WILLIAM BLAKE AND HIS CIRCLE


by


and of FERNANDO CASTANEDO for Spanish Publications (2015-17)

For

BBB

INVICTA
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Appendix

Note: Collections of essays on Blake are listed under the names of the editors; issues of periodicals devoted extensively to him are listed under the titles; and reviews are listed under the book reviewed.

The illustrations printed in Blake are omitted because they would make a portly document dangerously obese.
SYMBOLS

* An entry prefixed by an asterisk (*) contains one or more illustrations by or after Blake (or portraits of Blake). If there are more than 19 Blake illustrations, the number is specified. If the illustrations include all those for a work by Blake, such as Thel or the designs for Paradise Lost, the work is identified.

§ A section-mark ($) identifies printings which I have not seen and which I therefore record on secondary authority.

1834 Dates in bold face are for works referring to Blake printed before 1863

“Complete” An italicized initial letter within a quotation was lower case in the original
In the checklist, English translations of the titles of articles, books, and journals in other languages are often contained in either parentheses or brackets. Parentheses indicate that the title is also included in English in the work; brackets that it is not.

ABBREVIATIONS

BB G.E. Bentley, Jr, Blake Books (1977)
Biblioteca The collection of Robert N. Essick
la Solana
Blake Blake: An Illustrated Quarterly
Bodley The Bodleian Library, Oxford University
Acknowledgements


DAI  *Dissertation Abstracts International*; note that *DAI* online now offers access to the entire thesis

Fitzwilliam  The Fitzwilliam Museum, Cambridge

GEB  G.E. Bentley, Jr


Index to Theses  *Index to Theses with Abstracts Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards*

ISBN  International Standard Book Number. Many books have from two to five ISBN numbers, for versions in hard-back, paper-back, &c. However, only one ISBN is reported here, generally the one beginning with "978"

l. or ll.  line or lines

Morgan  The Pierpont Morgan Library, New York

NS  New series (when a periodical is numbered afresh)
Pl. Plate or plates. I have tried to distinguish carefully between metal “copperplates” and paper “prints”, though it is common to use “plates” for each.

ProQuest ProQuest Dissertations and Theses [sic] online largely replaces DAI for North American Ph.D.s

Toronto In a list of copies seen, a single proper noun, such as Toronto, stands for the relevant University Library, e.g., University of Toronto Library. Occasionally, as in descriptions of dissertations, the name means the university in general rather than the library in particular.


Note that characters in works in Chinese, Japanese, Latvian, Russian, and Ukrainian have mostly been transliterated to our familiar Roman script.
ACKNOWLEDGEMENTS

I am grateful to many helpers besides Keiko Aoyama, Hikari Sato, and Li-Ping Geng, and Fernando Castenado identified on the title page.

Of these I must isolate Ivana Bancevic Pejovic (for a surprising number of works in Serbian), Dr E.B. Bentley, Julia G. Bentley (for translations from Chinese), Sarah Bentley, Professor Robert Brandeis, Martin Butlin, Professor Ching-erh Chang (for works on Blake published in Taiwan), Dr Keri Davies, Dr D.W. Dörrbecker, Professor Robert N. Essick, Dr Francisco Gimeno Suances (for prolific assistance with Spanish publications), Professor Alexander Gourlay, Mrs Heather Howell, Professor Heather Jackson, Dr Mary Lynn Johnson, Sarah Jones (for superlative editing), Mr David Man (for his web-site about the Cumberland family), Stephen Massil, Dr Jeff Mertz, Paul Miner, Professor Karen Mulhallen, Professor Morton D. Paley, Professor Dennis Read, Anthony Rota, Mrs Margaret Sharman (for access to the Johnny Johnson papers), Professor Sheila Spector (for Hebrew works), Tom Simpson (Rare Book Cataloguer, E.J. Pratt Library, Victoria University in the University of Toronto), Marc Vaulbert de Chantilly (for information about the Blakes owned by Thomas Griffiths Wainewright, shown me in draft), Professor Joseph Viscomi, the late Ray Watkinson (for allowing me to see the Strange papers), Dr Angus Whitehead, and John Windle.

