accuracy and their patience in translating the words and conventions of Japan and China into our very different context.

I take *Blake Books* (1977) and *Blake Books Supplement* (1995), *faute de mieux*, to be the standard bibliographical authorities on Blake¹⁰ and have noted significant differences from them.

Blake's words are quoted from *William Blake's Writings*, ed. G.E. Bentley, Jr, (Oxford: Clarendon Press, 1978).

Dates and documents about Blake come from *Blake Records* Second Edition (2004).

EXCLUSIONS

I have made no systematic attempt to record several modes of publication, and I list below a few I have come upon accidentally.

¹⁰ Except for the states of the prints for Blake's commercial book engravings, where the standard authority is R.N. Essick, *William Blake's Commercial Book Illustrations* (1991).

Significant further details, especially about collations, are given in Roger R. Easson and Robert N. Essick, *William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings*, Volume I: Plates Designed and Engraved by Blake (Normal, Illinois: The American Blake Foundation, 1972), Volume II: Plates Designed or Engraved by Blake 1774-1796 (Memphis, Tennessee: The American Blake Foundation, 1979); Volume III never appeared. The standard authority for Blake prints issued separately is Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983).

"Audio Books"

William Blake: poems read by Nicol Williamson (Harper/Collins, ISBN: 156511163X; Findaway World Lic., 2009); *William Blake: selected poems read by various readers* (Penguin Audiobooks, ISBN 014086572), scathingly reviewed by Gilbert Francis, *New Statesman*, 4 December 1998, p. 63; §**Mary Holmes**, "William Blake", *Trianon Press Archive exhibition*: Talks presented 8-9 November 1990 at Special Collections, McHenry Library, University of California, Santa Cruz in connection with the exhibition of the Trianon Press Archive(2009), [Vol. III]; **Ross Woodman**, *Jung and Blake* (Carpinteria [California]: Pacifica Graduate Institute, 2009); and *Blake: The Great Poets* "(Unabridged Collection)", read by Robert Glenister, Michael Malone, and Stephen Critchlow (Naxos Audio Books, 2007), §"Blake's Cosmos", "Melvyn Hill interviews Dr **Northrop Frye** about "the personal cosmos of the great visionary poet, William Blake" ([?Toronto: ?Canadian Broadcasting Company, ?1972]) Broadcast 23 February 1972 Audiobook on Cassette. <See *BB* 5, *BBS* 4> See also §**Margaret Florence Saumarez Bottrall**, "A Lecture on William Blake's *Songs of Innocence and [of] Experience*" (London: Norwich Tapes, 1978, Phonotape Cassette; §**Kathleen Raine**, *A Lecture on Blake and England* (Battle [Sussex]: Norwich Tapes, 1984) Critical Forum Audiobook on Cassette, 94 minutes; §**Kathleen Raine**, "Blake and Maya [and] Yeats and Kabir" (Artarman [New South Wales, Australia]: Peter Leyden Publishing House, [?1980]) Norwich Tapes Audiobook on Tape, NT 65, 87 minutes; §**Kathleen Raine**, "Blake and Maya" (Battle

[Sussex]: Norwich Tapes, 1984); §*Poets for Pleasure*. [Read by Nicol Williamson] ([No place]: Hodder Headline, 1995) ISBN: 9781859982211

”AudioMagazines”

Roger Lundin, “On the vision of William Blake”, *Mars Hill Audio Journal: A bimonthly audio magazine of contemporary culture & Christian conviction*, LI ([Charlottesville, Virginia] July-August 2001), Disc 2.

"Blogs"

Zoamorphosis: The Blake 2.0 Blog, chiefly by **Jason Whitaker**, with, e.g., his “Tate buys Blake Works”, 12 January 2010 (Small Book of Designs [B]), “Is Blake just bad, or crazy as well?”, 10 February 2010, “William Blake’s Life and Works” (21 August 2010) (part of “Zoamorphosis, Essential Introductions”), “Guided Tour of Blake’s Lambeth”, 1 May 2010, “A Vindication of Albion-Blake and Mary Wollstonecraft”, 27 April 2012, **Keri Davies**, “The new Blakes at the Tate: prequel [sic]”, 13 June 2010 (useful notes he made on Small Book [B] in 2007).

Broadcasts on Radio

“**Masao Hataya** ... was devoted to ‘popularizing’ Blake, and from 6 pm on August 12 [1927], the time of the artist’s death, he broadcasted a 30-minute radio program [in Japanese] called ‘100 Years since Blake’s Death’” (Yoko Ima-Izumi, *Blake*, XXXVIII [2004-5], 113); (2) **Jacob Bronowski**, "The Prophetic Books of William Blake", BBC Third Programme,

7:55-8:25 P.M. 25 June 1951 and (3) his "Invention and Imagination: 1. William Blake", BBC Third Programme 9:25-9:45 P.M. 9 October 1946 (typescripts in the University of Toronto Library); (4) Canadian Broadcasting Company, 10:30 P.M., 12 June 1995, Bank of Montreal Stratford Festival Series in The Arts Tonight: Monday Night Playhouse; (5) BBC online for 20 January 2006 lists **Peter Ackroyd**, "The Romantics", section on Blake; (6) BBC online press release of 21 August 2002: "The complete list of the top 100" Britons includes Alfred the Great, Julie Andrews, David Beckham, Tony Blair, and William Blake; (7) **G.E. Bentley, Jr.**, was interviewed on Ottawa station CFRA on 17 February 2006; (8) "The Divine Mr. Blake", CBC radio, 18 November 2007, interviews with Dr **Susanne Sklar**, Dr **Stephen Faulkner**, **Susan McCaslin**, and **G.E. Bentley, Jr.**; (9) "Blake's Doors of Perception", BBC, four days in November 2007.

Broadcasts on Television

William Blake, The South Bank Show, ITV (London), 17 September 1995, largely narrated by **Peter Ackroyd**; (2) **A.A. Gill**, "English File: Poetry Backpack: William Blake. BBC 2 daytime educational program for television. Broadcast Friday, 23 May 1997", *Sunday Times* (London), Section 11, p. 31.

Broadsides

Calendars

(1) **William Blake: Fitzwilliam Museum, Cambridge 1994 Calendar* (Rohnert Park, California: Pomegranate

Calendars and Books, 1993); (2) 1995 Calendar; (3) *William Blake. The Huntington Library* (Rohnert Park, California: Pomegranate Calendars and Books, 1994) 4°, ISBN: 1566408237--an introductory statement by **Robert N. Essick** identifies the images correctly as "a small but sublime sample of the Blake treasures at the Huntington"; (4) *William Blake Tate Gallery 1996 Calendar* (Rohnert Park, California: Pomegranate Calendars and Books, 1995); (5) *§Blake: Art of Imagination* [for 2009] ([no place identified]: Amber Publishers [?2008]); *§Art of Imagination: William Blake 2010 Calendar* ([No place]: Amber Lotus, 2009).

CD-Roms

(1) **Nicholas Barker**, *The Book of Urizen* (2001), which accompanies a CD-Rom of *Urizen* (G); (2) ***Stephen Nachmanovitch**, *Job Returns: a meditation on William Blake's ILLUSTRATIONS OF THE BOOK OF JOB. Music & Multimedia* by Stephen Nachmanovitch. 11 minutes ([Charlottesville, Virginia: Stephen Nachmanovitch, 2002]); (3) ***William Bolcom**, *SONGS OF INNOCENCE AND OF EXPERIENCE Soloists, Choirs, University of Michigan School of Music Symphony Orchestra, University Musical Society, Leonard Slatkin* ([Ann Arbor: Live Concert produced ... April 8th 2004]) Naxos American Classics (the liner-notes include **William Bolcom** (b. 1938), "Songs of Innocence and of Experience: A Musical Illumination of the Poems of William Blake", 1984 [pp. 5-6] [when "I was seventeen, ... the reading of William Blake ... [made] a profound difference in my life"]); (4) "Recollections on the Twentieth Anniversary of

Songs of Innocence and of Experience", 2004 [p. 7]); and (5) *Songs of Innocence and of Experience*, Commentary by **Stuart Curran** (2003).

China-Ware

(1) The white bone china bud vase decorated with "The Sick Rose" apparently produced by Coalport for the 1978 Tate exhibition (see R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII [1999]); (2) the decorated ceramic bowl by **Bernard Leach** with verses from Blake round the rim (reproduced in the Kyoto Blake exhibition catalogue [2003]).

Coffee Mugs

A mug with "I want! I want!" from *The Gates of Paradise* produced by the Fitzwilliam Museum, and a mug with a colour-reproduction of *The Ancient of Days*, marked "Bone China" (London: The British Museum [2002]); "William Blake: Comus with His Revellers Coffee Mugs", Zazzleproducts online.

Comic Books

Stan Lee presents *Wolverine in Origin: Part V of VI: Revelation*; Paul Jenkins, Bill Jemas and Joe Quesada, Plot; Paul Jenkins, Script; Andy Kubert, Pencils; Richard Isanove, Original Painting; JG and Comcraft's Wes Abbott and Saida Temofonte, Lettering ... (N.Y.: Marvel Comics, May 2002)--a well-made comic strip which begins (the first 18 panels) with a recitation of "The Tyger". My chief authority on comic books is my friend Professor Amir Hussein.

Computer Print-Outs (unpublished)

Conferences

(1) “Blake in Contexts: William Blake (1757-1827) His Life and Times”, A conference at the Swedenborg Society (London), 2 November 2007, says a publicity release; (2) “Blake’s Doors of Perception”, BBC , four days in November 2007; (3) “Becoming Blake”, 22 February 2008 at the University of Manchester, accompanying the exhibition 26 January-20 April 28 of *Blake’s Shadow: William Blake and his Artistic Legacy*; (4) “Burning Bright: An Evening for William Blake”, 5 March 2007 at the British Library in conjunction with the exhibition of *William Blake: Under the Influence*, 11 January to 21 March 2007; (5) “Blake and His Influence” in Montreal 4-7 November 2009; "Blake, the Flaxmans, and Romantic Sensibility", Birkbeck College, University of London, 18-19 July 2014.

DVDs

*Swedenborg Foundation DVD Series Presents *Blake: The Marriage of Heaven and Hell Featuring Academy Award winner Anne Baxter and Tony Award winner George Rose. Vivid Dramatization, Penetrating the Secrets of William Blake's Poetry and Art. Winner of: Gold Medal-Houston International Film Festival; "Chris"--Columbus Film Festival, and the Cine Golden Eagle. Color / 29 Minutes; copyright 1984. ISBN: 0877854610*

E-books

“eBooks” proliferate astonishingly. In January 2009 WorldCat reported hundreds of Blake “eBooks” dating as far back as Malkin (1806). I have usually ignored “eBooks”; the space to record them would be prodigious and the advance in knowledge trifling. For example *William Blake: The Complete Works* (<http://William-Blake.org/home-0-8-24-1-0.html>) which seems to include merely "William Blake Biography" (he was born at "28A Broad Street") and 180 reproductions in colour.

E-mail

Festivals and Lecture Series

(1) "Blake and the Book", Strawberry Hill (England), 18 April 1998; (2) "Blake Course at the Tate Gallery" (London, England), 12 May-9 June 1998; (3) "William Blake & His Circle", exhibition and lecture series at the Birmingham Museum and Art Gallery (England), 22 June-6 September 1998; (4) Blake Festival as part of the annual Olavfestdagene (Trondheim, Norway), 25-28 July 1998.

Flash Cards

There are flash cards with quotations from Blake's *Songs*

Furniture-with-Inscriptions

For a faux-antique wooden chest decorated with lines from "A Cradle Song", see R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998), 28."a beautifully crafted William Blake sofa" or chesterfield "by Guido J. Van den Elshout" was offered by *Chair Blog <online> (2008).

Home-Pages

The Blake List Home Page started in 1993 and is edited by Mark Trevor Smith. For the "Home Page" of the Blake Archive Hypertext prepared at the University of Virginia by Messrs **Eaves, Essick, and Viscomi**, see <http://jefferson.village.virginia.edu/Blake>, best viewed on Netscape Navigator.

Interactive Multimedia

Jewellery

Such as the Sterling silver ring engraved with "Exuberance is Beauty" advertised on the internet. Funkylove (on line) offered in 2010 **Barrettes**: "ANGEL LOVE", "Albion", "ALTAR PRAYER" [*Song of Los* pl. 1]; **Ear Rings**: "Infant Joy", "SNAKE Prophecy" [*Europe* title page], "ANGEL Prophecy", "Infant Joy", "The Garden" of Love, "The Sick Rose", "ANGEL LOVE" [Butlin #500], "HEAVEN GOD", "Stairway Heaven" ["Jacob's Dream"], "Pegasus" [Butlin #547 6], "The Tyger"; **Finger Rings**: Sterling silver ring engraved with "Exuberance is Beauty" advertised on the internet. **Pendants or Pins**: "PEGASUS", "The Tyger", "The Sick Rose", "Infant Joy", "HEAVEN-GOD", "STAIRWAY—HEAVEN", "RED DRAGON", "THE GARDEN" [of Love], "BLACK DESPAIR"; and **Tie Tack Pins**: Portrait of Blake by Phillips, "Green SNAKE" [*Europe* title page].

Lectures on Audio Cassettes

(1) **“Blake’s Song of Liberty & America”*; (2) ***Grevel Lindop**, *“Blake’s Vision of the Last Judgement”*; (3) **Dr Kathleen Raine**, *“William Blake’s Fourfold Vision of London”* (presumably related to her *“The Spiritual Fourfold London”*, *Aligarh Critical Miscellany*, V [1992], 181-198); (4) her *William Blake’s Fourfold London* [1993]); (5) her *“William Blake – Prophetic Voice of England”*; and (6) her *“The Imagination According to William Blake”*; (7) **Jonathan Wordsworth**, *“William Blake & the Romantic Imagination”*, according to *Temenos Academy Recorded Lectures: A Catalogue of Over three Hundred Lectures on Audio Cassette, from Our Programmes 1992-2005* an asterisk indicates *“with slides”*; (8) **G.E. Bentley, Jr.**, *“[Blake the Man:] The Public and the Buried Life”*, Cassette of a lecture delivered 14 February 1986 at the University of California, Santa Cruz, in the Santa Cruz library; (9) **§Désirée Hirst**, and **M.G. Matthews**, *Blake’s Long Poems* (London: Audio Learning, 1978) Sound recording of instructional material.

Lipstick

See R.N. Essick, *“Blake in the Marketplace, 2002”*, *Blake*, XXXVI (2003), 129.

Manuscripts about Blake

Microforms

Guide to Microforms in Author Title Print. Vol. I A-K 1996 (München: K.G. Saur Verlag, 1996) records:
Blake Studies (1968-80) produced by University Microfilms International;

America (O), *Book of Thel* (G), *Europe* (K), *Jerusalem* (E), *Milton* (A), Small and Large Book of Designs, *Song of Los* (A), *Songs of Experience* (B), *Songs of Innocence* (B), *Songs of Innocence and of Experience* (AA), *Visions* (P), watercolours for Bunyan's *Pilgrim's Progress* and Young's *Night Thoughts* and the coloured copy (F) of *Night Thoughts* from Sir John Soane's Museum, London, produced by Microform Academic Publishers (Wakefield, England);

Jerusalem produced by Library Preservation Systems International Ltd (Reading, England).

See also *Coloured Engravings to Edward Young's "Night Thoughts" [F] from Sir John Soane's Museum* (Microforms Academic).

Mosaic Pavements

(1) The mosaic pavement by **Boris Anrep** (1923) on the main floor of Tate gallery 2 illustrating proverbs from *The Marriage of Heaven and Hell* (*William Blake: The Painter at Work*, ed. Joyce H. Townsend [2003], Fig 139 and pp. 170-171); (2) See *Anon., "William Blake's art and poetry featured in Lambeth railway tunnel. A mosaic and audio installation featuring the works of William Blake who lived in Hercules Road – can now be found in Centaur Street", *London Se2 Community Website*, 16 June 2009.

Movies

(1) *Dead Man* (1995), in which Johnny Depp plays William Blake, an accountant from Cleveland who becomes "un outlaw fameux"--see **Anne Boulay, Marie Colmant**, [interview with] **Jim Jarmusch**, "'Le western n'est qu'un point de depart': Pour Jim Jarmusch son cinquième film, 'Dead Man,' est un nouveau voyage imprégné de poésie épique", *Libération* [Paris], 3 janvier 1996, p. 26, and ***Gérard Leforet**, "Jarmusch, le baladin de l'ouest: [review of] 'Dead man', légende du Far West hantée par un Indien et un Blanc. Hallucinogène", *Libération* [Paris], 3 janvier 1996, pp. 25-26;

(2) In 2006 an educational film of *William Blake: Inspiration*, 30 minutes, was available from Timely Television/American Montage; and (3) **Joseph Viscomi's** *Island in the Moon*, first produced in 1983, at <<http://www.ibiblio.org/jsviscom/island/>>, 45 minutes; (4) *Blakeball*. 1988. Directed by Emily Hubley Studios (Pyramid Film and Video, 1990) – according to WorldCat, it “explores the world of poet and painter William Blake using a baseball game’s nine innings as a metaphor for the nine nights of Blake’s poem” *Vala*; (5) *Blake’s Striptease*, Flashgun Films (2009), “an alternative interpretation of William Blake’s poem [sic]: The Marriage of Heaven and Hell” through lap-dancing and sin; (6) *The Vision of William Blake* (Blake Film Trust, Contemporary Films/McGraw Hill, n.d.), 27 minutes, author and director Guy Brenton, music by Vaughan Williams, in colour; (7) “Ohio University: Aethelred the Unready”, a short documentary (online) on Aethelred Eldridge in honor of receiving his Emeritus Status from Ohio University. Original Air Date: April 2012.

Multimedia



Blake Morrison, *The Clod & the Pebble* (Cambridge: ProQuest Information and Learning, 2004), Poets on Screen, Literature on Line.

Murals

A mural 12' x 24' by **Ruth Weisberg** for the Virginia Steele Scott Gallery at the Huntington was "sparked by" Blake's design for Dante Canto V: "A Whirlwind of Lovers", according to Artnews.com, 1999; (2) A 50' mural representing the tree with angels at Peckham Rye of Blake's vision was painted by **Stan Peskett** on Goose Green, Rotherhithe (David Yuill, "Artist to Return to Re-Paint Graffiti Mural", *Southwarknews.org*, 14 April 2009), plus CDs, LPs, &c.

Music

(1) §**Huib Emmer**, *Bethlehem Hospital: William Blake in Hell: Opera in Three Acts, 1985-1988* (Amsterdam: Donemus, 1990); (2) §*Two Blake Settings For Unison Treble Chorus & Harp or Piano* by **Richard Wienhorst** (Boston: Ione Press, 1992), score "Commissioned for Sammy Cowen by the Children's Chorus of Victoria, Texas", "Premiered by the Chorus at the Kathaumixw [sic] International Choral Festival, Powell River, B.C., July 9, 1988"; (3) §**Dmitri Smirnov**, *Jacob's Ladder: Blake's Pictures for 16 Players, Op. 58* (N.Y., 1993); (4) §**Dmitri Smirnov**, *Shest' Stikhoyvorenii ... Six Poems by William Blake: For Voice and Organ* (1981); (5) §**Dmitri Smirnov**, *Vremena Goda ...: The Seasons for Violin, Flute, Viola, and Harp* (1986). (6)

Blake's Greatest Hits (Kansas City [Missouri]: Blue Moon Records, 1982).

Hundreds of musical settings have been composed for Blake's poems – see Donald Fitch, *Blake Set to Music* (1990), Kevin Hutchings, "William Blake and the Music of the Songs", *Romanticism on the Net*, No. 45 (February 2007), and *Songs of Innocence and of Experience* (Credencys Solutions Inc, 6 October 2010) which categorizes itself online among "Books" but seems to be entirely electronic and musical. In December 2012 there were 1,774 Blake music scores on World Catalogue.

Note-Books (blank)

To see a world in a grain of sand and a heaven in a wild flower, hold infinity in the palm of your hand and eternity in an hour (William Blake) ([No place:] Quotable journals from Quotable cards, [?2000]) Square 8°, lined pages; no ISBN.

Novels tangentially about Blake

(1) §Severin Rossetti, *The Marriage of Heaven and Hell* (Kindle Edition, 1 December 2010), an E-book with a cover reproducing Blake's *Ancient of Days* (*Europe* pl. 1); (2) Russell A. Potter, ed., *Pyg: The Memoirs of Toby, the Learned Pig* (N.Y.: Penguin books, 2012); "winsom 18th-century pig ... encounters such luminaries as Samuel Johnson, Robert Burns and William Blake"; the work is "chiefly based on the 1817 ed. of *The Life and Adventures of Toby the sapient pig*."

Pageants

§**Arthur Whiting**, *Golden Cage; A Dance Pageant Arranged from the Poems of William Blake by Catharine Cook Smith, Music for Small Orchestra by Arthur Whiting* (N.Y.: G. Schirmer Inc., 1926), 77 pp.

Performances

(1) The "literary freak-show" called "The Animated Blake" "created and performed by **James Jay**" at the Seattle Fringe Festival, March 1999; see *Blake*, XXXII, 3 (Winter 1998-99), 87; (2) "William Blake's Divine Humanity", performance 20 November-2 December 2007 at New Players Theatre, Charing Cross, London by The Theatre of Eternal Values; (3) "Companion of Angels", a new Chamber Oratorio in Eight Scenes based on the Lives of William and Catherine Blake, composed by Rachel Stott, Libretto constructed from the writings of William Blake and his contemporaries by Tom Lowenstein, performed 23 November 2007 at St James Church, Piccadilly, 25 November 2007 (five scene version) at the Fitzwilliam Museum, Cambridge, and 2 December 2007 in Felpham; (4) Double Bill: *Songs of Innocence and of Experience* read by Janet Whiteside and others (music by John Taverner and R. Vaughn Williams), and Elliot Hayes, *Blake*, with Peter Barnes as William Blake, performed at St Michael's Church, Highgate, London, 24 November 2007, and at St John's Church, Waterloo, London, 28 November 2007; (5) Music, Readings and History to celebrate Blake's birthday at St Mary's Church, Battersea, 25 November 2007; and (6) "William Blake: These Songs are Not Mine": performed by Paul O'Hanrahan, music by John Goudie, in Torriano Meeting

House, London, 28 November 2007, presented by Balloonatics Theatre Company, based on the life and work of William Blake, according to publicity releases.

Pillows

Such as the one embroidered with two tigers and "Tyger Tyger burning bright ..." bought in Pasadena December 1995 (R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).

Places Named After Blake

For instance in **Battersea** (William Blake House, Bridge Lane; William Blake Secondary Modern School; William Blake Window by John Hayward in St Mary's Church); **Felpham, Sussex** (Blake's Cottage on Blake's Road); **Lambeth** (mosaic to Blake, Centaur Street, North Lambeth; William Blake Estate, Hercules Road; William Blake Ward in Lambeth Hospital); **London** (William Blake pub, 174-180 Old Street, EC1V 9BP); **St James Parish** (William Blake House [on the site of Blake's birthplace, now called Broadwick Street; also at 7 Marshall Street, W1F 7EI]).

Playing-Cards

The set of playing-cards sold at the British Museum with reproductions of Blake's Shakespeare designs.

Plays

For example, **Trace Crawford**, "Lady and 'The Tyger' or William Blake's 'How I met your mother'", in *The Best 10-Minute Plays of 2011*, ed. Lawrence Harbison (Hanover [New Hampshire]: Smith and Kraus, 2011).

Pod-Casts

“Fifteen video podcasts” accompany the exhibition 26 January-20 April 2008 of *Blake’s Shadow: William Blake and his Artistic Legacy*. See the exhibition of 3 August-2 October 2010 called *Remember Me! Blake in Our Time* and Jason Whittaker, “Zoapod: Blake’s Poems – The Lamb and The Tyger”, Zoamorphosis: The Blake 2.0 Blog, 1 May 2010 from *Zoamorphosis: Essential Introductions: The Songs of Innocence and of Experience*, Chapter 4.

Poems about Blake

From *Comprehensive Index to English-Language Little Magazines 1890-1970 Series One*, ed. Marion Sader (Millwood, N.Y.: Kraus-Thomson Organization, 1976):

Etta Blum, "For Blake's Angels", *Poetry*, XCIV, 1 (April 1959), 22

N.K. Cruickshank, "God Creating Adam (After the Picture By William Blake)", *Poetry Quarterly*, XII, 3 (Autumn 1950), 140-141

Robert Duncan, "Two Dicta of William Blake: Variations", *Poetry*, XCIX, 3 (December 1961), 172-177

John Gould Fletcher, "William Blake", *Poetry*, LXXXIV, 5 (August 1954), 280B. §"William Blake, 1923." In *Selected Essays of John Gould Fletcher*. Ed. Lucas Carpenter. (Fayetteville: University of Arkansas Press, 1989) John Gould Fletcher Series, Vol. 4

Scott Greer, "After Blake: 1944", *Twice in a Year*, No. 12-13 (Spring-Summer, Fall-Winter 1945), 387

Josephine W. Johnson, "On a Cartoon by Blake: Ancient of Days", *Poetry*, XIV, 1 (April 1939), 7

James Beverley Martin, "To William Blake", *Poetry*, XLV, 5 (February 1935), 253

Philip Murray, "Ah Blake, my bleating mystic, Little Lamb ...", *Tyger's Eye*, I, 4 (June 1948), 34

David Mus, "Blake's Seasons: From the English of Wm. Blake (1783)", *Poetry*, CXI, 4 (January 1968), 226-228

Marcia Nardi, "No Emily's and No Blake's", *New Directions*, XI (1949), 311

Charles Snider, "Blake", *New Directions*, XIII (1951), 58-59

John Tagliabue, "From 'An Outdoor Blake Festival' [collection]", *Poetry*, XIV, 4 (July 1964), 222-223

Allen Tate, "William Blake", *Double Dealer*, IV, 19 (July 1922), 28

John Ormond Thomas, "Personalization of a Theme of Blake", *Life & Letters*, XLIV (March 1945), 157-158

There are also

Tom Snyder, "William Blake Visits a Typewriter Store in the Late Twentieth Century" in *Two Dogs and a Cigar: Poems* (Omaha: Lone Willow Press, 2006)

Adam Zagajewski, "Blake", tr. from Polish by Clare Cavanagh, *New Yorker*, 13 August 2007, p. 55

Note the 4-page (1 folded leaf) work with **Jack Beeching**, "William Blake -- 200 years" [i.e., 1957] (p. [1]); **Peter Dunbar**, woodcut (p. [1]); **Tom McGrath**, "Proverbs of the Middle World" (p. [2]); **Maurice Carpenter**, "A Visit to William Blake" (pp. [2-3]); **Gordon Harris**, "Echoes from Blake's Mountain" (p. [3]); **Jack Lindsay**, untitled (incipit:

"The clouds of witness ..." (p. [4]). A copy is in Victoria University in the University of Toronto. There are also § **Heberto Padilla**, "Infancia De William Blake", *Justo Tiempo Humano: Poemas* (1962) (in Spanish); § **Adrian Mitchell**, *Lullaby for William Blake* (London: Ad Infinitum Ltd, 1968), 1 sheet 60.8 x 95 cm, illustrated by Patrick Procktor; **John Reese Moore**, "William Blake", *Sewanee Review*, CXVI, 2 (Spring 2008), 196; and **William Rose Benet**, *Mad Blake: A Poem* (Los Angeles: Printed at the Grey Bow Press, 1937), 23 cm, 4 pp.

See also Grzegorz Kwiatkowski, "Catherine Blake (born 1762 died 1831)", in English and Polish at <http://off.press.org/main/poetry/grzegorz-kwiatnowski-new-poetry>, seen 16 April 2011, and § Eleanor Cooke, "Mr. Blake and the Baglady" in her *The Return* (London: Salt, 2010) (about "the ghost of William Blake wandering the streets of contemporary London in the company of a Baglady").

Portraits of Blake

A bust of Blake carved in apple wood, 23 cm high, by Donald E. Boyd, offered at §Ro Gallery (Long Island City, N.Y.) Auction, 4 April 2007, lot 2015 (\$350); F. Bacon, "William Blake", colour lithograph (1991) based on the life mask, one of 60 copies offered at §Christie's (London), 19 September 2007; A card [?1950s] with a bad colour reproduction of the Phillips portrait of Blake, 5 x 8 cm, is inscribed: "120 William Blake ... *A Man of Stamina* ... [an advertisement for] Stamina Self-Supporting Trousers for Men and Boys" (copy in Victoria University in the University of Toronto). Advertisements for "Stamina Self Supporting

Trousers" appeared in *The Age* [Melbourne, Australia], 18 June 1952 and 2 December 1953; the firm flourished 1946-1966.

Post-Cards

Blake Printed in Colours, British Museum Set C13, a portfolio(or rather envelope) with a note by **Campbell Dodgson**: "A Series of Postcards: Coloured Prints by William Blake (1757-1827)", 2 pp.; (2) **William Blake Postcards: 24 Full-Color Cards* (N. Y.: Dover Publications, Inc., 1994) 4°, ISBN: 048627728--14 reproductions from the Dover reproductions of the Blake Trust reproductions of *Songs, America, Europe*, plus 10 from *Song of Los, Urizen, Milton*, and *Jerusalem*, perforated to be detached.

Posters

**The Tyger* (Ashington, Northumberland: MidNAG [c. 1976]) Poster No. 35, c. 12 x 18". From Funkylove (online) (2010): "LUCIFER-demon" ["The Ghost of a Flea"], "Laughing Song", "DANTE & VIRGIL entering HELL", "RED DRAGON", "SATAN-Lucifer-demon", "MALEVOLENCE", ["The Tyger"], 'STAIRWAY TO HEAVEN' ["Jacob's Dream"], *Songs of Innocence* frontispiece, "SEPULCHER of CHRIST—Angels" [Butlin #500].

See the Blake exhibition of Frankfurt am Main, 15 May-27 July 1975, and the Blake, Palmer and the English Visionaries exhibition, San Francisco, 6 September-31 October [1979].

The distinction between a poster and a broadside is not always easy to perceive. I take a poster to be a picture perhaps with incidental text and a broadside to be a text perhaps with

incidental decorations. In general, I record broadsides but not posters.

Recorded Readings and Singings

(1) §*The Poetry of William Blake* (Ocean, New Jersey: Musical Heritage Society, 1993), a sound cassette of readings by **Wendy Hiller, Peter Jeffrey, David King, Peter Orr**, (2) §*Selected Poems* (Ashland, Oregon: Blackstone Audio Books, 1992), two sound cassettes (180 minutes) of readings by **Frederick Davidson**; (3) "Sir Ralph Richardson reads William Blake" (Seland Publishing, 2001); (4) ***Fernand Péna**, "Ode to William Blake", "chansons rock avec les mots de l'Esprit" [in English "with Words from the Mind"] (www.myspace.com/fernandpna 2007[?]); "La langue de Blake, s'est adaptée naturellement au chant rock".

Refrigerator Magnets

"The Tyger" (4 lines), "The Sick Rose" (8 lines), and "Ah! Sunflower" (whole), with wall-paper-like designs unrelated to Blake's, were auctioned in 1999 for \$15.64, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000): "The market for Blake refrigerator magnets is clearly heating up; I was outbid".

Stained-Glass Windows

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

Stamps (Postage)

A black-and-white 40 kopek postage stamp of the U.S.S.R. (1958) representing the Phillips-Schiavonetti portrait of Blake, somewhat adjusted, acquired by R.N. Essick, is described and reproduced by him in *Blake*, XXXV (2002), 120. The only other Blake stamp recorded (*Blake*, XXVI [1993], 149) was issued in Romania in 1957.

Stamps (Rubber)

For rubber stamps of *America* and of Essick's portrait of Blake made by a Santa Barbara firm, see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).

Stickers

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

Sweatshirts

“I ♥ | WILLIAM | BLAKE” by Shop Zeus.

T-shirts Related to Blake

There is a William Blake T-Shirt Store in 2009, but such is the vagueness of the internet that I cannot determine even what continent it is on. They also sell other kinds of Blake memorabilia, most even sillier. Several T-shirts were available in 2010 at Zazzleproducts.

Tapestries



See Anon., "THEATRE. Blake remembered at West Dean [College]", *Chichester Observer*, 11 January 2009. The college has a tapestry of "The Ancient of Days woven by the West Dean Tapestry Studio".

Tattoos (Temporary)

Blake Art Tattoos*. Designed by **Marty Noble (Mineola, N. Y.: Dover Publications, Inc., 2002) 16^o, 4 pp. (including covers and 4 removable "tattoos"); ISBN: 0486421996.

Tattoos (Permanent)

See the knee-tattoo of the Ancient of Days reproduced on the cover of *Blake*, XXX, 4 (Spring 1997).

Tiles

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

Typescripts (Unpublished) Related to Blake

Video-Recordings

§*Songs of Innocence and [of] Experience* (Princeton: Films for the Humanities, Inc., 1992), a videocassette (VHS), 20 minutes, dealing with the two "Chimney Sweeper" poems, "The [i.e., A] Poison Tree", "The Sick Rose", and "[?A] Little

Girl Lost"; (2) Professor **Eugenie Freed**, "States of the Human Soul: William Blake's *Songs of Innocence and of Experience*" (30 minutes, 1993, available from her from 2000 at P.O. Box 40492, Cleveland, South Africa 2022 or on E-mail at eugenief@netactive.ca.za) (see the review by Anon. [Nelson Hilton] in *Blake*, XXVII [1993-94], 99); (3) "Genie und Wahn: Johann Heinrich Fuessli 1741-1825: Maler und Literat", Ein Film von Gardenz Meili, Einfurung Prof. **D.H. Weinglass**, Music by Haendel, including choreography and animation (30 minutes VHS, 1999); (4) *Pioneers of the Spirit: William Blake* (Worcester [Pennsylvania]: Vision Video, DVD 1999; VHS 2005), 24 minutes; (5) Donald John, "Dante and Blake" at the Italian Cultural Institute (London), 2009?, online; (6) The Masonic William Blake Lodge Newsletter, e.g., II (September 2008); (7) The William Blake Lodge, Ordo Templi Orientis (Baltimore) web-site has reproductions from our William Blake.

The most comprehensive source of such frivolities in 2009 was CafePress online, which offers Blakean badges, bags (tote and messenger), bears (teddy, with "Blake" shirts), bibs (baby), body-suits (infant), boxes (keepsake), bumperstickers, buttons, caps, cards (postal and greeting), clocks (wall), coasters, license-plate frames (automobile), mousepads, mugs (coffee), notebooks, ornaments (Christmas tree), pillows (throw), posters, refrigerator magnets, steins (beer), sweatshirts, T-shirts (including Maternity T-shirts), and underpants (boxer and thong).

Red Herring

Robert Jobson, *William and Kate: The Love Story* (London: John Blake, 2009) is about Prince William,

Grandson of Elizabeth II Queen of Great Britain, and Kate Middleton, not about William and Kate Blake.

ELECTRONIC PUBLICATIONS

The reliability of electronic "publications" is remarkably various. Some, such as *Romanticism [and Victorianism] on the Net* and *Romantic Circles* (for reviews) with juries of peers, are as reliable as conventionally printed scholarly journals. Others suggest no more knowledge than how to operate a computer, such as reviews invited for the listings of the book-sale firm of Amazon.Com, which are divided into those by (1) the author, (2) the publisher, and (3) other, perhaps disinterested, remarkers.¹¹ The *Wikipedia* has 3,800,000 articles in perhaps 130 languages with a motto "the free encyclopedia that anyone can edit".¹² Of course many periodicals are now issued online as well as in hard copies. Electronic sites may change their names or even cease to exist, leaving not an electronic wrack behind.

In my experience, they are frequently seeded with fool's gold. For instance, Google.com, the world's largest electronic scrap heap known to me, had (on 20 February 2003)

¹¹ The reviewer for Amazon.com of Bentley, *The Stranger from Paradise* (see below) may have no more authority than my son-in-law, who claims that the title should be *The Stranger from the Parking Lot* because, as everyone knows, paradise was paved over years ago.

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

¹² This may be the only site where one can learn that William Blake is recognized as a saint by the Ecclesia Gnostica Catholica founded on the principles of Aleister Crowley.