I owe special debts to Morris Eaves and Morton D. Paley, editors of Blake: An Illustrated Quarterly, where
almost all the information here first appeared, and to the Quarterly’s superlative copy-editors Patricia O’Neill and Sarah Jones, who have saved me from committing even more redundancies, inconsistencies, and errors.

N.B. There are minor differences, chiefly stylistic, between this Checklist and the versions in Blake (1994 ff.). Further, for reasons of space, beginning in 2014 (the issue for 2013), Blake omitted newly recorded works published between 1863 and five years before the current list. This cumulative checklist therefore records significantly more publications than appeared in the annual issues of Blake.

**Places and Institutions of Research**

Over the years, research for William Blake and His Circle has been carried out in La Biblioteca la Solana, The Bodleian Library, Brighton, The British Library, The British Museum Department of Prints and Drawings, “Citation Information by National Institute of Informatics” (Japan), Durham Cathedral Library, Durham University Library, Dutch Boys Landing, Blake’s Cottage (Felpham), Friends House Library (London), General Library in the University of Tokyo (Japan), The Huntington Library and Art Gallery, The University of Miami Library, The National Diet Library (Tokyo), The National Gallery of Canada, The National Library of Australia, The National Library of Canada, National Library of China (Beijing),¹ The Osborne Collection

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¹ The online catalogue of the National Library of China is not compatible with the soft-ware of many computers and requires a personal card from the National Library of China. It includes a search-and-down-load function for the texts of periodicals.

The data bases of Complete Texts for Periodicals in China, VIP Chinese Periodicals in Science and Technology, and Wan Fang Data (Digitized Periodicals) are very difficult of access.
Acknowledgements

[of Children’s Books] of Toronto Public Library, The Pierpont Morgan Library (N.Y.), Princeton University Library, The Rosenbach Museum, Sotheby’s (N.Y.), Southwark Local Studies Library, The Taylorian Institution (Oxford), the Toronto Public Library, the University of Tokyo libraries, The University of Toronto Library, Victoria University Library in the University of Toronto, The Welcome Library (London), The West Sussex Record Office (for William Muir publications), Yale Center for British Art, Yale University Art Gallery, Yale University Library (including Beinecke Library).

In addition there are miscellaneous electronic archives such as COPAC (Consortium of [British] University Research Libraries On-Line Public Access), Google, Google Books, Google Scholar, National Library Catalogues Worldwide, RLIN (Research Libraries group), New York Times, the Times [London] (1785-1985), and WorldCat (formerly OCLC).

Works published in Japan were found in “Citation

2 According to an online press-release of 17 April 2013, the "Free Library of Philadelphia Foundation and the Rosenbach Museum & Library announce intent to join forces to create nation's preeminent rare book collection". It will create "The Rosenbach of the Free Library of Philadelphia Foundation". The Rosenbach Library has Descriptive Catalogue (M), For the Sexes (E), Poetical Sketches (R), and Visions of the Daughters of Albion (H) plus loose Blake prints, while the Free Library of Foundation has numerous books with Blake's commercial engravings.

3 An anomalous online Catalogue of Uncatalogued Works in Yale University Libraries is the source of a few of the more ephemeral Blake works here.

4 The Times Digital Archive is a marvellous resource. It is only through the Times that I know of Blake’s Hotel, Jeremyn Street (1 May 1804), the launch of the 74-gun Blake (18 Aug 1808, with reports of her thereafter), and of other egregious William Blakes, such as “a conjuror’s artist”, accused of theft (25 Nov 1848).
Information by National Institute of Informatics", National Diet Library Online Catalogue, and in Komaba Library and General Library in the University of Tokyo, Komaba Library and General Library in the University of Tokyo, and the National Diet Library.

For publications in China, works were found in the CiNii (National Library of China, Beijing),\(^5\) in the databases of Complete Texts for Periodicals in China, VIP Chinese Periodicals in Science and Technology, and Wan Fang Data (Digitized Periodicals).

Research for works in Spanish was carried out in the Biblioteca Nacional de España.