2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley, including Gerald Eades Bentley [Sr], author of *The Jacobean and Caroline Stage*, Gerald Eades Bentley, Jr, author of *The Stranger from Paradise*, and the 1919 University of Michigan football team. Similarly, on 3 March 2004 “Bentley, *Stranger from Paradise*” (without quotation marks in the search), had 772 Google entries which included catalogues (e.g., Tuscaloosa Public Library), academic-course prospectuses, Curricula Vitae, Town & Country Toy Dog Club of Greater Andover, Karaoke WOW!, and endless offers for sale, while “*Stranger from Paradise*” had 2920 entries.¹³ I have not searched for electronic publications, and I report here only those I have happened upon which appear to bear some authority.

The Broken Virtual Fire Hydrant

A friend remarks that Google and its ilk are like a broken fire hydrant; they knock you down with a flood of information so voluminous and unsorted as to make it difficult to swallow any. Some examples on 23 October 2009:

Blake-like word	Examples in Google
Ariston	9,980,000
e.g., Ariston Water Heater	
Robert N. Essick	296,000
Anthony Stephen Mathew	1,910,000

¹³ On 19 December 2014, Google Books reported 2,260 books bearing "William Blake" on the title page and published in 2014. Of course, being Google, most of these were not published in 2014 and/or had nothing to do with William Blake. I looked at the first 5,000 [sic] of them and discovered that the vast majority of those really about William Blake published in 2014 are out-of-copyright reprints of small worth in 2014, such as facsimiles of facsimiles.

Nobodaddy	779
e.g., Archibald Macleish, <i>Nobodaddy, a Play</i>	
Thel	1,500,000
e.g., “Tactical High-Energy Laser” and “The L word”	
Theotormon	12,100
e.g., “Free term papers on Theotormon”	

A problem of evanescent online works is illustrated by Lisa Guernsey, "Searchable Archive Zooms in on William Blake's Illuminated Books", *Chronicle of Higher Education, Information, Technology*, 17 September 1997, which is no longer visible.

On the other hand, Google Books, which reproduces photographically thousands of searchable books, has made possible the discovery of scores of new early references to Blake by such notable contemporaries as Lady Charlotte Bury (1830), Leigh Hunt (1810), John Landseer (1834), and Charles Romey (1833).

Many periodicals (including newspapers), books, and authors (e.g., Joseph Viscomi, *q.v.*) now have electronic echoes online; this duplication is recorded here only when my evidence comes from the electronic version or when the electronic version differs significantly from the three-dimensional copy.

New editions of works by or about Blake are of course reported here. There is, however, a grey area between new editions or impressions and reproductions of the original with no change on the title page, one hopes after the original has

gone out of print. One phrase for this practice is "Books on Demand".

WorldCat under "William Blake" on 18 June 2008 recorded 7,000 books (12 in Braille, 8 in Large Print), 1,206 Musical Scores, 1,001 "Visual Materials", 295 video cassettes, 153 DVD videos, 934 sound recordings, 582 "music", 399 "CD Audio", 371 "Audio book, etc.", 300 cassette recordings, 192 LP recordings, 798 articles, 1,346 thesis/dissertations, 360 in languages "undetermined". There were 433 Internet Resources, including

Carl Ziggrosser Correspondence with Ruthven Todd, T. Edward Hanley, G.E. Bentley, Jr, Mrs. W.T. Tonner, Allan R. Brown <in the Van Pelt Library of the University of Pennsylvania>

Card Catalogue of the Library of **William Augustus White** (ca. 1926), 3,000 cards 5 x 8", 2700 titles (without the Blake entries) <Grolier Club>

S. Foster Damon Papers [c. 1930-70]

Kathleen Raine Papers (c. 1913-86), University of California (Irvine)

Basil Montague Pickering Miscellaneous Manuscripts, (1866-75)

Jean Hagstrum Papers

H. Buxton Forman Family Collection (1879-1939)

W. Graham Robertson Correspondence (1875-1948)

"The William Cowper Papers and Other Eighteenth Century Manuscripts", Harvard College Library, microform, includes "Blake"

The Works of William Blake, notes and revisions of **Ellis** and **Yeats**

Poetry and Prose of William Blake, proofs corrected by **Max Plowman**

“Papers” of the **Trianon Press**: *Stirling Jerusalem* (1948-1952); *America* (1961-67); *Cunliffe Jerusalem* (1969-75); *Milton* (1962-68); *Visions of the Daughters of Albion* (1957-75); *Europe* (1964-73); *Book of Urizen* (1955-58); *Book of Thel* (1965)

Letters to **John Sampson** about William Blake

For some of these entries, no library is named.

Probably the most important background publication for study of British literary authors is the splendid new *Oxford Dictionary of National Biography* (2004).

REVIEWS

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. These reviews are listed in chronological order under the book reviewed. I ignore electronic reviews, for instance in Amazon.com, except for those of my own books. I also omit reviews for works listed in Blake’s Circle. Note that *Blake Books* (1977) and *Blake Books Supplement* (1995) normally do not include reviews.

Blake Books (covering publications to 1975) and *Blake Books Supplement* (to 1992) listed reviews only of exhibitions¹⁴ and of works published before 1863,¹⁵ whereas reviews of all works naming Blake on the title page are

¹⁴ A few reviews crept in because of the distinction of the reviewer, such as W.B. Yeats and Northrop Frye. *BB* and *BBS* omit reviews even in *Blake Newsletter*, *Blake: An Illustrated Quarterly*, and *Blake Studies*.

¹⁵ I omit here contemporary reviews of books with Blake’s commercial engravings which do not name Blake.

included in “William Blake and His Circle” in *Blake: An Illustrated Quarterly* (1994 ff.).

The present checklist includes 595 reviews from *Blake Books*, 177 from *Blake Books Supplement*,¹⁶ and over 3,500 reviews which I have not previously recorded.

However, I ignore here reviews which cover large numbers of works.

The list is certainly very incomplete.¹⁷

There are reviews of forty-four Blake exhibitions for which no catalogue is known.

Prolific Reviewers to 2006

G.E. Bentley, Jr	56
David Bindman	24
Martin Butlin	18
Irene H. Chayes	75
D.W. Dörrbecker	83
D.V. Erdman	81
Robert N. Essick	21
David Fuller	27
Robert F. Gleckner	25
John E. Grant	37
Nelson Hilton	30
Désirée Hirst	24
Mary Lynn Johnson	20
Andrew Lincoln	15
Martin K. Nurmi	21

¹⁶ *BB* and *BBS* listed books under the name of the reviewer, whereas here they are gathered under the book reviewed.

¹⁷ *Blake Studies in Japan* (1994) records 73 books on Blake published in Japan (not counting reprints, e.g., *Blake's Poems*, ed. **Makoto Sangu**, which had a 52nd printing in 1991), but I know of scarcely any Japanese reviews then or later.

Morton D. Paley	31
François Piquet	17
Mark T. Smith	34
Brian Wilkie	<u>27</u>
Total	666

These prolific Blake reviewers produced more than 18% of all the recorded signed reviews.

There is a significant and agreeable correlation between the number of reviews a book received, at least in intellectual journals, and the intrinsic or lasting importance of the book.

FREQUENTLY REVIEWED BOOKS
Especially 1946-1992

Author, Title, Date	Number of Reviews
WRITINGS, Original Editions	
<i>Jerusalem</i> , ed. M.D. Paley (1991)	22
<i>Letters</i> , ed. Geoffrey Keynes (1956, 1965, 1980)	25
<i>Notebook</i> , ed. D.V. Erdman (1967)	20
<i>Songs of Innocence and of Experience</i> , ed. Andrew Lincoln (1991)	20
<i>Vala or The Four Zoas</i> , ed. G.E. Bentley, Jr (1963)	19
WRITINGS, Collections and Selections	
<i>The Illuminated Blake</i> , ed. D.V. Erdman (1974, 1975)	19
<i>The Writings of William Blake</i> , ed. Geoffrey Keynes (1925); <i>Poetry and Prose</i> (1927-75); <i>Complete Writings</i> (1957-1989)	27

REPRODUCTIONS of Paintings and Drawings

- William Blake's Designs for ... Night Thoughts*, ed. **D.V. Erdman, John E. Grant, Edward J. Rose, and Michael Tolley** (1980) 15
- William Blake*, ed. **Morton D. Paley** (1978) 22

CATALOGUES

- 1939 **Philadelphia Art Museum**, *William Blake* 18
- 1964 **G.E. Bentley, Jr, and M.K. Nurmi**, *A Blake Bibliography* 20
- 1964 *An Exhibition of the Illuminated Books of William Blake Poet - Printer - Prophet* and **Geoffrey Keynes**, *A Study of the Illuminated Books of William Blake - Poet - Printer - Prophet* 23
- 1975 *William Blake* [exhibition at the **Hamburger Kunsthalle; Städelsches Kunstinstitut und Städtisch Galerie, Frankfurt am Main**] 110
- 1977 **G.E. Bentley, Jr**, *Blake Books* 16
- 1978 **Martin Butlin**, *William Blake* [exhibition at the **Tate Gallery**] 62
- 1981 **Martin Butlin**, *The Paintings and Drawings of William Blake* 19
- 1982-1983 **David Bindman**, *William Blake His Art and Times*, exhibition at the **Yale Center for British Art and the Art Gallery of Ontario** 29
- 1983 **Casa di Dante in Abruzzo Castello Gizzi**, *Blake e Dante* 52
- 1996 **Barcelona and Madrid**, *Visiones de Mundos eternos* 98
- 2000-2001 **Tate and Metropolitan Museum of Art**, *William Blake* 143
- 2004 **Grasmere**, *Paradise Lost* 25

2006 Sotheby, <i>William Blake Designs for Blair's Grave</i>	50
SCHOLARSHIP AND CRITICISM	
Ackroyd, Peter , <i>Blake</i> (1995)	59
Bentley, G.E., Jr , <i>Blake Records</i> (1969)	18
Bentley, G.E., Jr , <i>The Stranger from Paradise</i> (2001)	38
Bindman, David , <i>William Blake as an Artist</i> (1977)	18
Curran, Stuart, and Joseph Anthony Wittreich, Jr ed., <i>Blake's Sublime Allegory</i> (1973)	16
Damon, S. Foster , <i>A Blake Dictionary</i> (1965, 1967, 1971, 1988)	23
Damrosch, Leopold , <i>Symbol and Truth in Blake's Myth</i> (1980)19	
David V. Erdman , <i>Blake: Prophet Against Empire</i> (1954, 1969)	32
Essick, Robert N. , <i>William Blake and the Language of Adam</i> (1989)	15
Essick, Robert N. , <i>William Blake Printmaker</i> (1980)	23
Frosch, Thomas P. , <i>The Awakening of Albion</i> (1974)	18
Frye, Northrop , <i>Fearful Symmetry</i> (1947 ff.)	16
Gilchrist, Alexander , <i>Life of William Blake</i> (1863 ff.)	31
Gleckner, Robert , <i>Blake's Prelude</i> (1982)	15
Hagstrum, Jean H. , <i>The Romantic Body</i> (1985)	16
Hirsch, E.D. , <i>Innocence and Experience: An Introduction to Blake</i> (1964)	15
Keynes, Geoffrey , <i>Blake Studies</i> (1949, 1971)	16
Mitchell, W.J.T. , <i>Blake's Composite Art</i> (1978)	20
Moskal, Jeanne , <i>Blake, Ethics and Forgiveness</i> (1994)	26
Paley, Morton D. , <i>The Continuing City: William</i>	

<i>Blake's JERUSALEM</i> (1983)	17
Paley, Morton D. , <i>Energy and Imagination: A Study of the Development of Blake's Thought</i> (1970)	20
Paley, Morton D. , and Michael Phillips , ed., <i>William Blake: Essays in Honour of Sir Geoffrey Keynes</i> (1973)	19
Raine, Kathleen , <i>Blake and Tradition</i> (1963 ff.)	25
Taylor, Irene , <i>Blake's Illustrations to the Poems of Gray</i> (1971)	19
Thompson, E.P. , <i>Witness Against the Beast</i> (1993)	19
Viscomi, Joseph , <i>Blake and the Idea of the Book</i> (1993)	25
Wagenknecht, David , <i>Blake's Night</i> (1973)	7

I was surprised by a number of features of this list. In the first place, serious scholarship and criticism is often widely reviewed, even when it is on recondite subjects, such as Essick's *William Blake and the Language of Adam*.

In the second place, there are a surprising number of reviews of the best texts of Blake, as in those of Keynes, Erdman, and Bentley.

In the third place, major exhibitions are surprisingly widely reviewed in newspapers – 110 reviews for the one in Germany (1975), 98 for the one in Spain (1996), and 143 for the one in the Tate and the Metropolitan Museum of Art (2000-2001). This fecundity is significantly due to the publicity offices of the institutions sponsoring the exhibitions and to franchising. One review of the 1975 German exhibition was published in 9 different newspapers and another in 23.

Further, in at least a few cases, the list of exhibition-reviews derives from the institution itself which presumably

has a pretty comprehensive clipping-service, while the information about book reviews never derives from the publisher or author.¹⁸

And at least occasionally the newspaper reviews may not be altogether disinterested. The 2000-2001 exhibition at the Tate (London) and Metropolitan Museum (N.Y.) had 68 reviews, puffs, etc. in *The Independent* and *The Independent on Sunday* as part of the *Independent's* acknowledged sponsorship of the exhibition.

Newspaper reviews often appear within months or even weeks of the date of publication of the book, whereas reviews in academic periodicals may not appear until years after the work first appeared. Frequently, however, academic reviews make up in judiciousness what they lack in promptness.

A curious feature of the reviews listed here is that the most ephemeral reviews were paid for by newspapers, while the ones of most lasting value by scholars in learned journals were written without remuneration. For scores of reviews I don't suppose I've been paid enough to cover the postage to send them to their editors.

All the most prolifically reviewed authors are scholars whose publications form the foundations of Blake knowledge: G.E. Bentley, Jr (178 reviews), David Bindman (186), D.V. Erdman (132), Robert N. Essick (148), Sir Geoffrey Keynes (148), and Morton Paley (120).

Of course a quantity of reviews is not normally associated with wide or repeated publication. Most of the

¹⁸ Even authors are unlikely to have complete information. I learned while compiling this list of a few reviews of my own works and of a review I had written.

works listed here appeared in only one edition. The chief exceptions are Blake's *Letters*, ed. Geoffrey Keynes, his *Writings*, ed. Keynes, his *Poetry and Prose*, ed. D.V. Erdman, Damon's *Blake Dictionary*, Erdman's *Prophet Against Empire*, Frye's *Fearful Symmetry*, Gilchrist's *Life of William Blake*, Keynes's *Blake Studies*, and Raine's *Blake and Tradition*. All these works appeared in more than one edition.

But the reviews certainly insure that academic libraries acquire these frequently noticed works.

Most facsimiles, even the finest, were not widely reviewed – perhaps because very few expensive review-copies were sent out. Of 31 admirable Blake Trust facsimiles, I have records of only about five reviews each (159 in all), most of them after 1990.

However, facsimiles with a scholarly apparatus were sometimes widely reviewed, such as Bogen's *Thel*, Dörrbecker's *Continental Prophecies*, Eaves, Essick, and Viscomi's *Early Illuminated Books*, Phillips's *Island in the Moon*, Paley's *Jerusalem*, Essick and Viscomi's *MILTON and the Final Illuminated Books*, Erdman's *Notebook*, Lincoln's *Songs*, and Bentley's *Tiriël and Vala*.

The plethora of reviews recorded here is formidable. These reviews are chiefly valuable to indicate what readers are directed or encouraged to think about Blake. They rarely have much of value to say about Blake himself. And when they do have something to say about Blake, as with Blake and Catherine dancing naked in their garden, "'like Adam and Eve', as he put it",¹⁹ we may be impressed more by the journalist's creative ingenuity or chutzpah than by his knowledge of what he is talking about. There is no more evidence that Blake and Catherine danced naked in the garden than that Adam and Eve did.

In collective bibliographies, such as *The Years' Work in English Studies*, it is sometimes not easy to distinguish between what might be called a notice, with only a sentence or a paragraph, and a review, which I take to require at least two paragraphs and an evaluation. I include "reviews" but omit notices.

Information about reviews with incomplete dates or even unidentified journals usually derives from clippings in the Essick Collection which were incompletely annotated when Professor Essick received them.

An Action of Remarkable Generosity and Usefulness

With extraordinary and characteristic munificence, the Yale Center for British Art has reproduced in colour on their web-site virtually all their images from Blake's prints and

¹⁹ Paul Johnson, "A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us", *Daily Mail*, 10 Nov 2000, review of the Tate exhibition.

drawings²⁰ and made it possible to down-load them without charge. This is a munificent action truly appropriate for Paul Mellon, the founder of the Yale Center.

DISCOVERIES

“What is now prov’d was once only imagin’d”

Marriage pl. 8

Blake’s Writings

The only new piece of writing attributed to Blake (aside from inscriptions in the Small Book of Designs [B]) is The Sophocles Manuscript, but this is generally not accepted as by the poet.

Among Blake’s known writings, there are newly recorded copies of “Albion Rose” (E) with manuscript inscriptions, *America* (S), “Blake’s Chaucer: The Canterbury Pilgrims” (B), *Book of Thel* (S), *Descriptive Catalogue* (U, V), *Europe* (N) and pl. 13-14 plus four unidentified prints, *First Book of Urizen* (E and K), *For Children* (F) and pl. 18, *For the Sexes* pl. 2, letters of August(?) and 1 September 1800, 7 August 1804 plus four to Ozias Humphry, Small Book of Designs (B – newly recorded prints with inscriptions), *Songs of Innocence and of Experience* (CC, q,

²⁰ The unique works reproduced include watercolours and sketches, *America* (M), *Book of Thel* (B, R), *Descriptive Catalogue* (J), *Europe* (A) and pl. 1, *First Book of Urizen* (A, C), *For Children* (E), *For the Sexes* (I), Gray watercolours, Job watercolours (New Zealand set), *Jerusalem* (E) and pl. 28, 30, 35, *Songs of Innocence* (G), *Songs of Innocence and of Experience* (F-G, L, and Alpha), *There is No Natural Religion* (B), *Tiriel* Illustration 1, *Visions of the Daughters of Albion* (I), and coloured Young's *Night Thoughts* (N, O).

There are also reproductions of ordinary copies of Blake's commercial prints such as Blair's *Grave*, Dante engravings, Gay's *Fables*, Hayley's *Ballads*, Cowper, Romney, *Triumphs of Temper*, *Illustrations of the Book of Job*, Ritson's *Select Collection of English Songs*, Salzmann's *Gymnastics*, Thornton's Virgil, and Young's *Night Thoughts*.

pl. 30) plus contemporary facsimile (Gamma), and *Visions* (S). Six of these newly recorded copies belonged to John Flaxman.

New printings of “Edward III”, “Mad Song”, “To the Muses”, (Poetical Sketches), “The Chimney Sweeper”, “Holy Thursday”, “Introduction”, “The Lamb”, “The Little Black Boy”, “The Little Vagabond”, “Night”, “Nurse’s Song”, “On Another’s Sorrow” (Innocence), “The Garden of Love”, “London”, “The Tyger” (Experience), and Blake’s letter of 20 September 1800 were discovered in publications of 1811, 1831, 1832, 1833, 1837, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1857, 1858, 1859, and 1861.

Blake’s Art

A remarkable discovery about Blake’s art concerns what has been called Blake’s Least Known, Most Seen Painting. This is his sign for the Talbot (formerly Tabard) Inn in Southwark, one of his largest paintings, which was displayed about 1810-1875.²¹

Blake’s Commercial Engravings

Newly-identified titles with Blake’s commercial engravings include (1) the *Diamond Bible* (1832-34; 1836-37; 1840) with a copy of Blake’s engraving of Job in Prosperity; (2) [Elizabeth Blower], *Maria: A Novel* (1785); *The Cabinet of the Arts* (1799); (3) *Diario de los Niños* (1839-40), with copies of Blake’s Blair designs via Mora’s *Meditaciones Poeticas* (1826) (4) a new printing (1835) of Stuart and Revett’s *Antiquities of Athens*; and (5) a new plate for *The Wit’s Magazine* (almost certainly a mistaken attribution).

²¹ See G.E. Bentley, Jr, “Pictura Ignota: Blake’s Most Seen, Least Known Painting.” *Descant*, XLI, 4 (Winter 2010), 73-103.

The most remarkable of these is the *Diario de los Niños* which is only the second time Blake's designs were lithographed (the first was in his "Enoch" [1807]) and the first printing of anything concerned with Blake in Mexico – the first by almost a century.

In addition, two new sets of Young's *Night Thoughts* (1797) with coloured engravings have been located (AA, BB), and a new owner is recorded for the coloured copy (V) of Young's *Night Thoughts* (1797).

A copy of Blair's *Grave* (1813) was extensively extra-illustrated by Blake's acquaintance William Thane with a pastiche of images from Blake's engravings for Young's *Night Thoughts*. Another copy of Blair's *Grave* (1813) with colouring authoritatively attributed to William Blake appeared in the Vershbow sale of 29 October 2013. Only two other coloured copies of Blair's *Grave* are known.

A proof of Blake's unpublished self-portrait of George Romney for Hayley's *Romney* (1809) was acquired by Robert N. Essick. No other version of this print has been known since Blake described it in his letters of 1803 and 1804.

Catalogues and Bibliographies

J.R. de J. Jackson, *Bibliography of Romantic Poetry 1770-1835*, online at the University of Toronto Library, presents 5,359 entries for 1770-1797 and 17,160 entries for 1798-1835. The Blake entries (*Milton* and *Jerusalem*) are derivative, but the thousands of other entries are de visu and wonderfully useful.²²

Books Owned

²² For instance, there were volumes of poetry with titles beginning *Poetical Sketches* in 1807, 1808 (2), 1813, 1822, 1823, 1824, 1825, 1828, and 1831.

Among newly-recorded books which Blake probably owned are George Cumberland's *Anecdotes of the Life of Julio Bonasone* (1793) and his *Captive of the Castle of Sennaar* (1798), though his copies have not been located. Blake's own copies have been identified for [George Townshend], *A Political and Satirical History of the Years 1756-1757* ([?1757]), John Dryden, *Annus Mirabiles* (1668), bound with [Jean Claude], *An Account of the Persecutions and Oppressions of the French Protestants* (1686), bound with Anon, *Life & Death of ... Richard Baxter* (1692), John Quincy, *Pharmacopoeia* (1733), and Raphael, *Historia del Testamento Vecchio* (1695).

Blake's Life

The most important discoveries about Blake's life concern his mother's previously-unknown first marriage to Thomas Armitage and their brief affiliation with the extraordinary Fetter Lane congregation of the Moravian Church, a context discovered and illuminated by Marsha Keith Schuchard and Keri Davies. David Alexander discovered that Blake took an apprentice in 1788. And thanks to Angus Whitehead, we also now know about Louisa Best, daughter of Catherine Blake's sister Sarah and her husband Henry Banes (the Blakes' landlord and landlady—land-peers?-in Fountain Court) and Louisa's five children, the only recorded descendants of the siblings of William and Catherine Blake. Henry Banes bequeathed property to the Blakes.

Another major discovery about Blake's life was that he took an apprentice named Thomas Owen in 1788.²³ Scarcely

²³ David Alexander, "William Blake, graveur d'interprétation" in the Petit Palais Blake exhibition, 2 April-28 June 2009, pp. 79-81, 210-211. See *BR* (2) on-

anything more is known about Thomas Owen or his apprenticeship.

The term of Owen's apprenticeship (1788-1795) coincides with a period of enormous productivity for Blake. How much of this fecundity was fostered by the assistance of an apprentice able to take on some of the drudgery of polishing plates, sharpening gravers, mixing colours, and laying in outlines, not to mention casual carrying and fetching, which would otherwise have fallen upon Blake and Catherine?

Another new Blake reference is the long, wonderfully enthusiastic French essay on Blake by Charles Romey (1833), who had never before been recorded in a Blake context, and who adds new details to Blake's life and reveals that he was himself a major Blake collector. Alas, these new claims may be as fictitious as Cunningham's embroideries of J.T. Smith.

TABLE 1
PUBLICATIONS BY AND ABOUT BLAKE

	Books ²⁴	(Editions)	(Catalogues)	Essays	(Reviews of Writings)
<i>BB</i>	1,406	573	254	3,218	595 ²⁵
<i>BBS</i>	1,010	354	123	4,069	177
Miscel	1,951 ²⁶				

line.

²⁴ The books include reprints.

²⁵ One hundred reviews in *BB* were published before 1863.

²⁶ The miscellaneous sources include Robert Essick's *Biblioteca La*

- laneou s					
1992- 93	54	21	15	279	62
1994	50	16	5	234	84
1995	56	22	12	239	74
1996	37	14	10	160	136
1997	75	29	11	135	178
1998	69	32	6	233	59
1999	46	21	3	235	71
2000	73	13	12	52	56
2001	57	23	3	181	175
2002	52	26	6	208	45
2003	50	17	8	205	47
2004	31	8	6	153	81
2005	43	9	6	139	79
2006	110	48	11	237	41
2007	118	70	17	336	100
2008	193	68	54	330	107
2009	122	32	30	621	239
2010	180	78	13	313	78
2011	110	23	21	224	43
2012	294 ²⁷	54	70	805	228

Solana, the online versions of the *Times* [London] and the *New York Times*, reviews in *Philological Quarterly* (1925-1969), and reviews listed in *Blake Newsletter* and *Blake: An Illustrated Quarterly* before 1992, when I began reporting reviews in this Checklist.

²⁷ The books for 2012 include a number of dissertations.

2013	197	103	119	579	254
2014	163	79	21	347	98
Totals	4,758	1,733	836	13,610	5,058

From 2012 on, hundreds of entries are drawn from World Catalogue, an extraordinary Tom Tiddler's Ground of silver and fool's gold. On 11 December 2012 it listed 25,195 entries for William Blake.²⁸ I looked at the first 5,000 of them.²⁹

Many of the newly-recorded works here are in periodicals that I rarely search in--indeed that I had never heard of--such as *Classification Quarterly*, *Francis W. Parker School Year Book*, *Psychological Medicine*, and *Victoriographics*.

In World Catalogue, I ignore archives (987 entries--I looked fruitlessly at the first 100 of them), audiobooks (511), images (617), interactive multimedia (12), music (1,775), sound recordings (18), and videos (1,176).

The languages of Blake criticism have multiplied in recent decades. Up to 1834, there were essays on Blake in English, French, German, Spanish, and Russian, and this pattern was not much altered in 1834-1970. Since that time

²⁸ The list is not quite so formidable as it seems, for there is endless redundancy and irrelevance to our "William Blake" such as anthologies like *The Poetry of Birds* (1976), music and reviews of music, videos, Admiral Robert Blake (17th Century), William Blake Odgers (early 19th Century jurist), and books published by William Pyson Blake (Boston, c. 1800) and by William Blake and Co (Bordeaux, late 20th century). Many are spot on, and a significant number are so erratic as to be unusable.

²⁹ World Catalogue does not permit one to search beyond 5,000. The last 20,000 seem to be inaccessible. But I did get access to more by looking separately under books (13,792), articles (4,860), and dissertations (1,704, mostly M.A.s).

the globalization of culture has multiplied the languages of Blake criticism, so that they included:

TABLE 2
FOREIGN LANGUAGES
OF BLAKE SCHOLARSHIP

Language	<i>Blake Books</i> 1780-1975	<i>Blake Books</i> <i>Supplement</i> 1975-1992	<i>Blake</i> 1994 ff.	TOTALS
Afrikaans	-	2	2	4
Arabic	-	-	6	6
Bulgarian	-	2	-	2
Catalan	1	4	41	48
Chinese	14	9	210	233
Croatian	-	-	2	2
Czeck	5	7	10	22
Danish	2	9	22	33
Dutch	-	6	13	19
Esperanto	1	-	-	1
Estonian	1	-	1	2
Farsi ³⁰	-	-	1	1
Finnish	3	2	9	14
Flemish	-	-	8	8
French	133	104	201	438
Frisian ³¹	-	-	3	3
Gaelic	3	-	-	3
Galician	-	-	2	2
German	58	182	136	376
Georgian	2	-	-	2
Greek	7	7	1	15
Hebrew ³²	6	14	8	28

³⁰ See Persian.

³¹ Note also "De Sike Roas", *HJIR*, No. 6 (Dec 1996), 6 (English on p. 5), "De Tiger", *HJIR*, No. 1 (March 1997), 5 (English on p. 4)

³² Note also the translations of "The Tyger" and the "Introduction" to

Hungarian	12	1	-	13
Icelandic	1	-	2	3
Indonesian	-	-	1	1
Italian	27	100	92	219
Japanese ³³	244	402	662	1,308
Korean	-	16	41	57
Latin	3	2	-	5
Latvian	2	-	2	4
Lithuanian	1	1	-	2
Macedonian	-	1	-	1
Mazahua	-	-	1	1
Norwegian	3	-	9	12
Polish	3	5	27	35
Portuguese ³⁴	16	1	22	39
Rumanian	3	3	6	16
Russian	27	19	97	147
Serbo-Croat	-	1	23	24
Scotch	-	-	1	1
Slovenian	-	-	10	10
Spanish ³⁵	103	71	250	399
Swedish	1	3	19	23
Turkish	-	-	1	1
Welsh	3	7	-	10
Yiddish ³⁶	1	-	-	1
TOTALS	576	981	1,652	3,666 ³⁷

Innocence into Yiddish by Joan Braman, *Der Yiddish-Vinkle: A Weekly Briefing in the Mother Tongue*, 17 July 2005, 30 June 2006.

³³ The information on Japanese Blake publications in *Blake Books* (1977) and *Blake Books Supplement* (1995) is corrected and extended in *Blake Studies in Japan* (1994).

³⁴ Portuguese includes works published in Brazil and Portugal.

³⁵ Spanish includes works published in Andorra, Argentina, Chile, Mexico, Spain, and Uruguay

³⁶ Note also the translations of “The Tyger” and the “Introduction” to *Innocence* into Yiddish by Joan Braman, *Der Yiddish-Vinkle: A Weekly Briefing in the Mother Tongue*, 17 July 2005, 30 June 2006.

³⁷ See G.E. Bentley, Jr, “Blake and the Xenoglots: Strange-Speaking Critics and Scholars of Blake”, online at <http://www.blakequarterly.org/bentleyxenoglots.html> (2004), adapted here.

Of these non-English languages, by far the most extensively represented is Japanese, with almost half the publications on Blake in all non-English languages combined. What began as a linguistic trickle with Soetsu Yanagi's *William Blake* (Tokyo, 1914) has become a flood. Among the Japanese scholars, the most valuable to western eyes, or at least to me, are Hikari Sato, writing about the contexts of *The Marriage of Heaven and Hell*, and Hisao Ishizuka demonstrating the fundamental importance in Blake's writings of Eighteenth-Century medicine.

Some of the Japanese scholars are remarkably prolific, such as Hatsuko Niimi (26 essays), Masashi Suzuki (28), and Kohei Koizumi (101, most also reprinted), but most of these essays save Niimi's are inaccessible to scholars who do not read Japanese.

In some years, for instance 2000, about a quarter of the recorded works about William Blake are in languages other than English.

Languages of the Former Yugoslavia³⁸

The language of Yugoslavia was Serbo-Croatian. This is now archaic except in Macedonia and Slovenia.

Country	Language
Bosnia and Herzogovena	Bosnian
Croatia	Croatian
Kosovo	Albanian
Macedonia	Macedonian
Montenegro	Montenegrin
Serbia	Serbian

³⁸ The information here derives from correspondence with my generous friend Tanja Bakic.

Slovenia

Slovenian

Macedonian and Slovenian differ a lot, but the variants in the others are chiefly in terms of spelling, dialect, and idioms.

N.B. Works published in countries derived from the former Yugoslavia have both an ISBN code and a COBISS code -- COBISS-BH for Bosnia-Herzegovina, COBISS-HR for Croatia, COBISS-MK for Macedonia, COBISS-SR for Serbia. I have omitted these COBISS numbers.

The places of publication outside the English speaking world (Australia, Britain, Canada, India, Ireland, New Zealand, South Africa, the United States) are also surprisingly diverse. They included in 2001 Brazil (Sao Paolo), Denmark (Copenhagen), Japan (Kyoto, Osaka, Tokyo), Malaysia (Gombak), Mexico (Xalapa), Norway (Oslo), Portugal (Lisbon), and Spain (Barcelona, Bilbao, Castello de la Plana, Madrid, Valencia).

Gombak! I hear you cry; how wonderful that there should be publications about Blake in Gombak! Even more wonderful, the essay published in Gombak is entitled "The Road Not Taken".³⁹

How provincial Anglophone Blake scholars must seem to those of Gombak and Xalapa!

One of the most remarkable developments in Blake studies is the multiplication of Chinese publications about Blake.

Publications about Blake in Chinese by Date Recorded in

<i>Blake Books</i>	<i>Blake Books</i>	<i>Blake</i>	<i>Blake</i>
--------------------	--------------------	--------------	--------------

³⁹ Jalal Uddin Kahn, "The Road Not Taken: A View of William Blake's Originality", *Gombak Review: A Biannual Publication of Creative Writing and Critical Comment*, IV ([Gombak, Malaysia] (1999), 147-172.

(1977)		<i>Supplement</i> (1995)		(1994-2012)		(2013)	
14		9		74 ⁴⁰		112	
1920	1	1984	1	1995	1	2005	21
1921	1	1985	2	1996	3	2006	6
1923	1	1986	3	1997	1	2007	20
1927 ⁴¹	6	1987	1	1998	5	2008	19
1928	1	1988	5	1999	6	2009	16
1957 ⁴²	11	1989	1	1999	6	2010	27
1960	1	1990	1	2000	4	2011	20
1966	1	1991	1	2001	6	2012	112
1973	1	1992	3	2002	2		
1980	1	1993	3	2003	4		
1983	2	1994	2	2004	4		
TOTAL:							327 ⁴³

The frequent analyses of "The Tyger" and comparison of Blake's "London" with Wordsworth's "Composed Upon Westminster Bridge 1802" suggests that these themes are a set topic in Chinese education.

Reprints

⁴⁰ 44 of those for 2009-2011 and all those for 2012 were recorded by Dr Li-Ping Geng.

⁴¹ Centennial of Blake's death.

⁴² Bicentennial of Blake's birth.

⁴³ A third of these Chinese publications (123) were recorded by Li-Ping Geng.

There is a flourishing industry of republishing works related to Blake whose chief virtue is that they are (deservedly) out of print. The chief practitioners in the Blake world seem to be Kessinger Publishing, Nobu Press, and General Books.⁴⁴

Note that the Kessinger editions below are mere digital reprints, with, as they admit, frequent defects. I have seen none of these reprints and confess my initial incredulity about some of them, such as the four separate publications of 18-44 pages into which Emily Hamblen's *On the Minor Prophecies of William Blake* (1930) has been divided. However, as each has an International Standard Bibliography Number assigned to it, I take it that they were not only advertised but published.

TABLE 3
DOCTORAL DISSERTATIONS BY UNIVERSITY⁴⁵

Over six hundred doctoral dissertations are recorded here (2009) from almost two hundred universities, most of course from the United States, Britain, and Canada:⁴⁶

Aberdeen (Scotland)	2008
Adelaide (Australia)	1985, 1988

⁴⁴ The author is often given as "William Blake, Jr. Ph.D.", but it is not clear whether the oddity originates with the publisher or with the agency such as Google Books which is reporting it.

⁴⁵ See also G.E. Bentley, Jr., "'The Eternal Wheels of Intellect': Dissertations on William Blake." *Blake*, XII (1979), 224-243, and D.W. Dörrbecker, *"In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994.* (Trier an der Mosel, 1995).

⁴⁶ Dissertations for universities outside the Britain, Canada, and the United States are probably under-represented here.