**Major Sources of Information**

*Art Index*  
*Blake Newsletter* (1967-1977)  
*Blake: An Illustrated Quarterly* (1977 ff.)  
*Book Review Digest*  
*Book Review Index*  
*British Humanities Index*  
*EThOS: Electronic Theses Online Service*  
<http://ethos.bl.uk>, mounted by the British Library. In

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\(^5\) The online catalogue of the National Library of China is not compatible with the software of many computers and requires a personal card from the National Library of China. It includes a search-and-down-load function for the texts of periodicals.
Acknowledgements

2014 it records 380,000 British theses, 65 of them about William Blake – but not that of GEB (1956). The details given are pretty minimal, but in some the full text is available, and it does not distinguish between Ph.D. and D. Phil.

Essick (Robert N.) Catalogue of his own collection (Privately printed, 2008)

Gallica Bibliothèque numérique of the Bibliothèque nationale de France

Global Books in Print (511 under William Blake in 2008)

Modern Language Association International Bibliography

New York Times Index


Whittaker’s Books in Print Year’s Work in English Studies

Year’s Work in Modern Language Studies

W.A.F.

A series new to me, is Ecco: Eighteenth Century Collections Online Print Edition, n.d., no other imprint

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6 Gallica Bibliothèque reproduces over 2,000,000 searchable documents.
information, published by Gale. The copies I have seen are for Bellamy's Picturesque Magazine (1793) and Flaxman's Letter to the Committee for Raising the Naval Pillar, or Monument (1799).

They are "digitized from microfilm" made within the last 30-40 years -- and for anyone who has used microfilms extensively this is not very reassuring. These reproductions are better than nothing -- but not much better. They should be flagged with the booksellers' abbreviation "W.A.F.", standing for "With All Faults", meaning that the item cannot be returned.


The series seems to omit all Blake's "Illuminated Manuscripts" such as Tiriel and Vala or The Four Zoas.

Books on Demand
The phenomenon of Books on Demand is becoming more common -- and more trying. When they come equipped with an ISBN, they have all the stigmata of a published book, though they may be no more than an M.A. thesis (Vassiliadias) or even a seminar paper (Bräur, Dürr, Laass).

PROBLEMS IN TRANSLITERATION

Japanese

The problem of transliteration of titles of books and essays in Japanese is formidable, and it is compounded by the fact that there are over a thousand Japanese publications recorded here and that the standard conventions of transliteration have changed over the years. The older, Hepburn, system was used for *A Blake Bibliography* (1964), and the newer Official System is used in the National Diet Library in Tokyo and in *Blake Books* (1977), *Blake Books Supplement* (1995), and in “William Blake and His Circle” (1992 ff.). For instance, the old, Hepburn, system recorded the Japanese pronunciation of Western names, as in “Bureiku ko Hoitsutoman”, while the present Official System restored such names to their pronunciation in English, as in “Blake ko Whitman”. The Japanese word pronounced “Bureiku” can also mean “Floating Soul Poems”.

Further, Japanese proper names written in Chinese characters can often be pronounced and therefore transliterated in different ways. Thus the name of the most formidable Japanese Blake scholar is sometimes spelled “Zyugaku”, though he himself gives it as “Jugaku”, and the given name of Mr Yanagi can be pronounced as either “Mune” or “Soetsu”.
In books printed in the traditional Japanese format, the Japanese characters are printed in vertical columns, the columns are read from top to bottom and from the right-hand column to the ones on the left. The pages are numbered from the right-hand end of the book. Text in European characters in such books is of course printed and read horizontally from left to right, but the pagination following the Japanese format seems to be backward. See Kobayashi below.

**Chinese**

Similar problems arise with the transliteration of titles in Chinese. The older, Wade-Giles system of transliteration from Chinese, was in use in China until 1949, when it was replaced by the Pinyin system. However, in Taiwan the Pinyin system was resisted for many years and has been adopted only fairly recently. It is still customary in Taiwan to give proper names of Taiwanese authors in the older Wade-Giles system. The same character for a proper name may therefore be transliterated differently in Japan, in China, and in Taiwan. This is particularly trying with family names, which may appear in different positions in an alphabetical list according to the system of transliteration used.

**Cyrillic**

For transliterations and translations from Cyrillic I am indebted to various assistants.