Alberta (Canada)	1977, 1982, 2003
Arizona State (USA)	2002
Arkansas (USA)	1971, 1975, 1977, 1978, 1985
Auburn (USA)	1999
Australian National	1977
Ball State (USA)	1974
Bar Ilan (Israel)	2010
Barcelona (Spain)	2014
Bergen (Norway)	2008
Berlin (Germany)	1976
Bern (Switzerland)	1956
Birmingham (England)	1995, 2003, 2004
Bonn (Germany)	1986
Bordeaux (France)	1924
Boston (USA)	1941 (2), 1991
Boston College (USA)	1976, 1982
Brandeis (USA)	1969, 1971, 1973, 1977, 1984, 1999
Bristol (England)	1964, 1966, 2011
British Columbia (Canada)	1977
Brown (USA)	1954, 1971, 1974, 1976, 1978, 1997
Buffalo (USA)	1952
Calicut (India)	1991
California (USA)	
Berkeley	1974 (2), 1975, 1976, 1977, 1990 (2)
Davis	1969, 1977, 1978, 1982, 2012
Irvine	1974, 1979, 1983, 1985, 1988, 1998
Los Angeles	1976, 1977, 1978 (2),

	1980 1985, 1993, 1998
Riverside	1969, 1975, 1976, 1985, 1992, 1997, 2000
Santa Barbara	1970, 1976 (2), 1980, 1986, 1993, 2006, 2008
Santa Cruz	1974, 1975, 1977, 1979, 1980, 1983, 1984, 1996
San Diego	1969, 1984, 1988, 1995
Cambridge (England)	1939, 1959, 1973, 1974, 1980, 1981, 1984, 1986, 1989, 1999, 2006, 2010
Campinos, Universidad Estadual de (Portugal)	2007
Carlton (Canada)	1990
Case Western Reserve (USA) (see also Western Reserve)	1975, 1983 1
Chicago (USA)	1954, 1968, 1969, 1974, 1992, 1997
Chile (Universidad de)	2009
Chungang (South Korea)	1987
Cincinnati (USA)	1931, 1989, 1990, 1997, 2006
City University of New York (USA)	1976, 1977, 1987, 1992, 1995, 2011, 2012
Clermont-Ferrand (France)	1981
Coimbra (Portugal)	2009
Colorado (Boulder) (USA)	1982, 1990
Columbia (USA)	1952, 1953, 1954, 1958, 1966 (2), 1969 (3), 1970, 1972, 1974 (2), 1980, 1982

Complutense (Madrid, Spain)	1997, 1998
Concordia (Canada)	1991
Connecticut (USA)	1969, 1972, 1981, 2002
Copenhagen (Denmark)	2001, 2005
Cornell (USA)	1929, 1940, 1980, 1983, 1985, 1992, 2014
Dalhousie (Canada)	1991
Dallas (USA)	1998, 2002
Drew (USA)	2008
Duke (USA)	1983, 1985, 1992 (2), 1994, 2006
Duquesne (USA)	1984
Durham (England)	1995
East Anglia (England)	1976
Edinburgh (Scotland)	1970, 1974, 1975 (2), 1980, 1992
Emory (USA)	1967, 1977 (2), 1979, 1989, 1990, 1993, 2005
Essex (England)	1976, 1999, 2000
Exeter (England)	1972 (2), 2010
Florida (USA)	1967, 1985, 1989, 1993, 1999, 2002
Florida State (USA)	1981, 1987, 1988 (2), 2011
Florence (Italy)	1985
Fordham (USA)	1995
Frei Universität Berlin (Germany)	1956
Georgia (USA)	1974, 1997, 1998, 1999, 2010
Glasgow (Scotland)	1977, 1980, 2002, 2004, 2008, 2009, 2014

Guelph (Canada)	1988
Harvard (USA)	1950, 1963, 1976 (3), 1977, 1983, 2010
Hamburg (Germany)	1976, 1980
Hawaii (USA)	1995
Hiroshima (Japan)	1963, 2012
Illinois (USA)	1975, 1976, 2009
Indiana (USA)	1965, 1969, 1978, 1999, 2002, 2005 (2), 2011
Innsbruck (Austria)	1933
Iowa (USA)	1960, 1973, 1974, 1975, 1981, 1982, 1985, 1989, 1991, 1997
Johns Hopkins (USA)	1960, 1968, 1969, 1974, 1975
Joong-Ang (South Korea)	1982
Kansas (USA)	1979, 1980, 1990, 2007, 2008
Kansas State (USA)	1979
Keele (England)	1979
Keimyung (South Korea)	1986
Kent State (USA)	1974, 1980, 1985
Kentucky (USA)	1981
Kolkata (India)	1999
Korea (Seoul, South Korea)	1991
Kragujevac (Serbia)	2014
Kyemyung (South Korea)	1986
Kyoiku (Japan)	1967
Kyoto (Japan)	1950, 2001
Lancaster (England)	1971
Leeds (England)	1970, 2001
Leicester (England)	2005
Liverpool (England)	1999

London (England)	1967, 1968, 1970, 1971, 1994
Lucknow (India)	1951, 1969
Lyons (France)	1988
Manchester (England)	1981, 1991, 1993, 2012
Manitoba (Canada)	1981, 1991(2)
Maryland (USA)	1968, 1970, 1972, 1977, 1979, 1988, 1989, 1993, 2013
Massachusetts (USA)	1973, 1974, 1975, 1978, 1979, 1996 (2)
McGill (Canada)	1981, 1992, 2003, 2010, 2011
McMaster (Canada)	1998
Miami (USA)	1976, 1989, 1994, 2003
Michigan (USA)	1978, 1979, 1984, 1985, 1994, 1995, 1997, 2011 (2)
Michigan State (USA)	1974
Middle Tennessee (USA)	2007
Minnesota (USA)	1954, 1970, 1971, 1976
Mississippi (USA)	1998
Missouri (USA)	1979
Monash (Australia)	2003
Munster (Germany)	1996
Nanzan (Japan)	2001
Nebraska (USA)	1969, 1970, 1976, 1987, 1999
New Brunswick (Canada)	1983
New Mexico (USA)	1969, 1972, 1973 (2), 1975, 1978, 1983, 2001
New South Wales (Australia)	1998
New York (USA)	1915, 1941, 1947, 1975, 1976
Nihon (Japan)	1975

Norfolk (England)	1967
North Carolina (USA)	
Chapel Hill	1951, 1968, 1972, 1992 (2), 1998, 2000, 2001
Greensboro	1981, 2001, 2011
North Texas (USA)	1996, 1997
Northeastern (USA)	1997
Northumberland (England)	2003
Northwestern (USA)	1954, 1956, 1958, 1971, 1973, 1976, 2013
Nottingham (England)	1964
Nottingham Trent (England)	2004, 2005 (2), 2008
Ochanomizu (Japanj)	2011
Ohio (USA)	1967, 1970
Ohio State (USA)	1984
Oklahoma (USA)	1979
Open University (England)	1993
Oregon (USA)	1963, 1967, 1973, 1974
Oxford (England)	1946, 1953, 1954, 1956 (2), 1957, 1979, 1980, 1985 (2), 1988, 1989, 1990 (2), 1991, 1993, 2002, 2008, 2010, 2013
Oxford Brookes (England)	1993
Pacific (USA)	1975
Padua (Italy)	2010
Paris (France)	1920, 1947, 1953, 1990
Paris I Panthéon Sorbonne (France)	1996
Paris III Sorbonne (France)	1974, 1998, 2001, 2004
Paris IV (France)	1976
Pennsylvania (USA)	1971 (2), 1972, 1976, 1982,

	1986, 1989, 1995
Pennsylvania State (USA)	1991
Pittsburgh (USA)	1974
Poona (India)	1984
Princeton (USA)	1968, 1975
Purdue (USA)	1981
Queen's (Canada)	1974
Queen's (Northern Ireland)	1970
Reading (England)	1951
Rice (USA)	1976
Rikkyo (Japan)	1986
Rochester (USA)	2005
Rostock (Germany)	1936
Rutgers (USA)	1968, 1974
St Andrews (Scotland)	1989
Saint Louis (USA)	1995, 1997
St Petersburg (Russia)	1997
Salford (Manchester, England)	2014
Santa Catarina (Brazil)	2007, 2012 (2)
Seoul National (South Korea)	1995
Shuto (Japan)	2006
South Africa	1983
South Carolina (USA)	1925, 1990, 1995
Southampton (England)	1989, 2001
Southern California (USA)	1968, 1987, 1990, 1996
Southern Illinois (USA)	1970, 1977
Stanford (USA)	1967, 1990
State University of New York (USA)	
Albany	1995
Binghamton	1981, 2007 (2)
Buffalo	1974, 1979, 1981 (3), 1982,

	1983 (2), 1993 (3), 1995, 1998, 2004 (2)
Stony Brook	1976, 1978, 1982, 1990
Surrey (England)	2003
Sussex (England)	1971, 1990, 2012
Swansea (Wales)	1991
Sydney (Australia)	1978
Syracuse (USA)	1969, 1980, 1987
Tennessee (USA)	1987, 1989, 1991, 2005, 2006, 2007
Texas (USA)	
Arlington	2001
Austin	1963, 1966, 1974, 1975 (2), 1976, 1987, 1997
Dallas	1958, 1967, 1972, 1974 (2), 1996
Texas A&M (USA)	1989, 2003
Texas Christian (USA)	1973, 1984, 1989, 1991, 2011
Texas Tech (USA)	1988
Texas Women's (USA)	1974
Tohoku (Japan)	2007
Tokyo Metropolitan (Japan)	2006
Tokyo University of Education (Japan)	1967
Toledo (USA)	1970, 1976, 1981
Toronto (Canada)	1947, 1952, 1963, 1971, 1975, 1976 (2), 1977, 1978, 1982, 1983, 1985, 1986, 1988, 1993, 1998
Tours (France)	1971
Trier (Germany)	1985

Tufts (USA)	1971
Tulane (USA)	1972
Tulsa (USA)	1970 (2), 1975, 2006
Ulster (Northern Ireland)	2006
Universidad Autónoma de Madrid (Spain)	1998
Universidad Complutense (Madrid) (Spain)	1998
Universidade Federal de Santa Maria (Brazil)	2012
Valencia (Spain)	1988
Vanderbilt (USA)	1973, 1974, 1979, 1981, 1990, 1997, 2004
Veronezh State University (Russia)	2005
Victoria (Canada)	1999
Victoria (Wellington, New Zealand)	1952, 2000
Vienna (Austria)	1939, 1954
Virginia (USA)	1976, 1983, 1987, 1998, 2006
Wales (Lampeter)	1978
Wales (Swansea)	1999
Warwick (England)	1992, 2000, 2013
Washington (USA)	1941, 1954, 1968, 1970, 1972 (2), 1974, 1975, 1980, 1983, 1984, 1988, 1991 (2), 1995, 1996 (2), 1998, 2000, 2005
Washington State (USA)	1975, 1987, 1988
Wayne State (USA)	1971
Western Australia (Crawley)	1998
Western Ontario (Canada)	1985, 1987, 1989, 1992 (2),

1995	
Western Reserve (USA) (see also Case Western Reserve)	1963
Wisconsin (USA)	
Madison	1924, 1962, 1963, 1971, 1973 (2), 1974, 1977, 1981, 1991
Milwaukee	1976, 1979 (2)
Wollongong (Australia)	2008
Wrocklawski (Poland)	2005, 2013
Yale (USA)	1935, 1964 (2), 1969 (2), 1970, 1972, 1973, 1978, 1981, 1985, 1990 (2), 1993, 1996, 2011
Yeungnam (South Korea)	1987
York (Canada)	1974, 1981 (2), 1984
York (England)	1971, 1974, 1988, 2004, 2006, 2010
Zurich (Switzerland)	1911, 1965, 1978
TOTAL	696
de Madrid (Spain)	1998

TABLE 4
DOCTORAL DISSERTATIONS BY YEAR

1910	-	1920	-	1930	-	1940	1	1950	1
1911	1	1921	-	1931	1	1941	3	1951	4
1912	-	1922	-	1932	-	1942	-	1952	4
1913	-	1923	-	1933	3	1943	-	1953	4
1914	-	1924	1	1934	-	1944	-	1954	8
1915	1	1925	1	1935	1	1945	-	1955	-
1916	-	1926	-	1936	1	1946	1	1956	5

1917	-	1927	-	1937	-	1947	1	1957	2
1918	-	1928	-	1938	-	1948	-	1958	2
1919	-	1929	1	1939	5	1949	7	1959	1

1960	2	1970	18	1980	18	1990	20	2000	12
1961	1	1971	17	1981	-	1991	31	2001	16
1962	1	1972	15	1982	21	1992	25	2002	9
1963	9	1973	12	1983	29	1993	29	2003	9
1964	6	1974	29	1984	-	1994	5	2004	8
1965	2	1975	23	1985	25	1995	16	2005	14
1966	5	1976	33	1986	13	1996	13	2006	8
1967	13	1977	22	1987	15	1997	16	2007	8
1968	10	1978	18	1988	21	1998	13	2008	9
1969	18	1979	18	1989	17	1999	11	2009	4

2010	8
2011	8
2012	3
2013	1
2014	5
2015	

Notice how many authors of doctoral dissertations published nothing else on Blake.

WEB SITES ON BLAKE

Web sites are a problem. New ones pop up (many), and old ones die (not many). Some sites never change, and some change frequently.

Not only that but

Big sites have little sites upon their backs to fright 'em
 And little sites have lesser sites, and so ad infinitum.

Web sites devoted exclusively or significantly to Blake included:.

Bentley Collection, 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

Blake Digital Project, created by **Nelson Hilton**, with an electronic version of *The Complete Poetry and Prose of William Blake*, ed. **David V. Erdman**, the *Concordance of D.V. Erdman et al*, a "graphical hypertext" of Blake's *Songs*, and a hypertext edition of "The Everlasting Gospel" by **David Owen** "plus bibliographical material"

The Blake Society(London), lectures, journal, and Blake advocacy

Blake 2.0: a list of sites devoted to Blake studies ed. **Jason Whittaker** and **Robert Whitson**, with a blog (*Zoamorphosis*, with daily entries), podcasts, "and a community portal"

The Cynic Sang, the "(un)official blog of the *William Blake Archive*" by **Justine Ali McGhee** and **Rachel Lee**

The Friends of William Blake with **Luis** and **Carol Garrido**, *William Blake's Final Resting Place*

An Island in the Moon, with video, photos, and a text of the 1983 Cornell theatrical production of **Joseph Viscomi**, with music by **Margaret LaFrance** (2003)

Project Blake, on Blake community events in London (distinct from The Blake Project of Karen Mulhallen)

Sale Catalogues of Blake's Works 1791-215: A Catalogue Somewhat Raisonné by G.E. Bentley, Jr, 1,035 pp.

Tate Britain (London)

William Blake online exhibition from the Metropolitan Museum of Art (N.Y.)

William Blake and His Circle: Publications and Discoveries from 1991 including Addenda to BR (2), Second Edition (2004) by G.E. Bentley, Jr, With the Assistance of Keiko Aoyama (1992-2002) and Hikari Sato (2003 ff) for Japanese Publications, of Li-Ping Geng (2002-2014) for Chinese Publications, and of Fernando Castonado for Spanish Publications (2014) 3,217 pp.

William Blake Archive, ed. **Morris Eaves, Robert N. Essick,** and **Joseph Viscomi**, with searchable electronic editions of Blake's literary and artistic works, bibliographies, collection-lists, and an electronic version of *Complete Poetry and Prose of William Blake*, ed. **D.V. Erdman**, a major scholarly resource

William Blake at the National Gallery of Victoria (Melbourne, Australia)

BLAKE'S WRITINGS

Many, perhaps most, institutions with copies of Blake's works in Illuminated Printing, like the Huntington, now treat Blake's works in Illuminated Printing as if they were collections of separate prints, not books, and have disbound and matted the prints individually. This has the great advantage of allowing all the prints to be exhibited at once, rather than only one or two at a time, as when they were bound, and it permits one to see easily the sewing or stab holes in the inner margin--even to perceive occasionally that the inner margins have deckled edges, indicating that they were the outside of the sheet. However, in disbound books

facing pages no longer face one another, and the sense of the sequence of a book is lost.

Blake's long-lost letter of 7 August 1804, known previously only through catalogue snippets, was acquired in 2009 by Robert N. Essick and masterfully published in full in 2010 by Mark Crosby and Essick in *Blake*. It is an important letter, and the essay about it records a number of significant discoveries related only rather distantly to the text of the letter.

Untraced letters from Blake (11) and to him (15) were newly identified in 2012. Alas, the possibility of actually finding any of these letters is extraordinarily slight.

David Bindman's assemblage of the reproductions of the recent Blake Trust editions in *The Collected Illuminated Books* (2000) is extraordinarily valuable – and affordable. This includes reproductions in full size and in glorious colour of all eighteen of Blake's works in Illuminated Printing, along with transcriptions of the poems. However, the exceedingly useful editorial matter provided by the Blake Trust scholars as distinguished as Joseph Viscomi and Robert N. Essick have been abandoned entirely. *The Collected Illuminated Books* is likely to prove invaluable to all Blake students and irresistible to lovers of beautiful books.⁴⁷

Blake Trust Publications 1992 ff⁴⁸

⁴⁷ The only previous comprehensive reproductions of Blake's works in Illuminated Printing were *The Illuminated Blake: All of William Blake's Illuminated Works with a Plate-by-Plate Commentary*, ed. David V. Erdman (1974) and *The Complete Graphic Work with 765 illustrations*, ed. David Bindman (1978). Both are in black-and-white, and the latter includes far more than the works in Illuminated Printing.

⁴⁸ For Blake Trust Publications 1951-1991, see *BBS* 13.

The Early Illuminated Books: ALL RELIGIONS ARE ONE, THERE IS NO NATURAL RELIGION, THE BOOK OF THEL, THE MARRIAGE OF HEAVEN AND HELL, VISIONS OF THE DAUGHTERS OF ALBION, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (1993)

MILTON: A POEM and the Final Illuminated Books: THE GHOST OF ABEL, ON HOMER'S POETRY [and] ON VIRGIL, LAOCOÖN, ed. Robert N. Essick and Joseph Viscomi (1993)

The Continental Prophecies: AMERICA: A PROPHECY, EUROPE: A PROPHECY, THE SONG OF LOS, ed. D.W. Dörrbecker (1995)

The Urizen Books: THE FIRST BOOK OF URIZEN, THE BOOK OF AHANIA, THE BOOK OF LOS, ed. David Worrall (1995)

The Complete Illuminated Books, ed. David Bindman (2000) from the Blake Trust facsimiles, including those above plus *Jerusalem*, ed. M.D. Paley (1991) and *Songs of Innocence and of Experience*, ed. Andrew Lincoln (1991), but omitting the learned apparatus

Samuel Palmer: The Sketchbook of 1824. Edited with an Introduction and Commentary by Martin Butlin and with a Foreword by William Vaughan (2005)

William Blake's Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley (2009)

The most novel, extensive, and valuable reproductions of Blake's works appear in the **William Blake Archive** online, created by Joseph Viscomi, Morris Eaves, and Robert N. Essick. The wonderfully ingenious apparatus allows

viewers to compare designs and details, magnify and juxtapose them. This is a major resource.

Nelson Hilton's *Blake Concordance On-Line* permits very elaborate searches for Blake's words. In the nature of such works, it is probably used far more often than it is acknowledged.

Some of the new editions recorded here are less important than others. My favourite is the edition of "The Lamb" (1995) in which the words "William Blake" are "signed by the author by spirit pen, through [the medium?] Madam Casarosa of Tooting".

WORKS IN ILLUMINATED PRINTING

Joseph Viscomi's epic *Blake and the Idea of the Book* (1993) created a salutary earthquake in Blake studies. Some of its more important findings, insofar as they relate to the bibliography of Blake, are presented here. I take the evidence and conclusions in Viscomi's book to be reliable, and I endorse those reported below.

Invention of Illuminated Printing

"The Approach of Doom", in which Blake adapted a design by his brother Robert,

appears to have been Blake's first attempt at drawing in an "impervious liquid," perhaps shortly after his brother's death in 1787, and it seems to have evolved out of a planographic transfer print. *Doom* may not have evolved directly, though. The vignette known as *Songs* plate a [a naked man being carried upwards by cherubim] may have been an intermediate step [p. 194.]

Similarly, the separate prints of "Joseph of Arimathea Preaching" and "Charity"

seem to be early experiments in relief etching, which in turn suggests that *illuminated printing*, the printing of illuminated poems and books, evolved out of relief etching, which was motivated by the desire to duplicate drawings in facsimile rather than to publish preexistent texts. [p. 195]

Blake probably composed his designs for works in *Illuminated Printing* directly on the copperplate (as he did the marginal designs to *Job* about 1824), rather than transferring designs created separately, and he may well have composed some of the text for works in *Illuminated Printing* in this way also, particularly in *Milton and Jerusalem*.

Blake's text could not have been [mechanically] transferred and ... preliminary studies or models of page designs could not have preexisted their execution. ... In other words, Blake's innovation lies not in writing backward or in inventing an "impervious liquid," let alone a supposedly new method of transferring text, but in appropriating as a printmaker the tools, materials, process, and, most significantly, the aesthetics of sketching. [p. 370]

Blake scholars have often assumed that the creation of a work in *Illuminated Printing* was a very laborious and time-consuming process, but "A printable intaglio plate can be produced in about thirty minutes because the lines do not need to be etched deeply in order to print" (p. 82).

Printing Works in *Illuminated Printing*

Works in *Illuminated Printing* are printed from the surface of the copperplate, as in printing from conventional typography, rather than from the recesses incised in the

copper, as in intaglio engraving and etching, and ordinarily different inks are used for printing relief and intaglio plates. However, in printing his relief plates

Blake appears to have used an intaglio rather than relief ink. Intaglio ink consisted of pigment ground with various grades of burnt oil ..., such as a walnut or linseed oil that had been boiled and then set on fire. Burnt oil was more viscous than boiled oil, making ink tacky and stiff [p. 95.]

Posthumous copies ... were printed with far greater pressure and, it seems, with machine-made relief inks [p. 10].

In printing his own works, Blake did not attempt to emulate the meticulous standards of the best of his contemporaries, and he seems to have capitalized upon the irregularities of his printing. In a letter of 22 March 1911 the facsimilist William Muir calls Blake's method "skilful carelessness",⁴⁹ and R.N. Essick says that Blake "expanded the circumference of the acceptable far beyond the limitations standard in the craft" (p. 102).

In ordinary printing, the printing surface (such as the copperplate) is placed face up on the bed of the press, and the paper is pressed down upon it. However, Blake appears to have placed the paper on the bed of the press, and the copperplate was imposed down upon the paper. For instance, Plates 7-12 in *Europe* copy G have horizontal and vertical pencil lines (some partly erased) on their face that correspond to the size of the plates. If these lines were meant to register plate to paper, then the paper must have lain on the press bed

⁴⁹ R.N. Essick, *William Blake and the Language of Adam* [1989], 191.

facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method ... would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plate. Woodcuts were often printed [in relief] in this manner [p. 394.]

One of Blake's problems was that his copperplates, even within the same work, were different sizes, and consequently the margins of facing pages have different dimensions.

Given that registration was done by eye [i.e., not mechanically] and that plates were various sizes, diverse margins were inevitable. Facing pages with exactly shared margins, then, appear to be intentional [p. 105.]

In ordinary printing in conventional typography, several pages of type (a forme) are printed on one side of a sheet of paper; for instance, in a folio with two leaves per folded sheet of paper, pages 1 and 4 would be printed on the outside of the sheet and pages 2 and 3 on the inside. Blake used this method at least occasionally and perhaps regularly for the copies he printed on both recto and verso of the leaf.⁵⁰ For instance, the proofs of *Marriage* (K) pl. 21-24 were printed with four prints on one piece of paper, and the copies L and M⁵¹ with pl. 25-27 are the same (p. 107).

⁵⁰ In most surviving copies of Blake's works in *Illuminated Printing*, each leaf is separate, not conjugate with its neighbour, but this may be the result of later trimming for binding rather than an indication of the manner in which the copperplates were printed.

⁵¹ Copies L and M, rediscovered in 1993 and 1997, confirm Viscomi's hypothesis.

Occasionally Blake made mistakes. For instance, in *Marriage (B)*,

He printed plates 5 and 7 as an outside form (they are in the same ink) and plates 6 and 8 as the corresponding inside form (they are also in the same ink). The leaf with plates 8 and 7 was reinserted into the binding, correctly, joined to the leaf with plates 5 and 6 by a strip of paper and stabbed three times with the other fourteen leaves. ... Apparently Blake had forgotten which form he was inking when he printed these four plates.

Printing plates in folio format [i.e., four prints on a piece of paper folded once] on aligned leaves ... appears to have been Blake's standard practice for books with facing pages, which ... includes all copies of illuminated books produced between 1789 and 1793 [p. 109.]

In his early printing, Blake carefully wiped the ink from the margins of the plates so that the designs would appear without frames. However,

in 1795 ... [Blake began] for the first time, to print the plate borders The borders invited or suited a more elaborate colouring style, since text and illustration were then framed and would have looked unfinished if the washes did not meet the border/frame. This is why washing and streaking the text--a method of washing that visually integrated text with illustration ... --became common practice in books printed in and after 1795 [pp. 160-161.]

The evidence which Professor Viscomi has so laboriously accumulated demonstrates abundantly that

The times at which *Blake Books* claims Blake's works were printed need to be adjusted, and the periods need to be redefined ... This [first] period can be broken down ... according to three distinct formats: recto/verso (1789 to 1793), color printing (1794 to 1795), and single-sided printing with borders and rich palettes (ca. 1795). After 1795 the format remained the same, though the coloring style continued to become richer and more elaborate [p. 372.]

Since each copy of a work in Illuminated Printing seems to differ from every other copy, Blake scholars often carelessly assumed that Blake normally printed one copy at a time in deliberately unique ways. However, Blake's early practice was to print half-a-dozen or more copies of each print at a time; "to imagine that illuminated books were produced one at a time makes illuminated printing and its inventor monstrously inefficient" (p. 374). Prints were later--sometimes years later--collated into books, using the best prints first; at the end of the process, only the inferior prints were left, and sometimes in these the printing was so weak or careless that Blake had to touch them up or retrace designs or letters extensively in order to make them acceptable.

Most copies of illuminated books were compiled from impressions printed and colored in small editions.⁵² That Blake used this mode of

⁵² Viscomi uses "edition" to identify copies produced in one printing-session, rather than the standard bibliographical meaning of all copies printed from one setting of type – or from unchanged copperplates. A more conventional term would be "issue".

producing books requires one to question the intentionality and significance of most variations, redate copies of nearly all illuminated books, reevaluate the role of illuminated poetry in Blake's life, redefine his period and book styles, and, ultimately, reedit his work [p. 153.]

Colouring Works in Illuminated Printing

The conventional commercial method of coloring prints was for each worker to add a separate color; one would add the red according to a master copy and pass the print on to another who would add blue, and so on. However,

The limited palette used in early illuminated impressions suggests that labor was not divided according to the standard procedure of one color per person but by impression, and that Mrs. Blake coloured entire impressions and books herself [p. 133.]

It has often been assumed that the time necessary to color a print was very extensive, but, at least for early copies, this is not so. The early coloring was simple, and

In fact, many *Innocence* impressions colored before 1794, like “The School Boy,” “Holy Thursday,” or “The Chimney Sweeper,” have only one or two broad washes, which represent quick passes of a brush and nothing more. There is no outlining in pen and ink, no overlaying of colors, no treatment that was technically difficult or time consuming. ...

There is no reason to disbelieve [Blake's friends Frederick] Tatham or [J.T.] Smith about Mrs. Blake's having regularly colored impressions, though the quality of her work appears not to have

been as high as Tatham states--and certainly not as high as Blake's. Indeed, it is the very unevenness of quality in many books that reveals the presence of two hands [p. 133.]

Catherine Blake probably colored *Innocence* (G-H), *Songs* (C, M, R [*Experience* only]) and early copies of *Thel* and *Visions*. I would even add to the list *America* copy K, which is loosely modeled on *America* copy A ..., *Marriage* copy C, and possibly *Europe* copy A; Mrs. Blake seems also to have helped in recoloring books, like *Songs* copy R, and coloring late copies, like *Songs* copy AA, ca. 1826. ... [Such copies have] fewer colors, washes applied very flat and solid, and weak or incorrect modeling. The second hand is also characterized by a palette consisting primarily of pink, purple, bright blue, and yellowish green. With the exception of the frontispiece, the impressions in *Europe* copy A reveal these traits. For example, in plate 14 ... the pope is an opaquish purple, his throne is yellow gold, the cloud is pink and dark gray, the wings are bright blue, and the bodies are bright yellow with heavy black and gray washes. The gray and black washes in the cloud and garments are most revealing: they are crudely applied, following the lines of the forms but failing in their structural purpose of modeling those forms. ... The colouring of *Europe* copy A may be the work of Mrs. Blake, when she worked without a model; at the very least, it is not exclusively Blake's [pp. 133-134.]
Copies of *Visions* pl. 7 (in copies A-E, H-M)

were printed in raw sienna, yellow ochre, and green ink as three issues of the same edition. The impressions from plate 7 ... share the same palette, brush work, coloring techniques, and one of three compositions [i.e., arrangements of colours]. These compositions evolve one from the other and each composition includes impressions from at least two issues. The compositions are (1) purple clouds over light purple or blue sky, (2) purple clouds over a yellow sky with a rising (or setting?) sun, and (3) yellow sky with a rising (or setting?) sun with pronounced rays.

The first composition appears in copies H, C, B, and L ..., two copies printed in raw sienna and two in green. The second composition is found in copies K, M, D, and E ..., copies that were printed in all three colors. The third composition appears in copies I, J, and A ..., one copy in yellow ochre and two in green. ... The motifs, details, and coloring style appear to have been suggested by other impressions, since nothing in the original drawing (illus. 172 [which is a proof of the etching]) indicated sun or clouds or necessitated such simple coloring [p. 135.]

[In *Visions* pl. 7] Theotormon's right arm in copies C, E, J, K, L and M is cast in a purple shadow, with a touch of the same purple on the left elbow; technically, the shadow is one upward brush stroke, made in the same motion in nearly all of these copies. ... [In *Thel* pl. 7] The sky is formed in the same colors and manner in copies H,

G, B, E, and M. Yet there is no printed line suggesting clouds; in copy O, printed years later, the background was painted in multiple bright colors to suggest twilight. The repetition of a form or gesture not part of the printed design suggests that it was generated by reference to other impressions, and thus sequentially and within an edition [p. 398.]

Mrs. Blake was probably responsible for the [VISIONS] copy C and H impressions, and possibly the copy L impression ... [plus for pl. 7 still] copy M and probably copy K ... [and] copies J and I [p. 142].

Dates of Printing

- 1789** *Innocence*⁵³ (U, V?; *F*, I-J, X; A-H, K-M, Z, *B-E*), *Thel* (a [proofs], + loose proofs, A-E, G-M, R, ?P, ?Q⁵⁴)
- 1790** *Marriage* (K-M [proofs], A, C, B, H⁵⁵)
- 1793** *Visions* (a [proofs], A-E, H-M), *For Children* (A-E), *America* (a [proofs], + loose proofs, C-I, K-L, R)
- 1794** *No Natural Religion* (A-D, G, M), *Marriage* (E-F), *Visions* (F, R), *Experience* (F, G-H, T¹; *B-E*),

⁵³ In recording copies of *Songs of Innocence*, letters in roman type indicate the independent copies of *Innocence*; letters in italic type indicate prints of *Innocence* in copies of *Songs of Innocence and of Experience*.

⁵⁴ The printing of *Thel* is dated no more precisely than 1789-90.

⁵⁵ In *Marriage* (B, H), "the inking accidentals shared by the two copies (in plates 11 and 13, for example) are lighter in copy H, which suggests that most of the copy H impressions were probably second pulls" (Viscomi, 112).

- Europe* (a-c [proofs], + loose proofs, B-G), *Urizen* (H-I [proofs], A, C-F, J)
- 1795** *All Religions* (A), *No Natural Religion* (L), *Innocence* (J, N), *Thel* (F), *Marriage* (D), *Visions* (G, Q?), *America* (A-B), *Experience* (J, O, S), *Songs* (A, R; I, L, O/K, M, W/N,⁵⁶ BB), *Europe* (A, H), *Urizen* (B), *Song of Los* (A-F), *Ahania* (A-B), *Book of Los* (A-B)⁵⁷
- 1796** Large Book of Designs (A-B); Small Book of Designs (A-B)
- 1802** *Innocence* (P, O, R/Y), *Experience* (P, Q)
- 1804** *Innocence* (P-Q, Q)
- 1807** *America* (M?), *Jerusalem* proofs
- 1811** *Innocence* (S, S), *Milton* (A-C)
- 1818** *Thel* (N-O), *Marriage* (G), *Visions* (N-P), *Experience* (T², U), *Urizen* (G), *Milton* (D)
- 1820** *Jerusalem* (A, C-D)
- 1821** *America* (O), *Songs* (V), *Europe* (K), *Jerusalem* (B, E)
- 1822** ?*On Homer* (A-F), *Ghost of Abel* (A-E)
- 1825** *Songs* (W, Y), ?*For the Sexes* (J-M [proofs], C, D)
- 1826** ?*For the Sexes* (A, B), *Songs* (Z-AA)
- 1827** *Marriage* (I), *Songs* (X), *Jerusalem* (F)

Posthumous printing

Innocence (T), *America* (N, P-Q), *Songs* (a-o plus separate pulls including Tate and Theodore B. Donson Ltd), *Europe* (I, L-M), ?*For Children* (E-I), and *Jerusalem* (I-J).

⁵⁶ *Songs* (O/K and W/N) are sets which were later separated.

⁵⁷ Of these works, *All Religions* (A), *No Natural Religion* (L), *Thel* (F), *Marriage* (D), *Visions* (G, Q?), *America* (A-B), *Songs* (A, R), *Europe* (A, H), and *Urizen* (B) were produced as a deluxe large-paper set with framing lines.

Posthumous colouring

Some copies of Blake's works were colored after his death. These include *Songs* (E, M, e), thirteen *Experience* impressions in *Songs* copy K, plate 1 (if not also all) of *Europe* copy A, and the framelines and many of the blue and pink washes over interlinear decorations in *Marriage* copy E; some posthumous copies were colored very well: *Songs* copy e (in imitation of *Songs* copy Y) and *Songs* copy j [p. 367.]

The full history of the Small Book of Designs (B) has been clearly established, at least so far as current information permits, in the major article by Martin Butlin and Robin Hamlyn in *Blake*,⁵⁸ with crucial evidence from stab-holes and inscriptions by Blake and Tatham.

DECORATION VERSUS ILLUSTRATION

The Function of Reproductions

Most visual illustrations in books also serve as decorations. Of course decoration is admirable in itself. Sometimes, however, the reproductions seem to serve little function other than decoration.

Relevance of Reproductions to Text

A number of books have covers with designs derived from Blake but no other connection with him, such as books on Newton or gay literature. Often the name of Blake does not appear even in the index of such books. The only function of the cover-reproductions is decoration.

Size Matters

⁵⁸ Butlin and Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse", *Blake*, XLII (2008), 52-72.

Authors rarely have much control of the size of reproductions in their books and essays. Despite emphatic, nay urgent, directions to reproduce designs true size when possible, *The Stranger from Paradise* (2001) and *Blake Records* Second Edition (2004) are littered with reproductions misleadingly swollen or shrunken. In these books, falsification of verbal evidence would not have been tolerated, but the reproductions are regularly falsified in size.

Even when reproductions are intended as illustrations of the text, they may seriously mislead the viewer when carelessly treated by the person responsible for laying out the text and reproductions. Reproductions in books are rarely displayed true size, nor is there any evidence in most books that they are not true size. Usually the images are magnified or shrunk for reasons having to do with space available or, apparently, the whim of the lay-out person. If the dimensions of the original are not given below the reproduction, the reader cannot judge at all accurately the effect intended by the creator of the image. A pyramid or the Taj Mahal or the ceiling of the Sistine Chapel may become little better than comic when reproduced on a chocolate box lid.

What is the reader to make of the facts that in the volume accompanying the exhibition at the Petit Palais the image-sizes of the reproductions of the frontispiece and title page of *Songs of Innocence* (L) (pp. 88-89) at 12.5 x 19.5 cm are ten times the size of reproductions of the same images in copy P (p. 91) at 3.8 x 6.2 cm? Or that the most important visual feature referred to in the text – the cricket bat in the second plate of “Pré tintant” (“The Ecchoing Green”) – is not reproduced at all?⁵⁹ On p. 145, each of the six folio pages of

⁵⁹ Thirty-one other plates are reproduced from the Songs.

Vala (c. 32 x 40 cm in the original) is reproduced so small (c. 5 x 7 cm) that the text is illegible except under high power magnification. And designs are repeatedly and silently cut down; for instance, some of the text reproduced on p. 161 is wantonly trimmed off.

Almost certainly these deformities are the responsibility of the person who laid out the text rather than the editor, Michael Phillips.

BLAKE'S ART

The most extraordinary Blake discovery of the last century and more was of Blake's nineteen lost designs for Blair's *Grave*. Twelve of them had been engraved for Cromek's edition of *The Grave* in 1808, but Blake's watercolours for them had not been traced since 1836. The drawings were brought, apparently in ignorance of their significance, to the Swindon auction-house of Dominic Winter, they were identified and authenticated by Martin Butlin, Robin Hamlyn, Robert Essick, Rosamund Paice, David Bindman, Morton Paley, GEB, and Dr E.B. Bentley. Seven of the designs had never been seen by Blake scholars, for most of them even the titles were unknown, and such titles as had been known were not very helpful, e.g., "Friendship" and "A characteristic Frontispiece". Some of the new drawings are very wonderful and surprising.

Perhaps the most surprising of them is that for "Death's Door". The version engraved by Schiavonetti for the 1808 *Grave* is of course very well known--it was copied again in

1816, and Whitman was buried under a version of it in 1892. It was also copied by Blake in a dramatic white-line version which apparently so alarmed the publisher R.H. Cromek that he took the commission for the engravings from Blake and gave it to Schiavonetti.

Until the watercolours were rediscovered, we did not know whether Blake's version of 1805 or Schiavonetti's version of 1808 corresponded to the drawing of "Death's Door" which Blake had sold to Cromek. Cromek's betrayal of Blake in depriving him of the promised commission to engrave his designs for Blair's *Grave* has long been known, but the rights of the case were obscure. The newly discovered drawing makes it plain that Schiavonetti was extraordinarily faithful to the watercolour which Cromek put before him. It is Blake's engraving of "Death's Door" which is eccentric, or at least which varies from his watercolour, not Schiavonetti's. Perhaps there is more to be said for Cromek than had previously been thought. But not much more.

One of Blake's largest paintings, an inn-sign made in 1812 for Chaucer's Tabard or Talbot Inn in Southwark, was for the first time identified and reproduced in 2010.⁶⁰ Alas, under out-door exposure for two-thirds of a century the picture deteriorated so extensively that at the end of its lifetime its features were virtually indistinguishable, and when the building ceased to be an inn the sign was probably abandoned. The inn-sign, as recorded in contemporary engravings, is disconcertingly different from Blake's familiar heroic art, and most Blake students are likely to be made uneasy by it if not incredulous of its connection with Blake.

⁶⁰ G.E.Bentley, Jr, "Pictura Ignota: Blake's Most Seen, Least Known Painting", *Descant*, XLI, 4 (Winter 2010), 73-103.

Beginning about 1800, Blake made a number of miniatures for Hayley and his friends, but a number have been lost.⁶¹ Two of Blake's lost miniatures seem to be reproduced in the *European Magazine* (1803) and in Hayley's *Life of George Romney* (1809), as Mark Crosby and Robert N. Essick demonstrated brilliantly.⁶² This increases by a third the number of Blake's miniatures which have been reproduced.

Two of the most ambitious and successful reproductions of Blake's art are *The Divine Comedy; Die Gottliche Komödie; La Divine Comedie*, ed. David Bindman (2000), and Edward Young, *NIGHT THOUGHTS: The Poem illustrated with Water Colours by William Blake, Commentary by Robin Hamlyn*. [3 vols.] (2005).

Genesis: William Blake's Last Illuminated Work, ed. Mark Crosby and Robert N. Essick With an Essay by Robert

Mrs Hayley (1801)	<Butlin #346> untraced and unreproduced
Johnny Johnson (1802)	<Butlin #347> Mary Barham Johnson
George Romney (self- portrait) (1801)	<Butlin #348> untraced
George Romney (self-portrait) (1801)	<Butlin #348> untraced
William Hayley (1801)	not in Butlin untraced and unreproduced
William Cowper (after Romney) (1801)	<Butlin #353> Misses Cowper
William Cowper (after Romney) (1801-4)	<Butlin #354> Ashmolean
Thomas Butts (1801?)	<Butlin #376> British Museum Print Room
Thomas Butts Jr (1809)	<Butlin #377> British Museum Print Room
Mrs Butts (1809)	<Butlin #378> British Museum Print Room

⁶² Mark Crosby and Robert N. Essick, "the fiends of Commerce": Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV [2010], 62-64).

R. Wark (2012) is a remarkable accomplishment.

The work had its genesis as part of the brave series of Materials for the Study of William Blake by The American Blake Foundation (Roger and Kay Parkhurst Easson). They commissioned from G.E. Bentley, Jr, texts for *America* (published 1974), *Europe* (published "1975", i.e., 1979), *An Island in the Moon*, *The Song of Los*, and *Visions of the Daughters of Albion*,⁶³ and from Robert R. Wark an essay for Blake's illuminated transcription of Genesis. Wark's essay was set up in type⁶⁴ but reached no further toward publication then.

Blake's transcription of Genesis had been reproduced, much reduced in size, in Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven and London: Yale University Press, 1981), pl. 974-975, 1084-1092, and in Robert N. Essick, *The Works of William Blake in the Huntington Collections* (San Marino: The Huntington Library and Art Gallery, 1975).

The 2012 edition of Genesis is a true facsimile, in colour and in the enormous size of the original--31.5 x 43.1 cm, almost as large as *Vala*.

Crosby and Essick identify "six layers of writing and letter-coloring With every layer, Blake reformatted and thus re-conceptualized his preliminary intentions" (p. 32). It is only in this edition that such details are visible and explored.

This is a meticulous,⁶⁵ fascinating, and fruitful

⁶³ The completed typescript texts for *An Island in the Moon*, *The Song of Los*, and *Visions of the Daughters of Albion* remain in Bentley's possession.

⁶⁴ Proofs of Mr Wark's essay are in the collections of Robert N. Essick and Victoria University in the University of Toronto.

⁶⁵ I noticed only two typographical errors: "srepent" for "serpent" (p. 5)

facsimile.

COMMERCIAL ENGRAVINGS

New Titles

After a century and a half of Blake's fame, it is very surprising to find previously unknown books bearing his engravings. [Elizabeth Blower], *Maria: A Novel* (1785) and *The Cabinet of the Arts* (1799) were each found by pure serendipity. I was looking somewhat idly in Bodley at books to which John Flaxman had subscribed and found with astonishment that *Maria: A Novel* had a print engraved by Blake. And Bob Essick bought a copy of *The Cabinet of the Arts* because it was said to have Stothard plates in it and discovered that it also included a print by Blake. In each case the print was known in other contexts, but the vehicle was new. I am particularly indignant about *The Cabinet of the Arts*, because I had looked decades earlier at the copy in the British Library and found, as I expected, no Blake print. But I could not tell from an examination of one copy that each known copy differs extensively from every other.

Two other newly-discovered works with copies of Blake's designs are *The Diamond Bible* (1832-34; 1836-37; 1840) with a small engraving of Blake's "Job and his Family" and *Diario de los Niños* (1839-40) with large lithographs from Blake's designs for Blair's *Grave*.

Mark Crosby and R.N. Essick identified for the first time prints of Blake's lost miniatures of Romney in the *European Magazine* (1803) and Hayley's *Life of George*

and "scared codes" (a nice concept) for "sacred codes" (p. 34).

Romney (1809).⁶⁶ The evidence is so plain that it difficult to understand why they were not identified long ago.

A proof of a newly-recorded engraving by Blake for the two title pages of Stedman's *Surinam* (1796) was acquired in 2014 by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. Before that, the last Blake plates newly recorded were for Rees's *Cyclopaedia*, pl. 3a (1819) <BBS> and the relief-etching (not a wood-cut like all the rest) for Virgil, *Pastorals* (1821) <Blake (1991)>.

New Editions

William Hayley, *The Life ... of William Cowper* (N.Y., 1803)

Josephus, *The Genuine and Complete Works* (London: J. Cooke [1785-87])

Josephus, *The Whole Genuine and Complete Works* (London: J. Cooke [?1789-90])

Newly Discovered Coloured Copies

William Hayley, *Ballads* (1805)

Edward Young, *Night Thoughts* (1797) coloured copies AA, BB

Newly Discovered Working Proofs

Blair, *The Grave*

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

A new copy of the proof of "Death's Door" (1806) for Blair's *Grave* (1808), only the third recorded, was discovered in 2012 and acquired by Victoria University in the University

⁶⁶ Mark Crosby and Robert N. Essick, "the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804", *Blake*, XLIV, 2 (Fall 2010), 52-72.

of Toronto. Perhaps Cromek used it to show to potential customers on his subscription tours in 1806-1808.

The plates in a French edition (1799) of Stedman's *Narrative of a five years' expedition, against the Revolted Negroes of Surinam* (1796) copy Blake's prints so closely that they must have been traced. Since Blake almost certainly made significant adaptations to Stedman's designs when he engraved them, does this mean that the French prints deserve to be recorded in a bibliography of Blake?

CATALOGUES AND BIBLIOGRAPHIES

One of Blake's most enthusiastic and colourful patrons was Thomas Griffiths Wainewright, dilettante, friend of Charles Lamb and Henry Fuseli, artist, charming essayist, forger, and poisoner. His enthusiasm for Blake has been previously known; he wrote that Blake's *Job* is "as exquisitely engraved as grandly conceived" (29 March 1826) and that "His Dante is the most wonderful emanation of imagination that I have ever heard of" (February 1827), and he apparently wanted to acquire "all M^r B's works executed by his own hand" (28 March 1826).

However, the remarkable extent of his collection was not known until 2001. Wainewright wrote of acquiring *Marriage*, *Milton*, and *Songs* in 1826 and 1827, and *Blake Books* and *Blake Books Supplement* speculated that he also owned *Descriptive Catalogue* (F), and perhaps the Riddle Manuscript. Now Marc Vaulbert de Chantilly has discovered the catalogues of 1831, 1835, and 1837 in which

Wainewright's books were sold.⁶⁷ Wainewright's Blakes can now be shown to include *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *For Children* (B), *Jerusalem* (B), *Marriage* (I), *Milton* (B), *Songs* (X), *Job* (1826), *Blair's Grave* (1808), and Young's *Night Thoughts* (1797). None of Blake's contemporaries is known to have owned so many of his printed works during his lifetime, not even his intimate friends and patrons George Cumberland and Thomas Butts. Wainewright may have owned *Jerusalem* (B) as early as 1820, when he wrote in the *London Magazine* about the "newly discovered, illuminated manuscript, which has to name 'Jerusalem the Emanation of the Giant Albion!!!".

Almost as surprising was the discovery of the Willis and Sotheran catalogues of 25 June and 25 December 1862 which offered Flaxman's otherwise unknown copies of *America* (S), *Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions of the Daughters of Albion* (S).

There were major Blake exhibitions in Madrid and Barcelona in 1996-1997 by Robin Hamlyn with 101 reviews recorded below, in Tate (London), in The Metropolitan Museum (N.Y.) in 2000-2001 with 159 reviews, in Le Petit Palais (Paris) in 2009, in CaixaForum (Madrid) in 2012 with 51 reviews, and in the Ashmolean Museum (Oxford) in 2014-2015..

Important Blakes were offered in John Windle's catalogues of 1995, 1998, 2000, 2001, 2003, 2005, 2006, 2008 (with Henry Sotheran), 2009, 2011 (2), and 2014 (with

⁶⁷ Marc Vaubert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library", pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001). This is an exemplary essay.

Sotheran). But the most extraordinary Blake sales were at Sotheby's (N.Y.) in 1999 and 2006. In the 23 April 1999 sale of the works of Betsy Cushing Whitney, an anonymous collector bought *Urizen* (E), which had been lost to sight for three quarters of a century (1920-1998). The cost was \$2,300,000 plus Sotheby and agent's fees. This was not only "a RECORD PRICE FOR A BLAKE", but "per square inch and even for number of pages, ... the highest price [for any book] in book auctions yet, over \$100,000 per page".⁶⁸

Even more sensational was the sale of the nineteen watercolours for Blair's *Grave* which had disappeared in 1836, reappeared in 2001, changed ownership repeatedly under dubious or litigious circumstances, and advanced in asking-price from about £600 to \$20,000,000. The set was then broken up, amid very wide-spread and public protests, and the watercolours were offered for sale at Sotheby's (New York) on 2 May 2006. From the point of view of the rapacious vendors, the sale must have been a disappointment, for the estimates were for \$12,000,000 to \$17,000,000, the sum realized was \$7,102,640, and eight watercolours were not sold at all. Sensational though these prices seem, they were put in a different perspective when next day Sotheby's sold a Picasso for over \$100,000,000.

Sotheby's (New York) broke up and sold in 2007 *Songs of Innocence* (Y) which had been reported as "on permanent deposit" in the Wallraf-Richartz Museum in Cologne.

Two complete copies of the important Edwards

⁶⁸ E.B. Bentley, "Urizen in New York City", *Blake*, XXXIII (1999), 30. The copy of *Visions of the Daughters of Albion* (N) with 11 plates is reported to have been sold in 2007 for \$2,000,000 or about \$200,000 per print.

Catalogue (1821) were discovered in Yale; previously the only known copy was that in Bodley lacking a title page.

There is also the online *Sale Catalogues of Blake's Works 1791-2013: A Catalogue Somewhat Raisonné* by G.E. Bentley, Jr (Spring 2013), 1,078 pp. in 2014.

Two catalogues which cumulate and advance Blake studies were G.E. Bentley, Jr, with the assistance of Keiko Aoyama, *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993* (1994) and G.E. Bentley, Jr, *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1992, being a Continuation of BLAKE BOOKS (1977)* (1995). The present *William Blake and His Circle* is a continuation of the records in these two works.

The vast and extraordinary Essick collection has been publicly visible chiefly in the records of exciting additions to it in Essick's annual essays for 1978-2008 on "Blake in the Marketplace" in *Blake: An Illustrated Quarterly*. Now the Biblioteca la Solana⁶⁹ is comprehensively visible in Essick's massive and wonderfully informative *William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector* (2008). Unfortunately this is visible only through the courtesy of the author and collector.

The largest collection of manuscript materials relating to Blake to appear for very many years is the Archive of Robert Hartley Cromek and Thomas Hartley Cromek which was described in the Hart and Johnson catalogue offering them for sale (2008) before the Archive went to Princeton.

⁶⁹ I record here only the rarissima from La Biblioteca la Solana. I should confess that only GEB calls it the Biblioteca la Solana.

BOOKS OWNED BY WILLIAM BLAKE

Newly Identified

[**George Townshend**], *A Political and Satirical History of the Years 1756-1757* ([?1757])

George Cumberland, *Anecdotes of Julio Bonasoni* (1793)

George Cumberland, *The Captive of the Castle of Sennaar* (1798)

John Dryden, *Annus Mirabiles* (1668), **bound with** [**Jean Claude**], *An Account of the Persecutions and Oppressions of the French Protestants* (1686), **bound with Anon**, *Life & Death of ... Richard Baxter* (1692)

Orpheus, *The Mystical Initiations; or, Hymns of Orpheus*, translated by Thomas Taylor (1787)

John Quincy, *Pharmacopoeia* (1733)

Raphael, *Historia del Testamento Vecchio* (1695)

Of these, copies of *A Political and Satirical History of the Years 1756-1757*, Dryden &c, Quincy, and Raphael have been traced, the *Satyrical History*, Dryden, Quincy, and Raphael bear the signature of William Blake, and Orpheus has annotations by him. Nothing like any of these works had previously been associated with Blake. The two books by Blake's faithful friend George Cumberland can be associated with Blake only by indirect but good evidence; his copies themselves have not been traced, but his ownership of them is not surprising.

BOOKS OWNED BY THE WRONG WILLIAM BLAKE IN THE YEARS 1770-1827

NEWLY IDENTIFIED

William Barret, *The History and Antiquities of the City of Bristol* (1789)

Andrew Mackay, *The Theory and Practice of Finding the Longitude* (1793)

Horace Man, *The Miscellaneous Works, in Verse and Prose* (1802)

John Milton, *Paradise Lost*, ed. Richard Bentley (1732)

William Sotheby, *The Siege of Cuzco: A Tragedy* (1800)

PART VI

BIOGRAPHY AND CRITICISM

BOOKS AND ARTICLES ABOUT BLAKE

The most original and lastingly important book about Blake published in 1992 ff. was Joseph Viscomi's *Blake and the Idea of the Book* (1993).

The Foundations Move⁷⁰

Some books mark epochs.

These are books which so persuasively and fundamentally alter the way the subject is comprehended that all successors consciously or unconsciously adapt their works to this new understanding or are ignored by posterity. Joseph Viscomi's *Blake and the Idea of the Book* is one of the epoch-marking books of Blake scholarship. He has created a salutary earthquake.

In Blake studies, the epoch-making works are those of Alexander Gilchrist, *Life of William Blake*, "Pictor Ignotus" (1863), Geoffrey Keynes, *Bibliography of William Blake* (1921) and his edition of Blake's *Writings* (... 1925), Northrop Frye, *Fearful Symmetry* ... (1947), David V. Erdman, *Blake: Prophet Against Empire* (1954), and Martin Butlin, *William Blake's Paintings and Drawings* (... 1981). To these must now be added

⁷⁰ This account is quoted from my review entitled "The Foundations Move", in *A & B: Analytical & Enumerative Bibliography*, NS IX, 1-2 (1995 [i.e., March 1997]), 68-79.

Joseph Viscomi, *Blake and the Idea of the Book* [1993, i.e., February 1994]”.

This is a remarkably fine book, profoundly original, ... drawing exceedingly novel and important conclusions. The most important of these conclusions are that Blake produced his works in Illuminated Printing in significantly long runs ... and that normally he colored them at the time – and colored all copies of one plate rather than all plates of one copy.

Blake and the Idea of the Book has changed fundamentally our understanding of why and how Blake produced his works in Illuminated Printing No longer may we assume that every jot and tittle of his printed words and images is pregnant with intellectual meaning, for many of Blake’s jots and tittles are incidental by-products of his experimental technology. No longer may we believe that creating works in Illuminated Printing was a life-long concern for Blake, for there were many years when he neither printed nor colored any of them. No longer may we conceive of Blake as a literary man who was also a painter, for plainly there were long periods when he neither wrote nor printed his poetry, though he was making pictures continuously. Blake was always a graphic artist but only sometimes a poet. ...

Joseph Viscomi’s accomplishment is to show us the real Blake as practical craftsman.

New Facts about Blake

A number of new records of Blake and his family have been found in contemporary **Directories** (1783-1821).⁷¹

Similarly there are **voting records** of Blake's father James (1749, 1774, 1780, 1784), his brother James (1784, 1788), and his brother John (1788), but apparently "The poet himself never voted",⁷² though he was eligible to do so. This negative evidence has been used to reinforce the argument that Blake was aloof from practical politics, despite the fiery political strain in his writings and drawings.

However, Blake *did* vote, in 1790.⁷³ Perhaps his political activism should be re-appraised.

Madness

A good many of Blake's London contemporaries might have said, as Richard Twiss did, "I Suppose the man to be mad" (13 September 1794), and indeed he was reported to have been confined in a madhouse.⁷⁴ Students of Blake have been accustomed to conclude that the charge of madness was as absurd as the charge that he was confined in a madhouse.

But there is good evidence that "William Blake" *was* mad. Coroners' juries found that William Blake was a lunatic who had committed suicide in 1778 (by hanging), in 1783 (by drowning), in 1792 (by hanging), and in 1799 (by drowning).⁷⁵ But none of these William Blakes is known to have been a poet, a painter, or a visionary.

⁷¹ These derive chiefly from *BR* (2) 735-6 and Angus Whitehead, "'William Blocke': New References to Blake in *Boyle's City Guide* (1797) and *Boyle's City Companion* (1798)", *Blake Journal*, No. 8 (2004), 30-46.

⁷² *BR* (2) 736, I am sorry to say.

⁷³ See the Addendum to *BR* (2) 59.

⁷⁴ Anon., "Hôpital des fous à Londres", *Revue Britannique*, III S, IV (July 1833), 179-187.

⁷⁵ See the Addenda to *BR* (2).

Peter Ackroyd, a successful novelist and imaginative biographer, produced an elaborately detailed biography of Blake as a "Cockney visionary", an "urban genius", with a good deal of analysis of Blake's words (conventional) and designs (often ambitious and interesting). This is the most popular biography of the poet since Gilchrist (1863). Entitled simply *Blake*, it was published in 1995 and republished in 1996, 1997, 2000 (in German), 2001 (in Polish), 2002 (in Japanese), in 2004 (in German), and in 2008, and over sixty reviews of it have been recorded (2009). The reviews have varied between ecstatic, at first, to grumpy, particularly from Blake scholars such as Morton Paley and Aileen Ward. It was described as "lucid, ... intuitive and empathetic" (Bate), "a masterpiece" (Gowrie), "decently crafted fiction overwhelmed by an excess of tyrannical facts" (Sinclair), "a book with bounce and push" (Fraser), pervaded by "questionable statements" (Paley), and an "excellent" example of "haute vulgarization" (Fleming). It will continue to be widely read,

Blake scholars, however, are likely to depend more extensively on G.E. Bentley, Jr, *The Stranger from Paradise: A Biography of William Blake* (2001). The consensus among scholars is that it is a "splendid" book (Bate, Anon., McIntyre, D'Evelyn, King); "Bentley has performed the highest service imaginable" for Blake scholars in "this impressive and summative master work" which evokes "continual excitement and perpetual discovery"; "One cannot ask more of a biography or more from a biographer" (Lussier). "No other biography on Blake stands this tall" (Miner). It is "a glorious capstone to his [Bentley's] labors" (Hilton). What author would contest such judgments of his work?

The book is based upon the then-as-yet-unpublished Second Edition of *Blake Records ... Incorporating BLAKE RECORDS* (1969), *BLAKE RECORDS SUPPLEMENT* (1988), and *Extensive Discoveries since 1988* (2004). Any account of Blake's life is likely to be quietly drawn from *Blake Records*.

One of the most persuasive books about Blake since 1991 is E.P. Thompson's *Witness Against the Beast: William Blake and the Moral Law* (1993). It provides an

admirably deft and just argument about Blake's connection with the traditions of the antinomians, who opposed the authority of "The Beast" of reason in established church and state; Blake's "writings contain the purest, most lucid and most persuasive statements that issued from that tradition in any voice and at any time"; in particular, "the Muggletonian Church preserved a vocabulary of symbolism, a whole cluster of signs and images, which recur--but in a new form and organisation, and in association with others--in Blake's poetry and painting. ... of all the traditions touched upon, I know of none which consistently transmits so large a cluster of Blakean symbols."⁷⁶

Two works persuasively tracing Blake's sources are Sheila Spector's "*Glorious Incomprehensible*": *The Development of Blake's Kabbalistic Language* (2001) and her "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* (2001). The subject-matter is wonderfully arcane and

⁷⁶ GEB summary (see below). Thompson flirts with the idea that Blake's mother was a Muggletonian, but his evidence for this is flawed, and this conclusion is now largely dismissed.

the argument dense, but the two volumes “add immeasurably to our understanding of Blake” (Behrendt).

Morton Paley, *The Traveller in the Evening: The Last Works of William Blake* (2003)

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

More and more frequently Blake is the focus of novels, including among the works recorded here those by Tracy Chevalier, Michael Dibdin, Beryl Kingston, Ray Faraday Nelson, Kenzaburo Oe, and Janet Warner.

By far the most distinguished of them is by the Japanese Nobel Laureate Kenzaburo Oe. His *Rouse Up O Young Men of the New Age!* tr. John Nathan (2002; originally published in 1983 in Japanese) is an autobiographical novel about the fictional author's changing relationship with his severely handicapped son called Eeyore who is not "corrupted by Experience: in Eeyore, the power of innocence had been preserved". Blake's influence in the novel is pervasive and fundamental. The book- and chapter-titles are from Blake, and the fictional author says: "I have braided my life with my handicapped son and my thoughts occasioned by reading William Blake"; it is a "chronicle of William Blake superimposed on my life with my son".

ESSAYS ABOUT BLAKE

William Blake and His Circle records over 13,000 essays focusing on Blake. About a third of these appeared in collections of essays on Blake, including (2009) essays in

Catalan (6), Finnish (8), French (15), Italian (10), Japanese (197), Polish (5), and Spanish (10) and reprints (161).

Of these collections of essays, the most impressive one technologically is *William Blake: The Painter at Work*, ed. **Joyce H. Townsend** and **Robin Hamlyn** (2003). This is a remarkably fine and original book dealing particularly with the constitution, use, and deterioration of Blake's pigments, the materials of the supports, and the framing of his pictures (no frame survives from Blake's time), with sections on the temperas and Large Colour Prints, and telling reproductions. Any study of the materials of Blake's art must consult, indeed depend upon, *The Painter at Work*.

Four essayists have made particularly important factual contributions to our understanding of Blake and his times.

Chronologically, the first of these is Robert N. Essick. His invaluable "Blake in the Marketplace"⁷⁷ has been appearing since 1974, often carrying with it the first news of Blake discoveries and wonderful oddities. After many years of brooding, he devised an admirably ingenious demonstration that the portrait of a man with commanding eyes which he owned not only represented William Blake but was painted by him as well.⁷⁸ And with Joseph Viscomi he produced overwhelming evidence that Blake's colour-prints were almost invariably printed with only one pass through the press rather than two passes, the second for the colours.⁷⁹ These are major achievements.

⁷⁷ Robert N. Essick, "Blake in the Marketplace" for 1978-2007, *Blake*, XIV-XLI (1980-2009), growing from 18 pp. to 34.

⁷⁸ Robert N. Essick, "A Self(?) Portrait of William Blake", *Blake*, XXXIX (2005- 6), 126-139.

⁷⁹ Robert N. Essick and Joseph Viscomi, "An Enquiry into William

Keri Davies has been crucially important in laying out the sensational facts that Catherine and Thomas Armitage joined the Moravian Church in 1750, that Thomas and their son Thomas died in 1751, and that Catherine Armitage married James Blake in 1752 and became the mother of the poet.⁸⁰ Blake's Moravian context is likely to be central to all future discussions of his religious ideas.

Keri Davies has also set out the context of Rebekah Bliss, one of Blake's earliest patrons, who made astonishing collections of books and pictures.⁸¹

G.E. Bentley, Jr has performed a chore like Robert Essick's in the annual survey of Blake publications and discoveries.⁸² He has also published influential essays on the startling context of Blake's trial for sedition in 1804,⁸³ on false imprints on the editions of Lavater's *Physiognomy*

Blake's Method of Color Printing", *Blake*, XXXV (2002), 74-103, and "Blake's Method of Color Printing: Some Responses and Further Observations", *Blake*, XXXVI (2002), 45-64.

⁸⁰ Keri Davies, "William Blake's Mother: A New Identification", *Blake*, XXXIII (1999), 36-50; with Marsha Keith Schuchard, "Recovering the Lost Moravian History of William Blake's Family", *Blake*, XXXVIII (2004), 36-43; Keri Davies, "The Lost Moravian History of William Blake's Family: Snapshots from an Archive", *Literature Compass* (2006); Keri Davies, "Jonathan Spilsbury and the Lost Moravian History of William Blake's Family", *Blake*, XL (2006-7), 100-109.

I examined the Moravian records in 1955 but did not then have the crucial clue that Blake's mother had previously married Thomas Armitage. The Blake connection with the Moravians was discovered by Marsha Keith Schuchard, but Keri Davies has put it into a reliable factual context.

⁸¹ Keri Davies, "'Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall (1999).

⁸² G.E. Bentley, Jr, "William Blake and His Circle" (1992 ff.), *Blake* (1994 ff).

⁸³ G.E. Bentley, Jr, "Rex v. Blake: Sussex Attitudes toward the Military and Blake's Trial for Sedition in 1804", *Huntington Library Quarterly*, LVI (1993), 83-89.

bearing plates by Blake,⁸⁴ on Blake's print-selling partnership with James Parker,⁸⁵ and on the connection, or rather the irrelevance, of the so-called "Sophocles Manuscript" with William Blake.⁸⁶ But the most lastingly valuable of these essays are likely to be those on the economics and the materials of Illuminated Printing.⁸⁷

Joseph Viscomi continues to do some of the most valuable basic research on Blake's graphic works. His essays on the Butts family and their ownership of works by Blake have thrown floods of light on the provenance of works by Blake.⁸⁸ He has demonstrated the influence of graphic technology on Gilchrist's epoch-marking *Life of William Blake*, "*Pictor Ignotus*" (1863).⁸⁹ And, most importantly, he has shown, through extraordinarily detailed and persuasive examination of the physical characteristics of Blake's works

⁸⁴ G.E. Bentley, Jr, "The Physiognomy of Lavater's *Essays*: False Imprints, '1789' and '1792'", *Blake*, XXIX (1995), 16-23.

⁸⁵ G.E. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231.

⁸⁶ G.E. Bentley, Jr, "William Blake and the Sophocles Enigma", *Blake*, XXXI (1997), 65-71.

⁸⁷ G.E. Bentley, Jr, "[]What Is the Price of Experience? [] William Blake and the Economics of Illuminated Painting [i.e., Printing]", *University of Toronto Quarterly*, LXVIII (1999), 617-641, and "Blake's Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates", *University of Toronto Quarterly*, LXXVI (2007), 714-770.

⁸⁸ Joseph Viscomi, "William Blake's 'The Phoenix / to Mrs Butts' Redux", *Blake*, XXIX (1995), 12-15; "Blake in the Marketplace 1852: Thomas Butts, Jr and Other Unknown Nineteenth Century Blake Collectors", *Blake*, XXIX (1996), 40-68; "A 'Green House' for Butts? New Information on Thomas Butts, His Residences, and Family", *Blake*, XXI (1996), 4-21.

⁸⁹ Joseph Viscomi, "Blake after Blake: A Nation Discovers Genius", in *Blake, Nation and Empire*, ed. Clark and Worrall (2006).

in Illuminated Printing, the evolution of separate designs into some of Blake's greatest achievements, from *The Marriage of Heaven and Hell* to *The Song of Los* and the Large Colour Prints.⁹⁰

For a digital agnostic like myself, the most wonderful "virtual" book on Blake is *Digital Designs on Blake*, ed. Ron Broglio (2005). Its "MOO Space" and "MOOs in Blake's *Milton*" are irresistible invitations to frivolity.⁹¹

Scholars occasionally attempt linguistic ingenuity--one thinks of Nelson Hilton and Sheila Spector--but none has achieved the outrageous success of journalists--yet. My favourite is "O Rose thou art chic",⁹² which has the double advantage of being hauntingly familiar and outrageously irrelevant to its origin.

One of the most curious discoveries recorded here is Miss Louisa Lane's poem about "The Last Scene in Blake's Life" published in the *Guernsey and Jersey Magazine* (1838). This is the only known connection of Blake with the channel islands and the only known drama-fragment about Blake.

BLAKE'S CIRCLE

Mary Lynn Johnson reports details about the school owned by the wife of Blake's patron Thomas Butts, née

⁹⁰ Joseph Viscomi, "The Evolution of *The Marriage of Heaven and Hell*", *Huntington Library Quarterly*, LVIII (1996), 281-344; "Blake's Virtual Designs and Reconstruction of *The Song of Los*", *Romanticism on the Net*, No. 41-42 (2006); "Blake's 'Annus Mirabilis': The Productions of 1795", *Blake*, XLI (2007), 52-83.

⁹¹ It's like Old McDonald's Farm, with "here a MOO, there a MOO, everywhere a MOO-MOO" – a cheap witticism debased to a footnote.

⁹² Marni Jackson, "O Rose thou art chic: A William Blake Web site prompts thoughts about the relationship between words and pictures," *Globe and Mail* [Toronto], 10 Feb 2001, p. D18.

Elizabeth Mary Cowper.

The archive of Blake's patron and nemesis Robert Hartley Cromek was acquired by Princeton.

There are extensive records here of a newly discovered Cumberland Sketchbook acquired by Victoria University in the University of Toronto, his manuscript geological commonplace book, and numerous previously unrecorded periodical essays by Cumberland. The Sketchbook has very miscellaneous sketches of ruins in Italy (e.g., at Pompeii), buxom Italian maidens, scenery, and dreams, plus prints, and clippings. In particular, there are several very interesting finished watercolours for *Paradise Lost*. An admirable Cumberland web-site is maintained by David Man, and there is the first publication of his farce *The Emigrants*, ed. Elizabeth B. Bentley (2013).

Important new details are provided about John Linnell, including writings and drawings, A.S. Mathew (his will), Frederick Tatham (Tathamfamilyhistory, conducted by Robert Collingwood), and Charles Augustus Tulk (his album, with drawings by Blake and Flaxman).

An increasing proportion of Blake's writings are in public collections:

Ownership of Blake's Printed Writings in 2014

Title	Copies in private hands³	Copies surviving
<i>All Religions are One</i>	0	1
<i>America</i>	2 (Q, S)	18
"Blake's Chaucer: An Original Engraving"	0	3
"Blake's Chaucer: The Canterbury Pilgrims"	0	2

<i>Book of Ahania</i>	0	1
<i>Book of Los</i>	0	1
<i>Book of Thel</i>	2 (P-Q, S, U, V)	21
<i>Descriptive Catalogue</i>	3 (Q-S)	19
<i>Europe</i>	1 (N)	14
"Exhibition of Paintings in Fresco"	0	2
<i>First Book of Urizen</i>	3 (E, K)	8
<i>For Children</i>	1 (C, F)	6
<i>For the Sexes</i>	4 (A, H, M-N)	12
<i>The French Revolution</i>	0	1
<i>Ghost of Abel</i>	0	4
<i>Jerusalem</i>	3 (B-C, G)	9
<i>Laocoon</i>	1 (B)	2
<i>Marriage of Heaven and Hell</i>	1 (E)	9
<i>Milton</i>	0	4
<i>On Homer</i>	0	6
<i>Poetical Sketches</i>	5 (E, J, M, T, Y)	23
<i>Song of Los</i>	0	5
<i>Songs of Innocence</i>	8 (A, H, J, P-Q, T, W, Y)	24
<i>Songs of Innocence and of Experience</i>	15 (A, G-J, P-Q, V-X, BB-CC, h-i, p-q)	39
<i>There is No Natural Religion</i>	1 (E)	12
"To the Public"	1	1
<i>Visions of the Daughters of Albion</i>	3 (N, Q, S)	19
Totals	53 (21%)	261

Of the fifty-three more-or-less complete copies of Blake's writings in private hands, only one has moved to a public collection: VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. This is *Songs of Innocence and of Experience* (i), a posthumous copy watermarked with fragments of J WHATMAN | 1831, lacking ten of fifty-four prints. A curious feature of copy i is that one print (pl. 23) is watercoloured (see Illus. 1A), perhaps by Catherine Blake (d. 18 October 1831 [BR (2) 546]) or Frederick Tatham who printed the posthumous copies of Blake's works in Illuminated Printing. The colouring is distinct from the colour-printed copy of the same etching in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO (see Illus 1B). The public appearance of *Songs* (i) has permitted the correction of minor errors in the account of it in *Blake Books*.

COPIES UNTRACED

America (S), *Book of Thel* (S), *Descriptive Catalogue* (V), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), *Poetical Sketches* (Q), *Songs of Innocence and of Experience* (CC, q), "To the Public", *Visions* (S) are untraced..

Six of these ten untraced copies in Illuminated Printing -- *America* (S), *Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions* (S) -- have not been recorded since they were sold for the Flaxman family in 1862.

Some or all the untraced copies may have been destroyed.

Division I: William Blake

PART I