**Serbian**


**Languages of the Former Yugoslavia**

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7 The information here derives from correspondence with my generous friend Tanja Bakic.
The language of Yugoslavia was Serbo-Croatian. This is now archaic except in Macedonia and Slovenia.

<table>
<thead>
<tr>
<th>Country</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bosnia and Herzegovina</td>
<td>Bosnian</td>
</tr>
<tr>
<td>Croatia</td>
<td>Croatian</td>
</tr>
<tr>
<td>Kosovo</td>
<td>Albanian</td>
</tr>
<tr>
<td>Macedonia</td>
<td>Macedonian</td>
</tr>
<tr>
<td>Montenegro</td>
<td>Montenegrin</td>
</tr>
<tr>
<td>Serbia</td>
<td>Serbian</td>
</tr>
<tr>
<td>Slovenia</td>
<td>Slovenian</td>
</tr>
</tbody>
</table>

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.

**BIBLIOGRAPHIES OF BLAKE**

The first comprehensive listing for Blake’s works was in William Michael Rossetti’s “Annotated Lists of Blake’s Paintings, Drawings, [Writings], and Engravings” in Alexander Gilchrist’s *Life of William Blake, “Pictor Ignotus”* (London and Cambridge: Macmillan, 1863), II, 199-264. The most important bibliographical work was recorded by Geoffrey Keynes in *A Bibliography of William Blake* (N.Y.: The Grolier Club, 1921), which covers not only Blake’s writings but books with his engravings and works about him. In particular, Keynes identified individual copies
of Blake’s literary works, e.g., *America*, with letters of the alphabet, a system which has been adapted and expanded in responsible subsequent works. The most important part of Keynes’s *Bibliography* (1921) was carried further in Geoffrey Keynes and Edwin Wolf 2nd, *William Blake’s Illuminated Books: A Census* (N.Y.: The Grolier Club, 1953).

The work of Keynes was extended (except for the works in Illuminated Printing) and consolidated in G.E. Bentley, Jr, and Martin K. Nurmi, *A Blake Bibliography: Annotated Lists of Works, Studies, and Blakeana* (Minneapolis: University of Minnesota Press, 1964).

All this was incorporated and brought up to date in G.E. Bentley, Jr, *Blake Books: Annotated Catalogues of William Blake’s 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 Works about him* (Oxford: Clarendon Press, 1977). In particular, *Blake Books* regularized the numbering of the prints in Blake’s books. Keynes had sometimes numbered the preliminaries in roman numerals (e.g., *America* pl. i-iii) and the following text in Arabic numerals (pl. 1-15), and sometimes he numbered the prints all in Arabic numerals, including the preliminaries (e.g., *Jerusalem* pl. 1-100). *Blake Books* used Arabic numerals throughout, and this is now fairly standard practice, though a surprising number of works still number the prints in the idiosyncratic order of Keynes (1921) or even introduce new arrangements.


These Checklists in *Blake* add four features not attempted in *Blake Books* (1977) and *Blake Books Supplement* (1995). In the first place, reviews of publications from 1992 onward are recorded in the Checklists though not previously attempted. In the second place, names of publishers were omitted in *Blake Books* (1977) and *Blake Books Supplement* (1995) for works after 1831 but are recorded in the Checklists. In the third place, Division II recording publications 1992 ff. by and about Blake’s friends and patrons is added in the Checklists in *Blake*. And in the fourth place, the checklists from 2004 added Addenda and Corrigenda to G.E. Bentley, Jr, *Blake Records Second Edition* (2004).

The comprehensiveness of the checklists in *Blake* is significantly greater than in *Blake Books* and *Blake Books Supplement*. 
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)

It is also the successor of the wonderfully detailed and voluminous checklists of D.W. Dörrbecker 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-reviews which are succinct and shrewd, occasionally spiced with a touch of indignation. His coverage

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8 Dörrbecker published 83 reviews in *Blake* alone, most of them part of “Blake and His Circle”. He 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 Circle**

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.

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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 Blake and have noted significant differences from them.


**EXCLUSIONS**

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

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"Audio Books"

William Blake and His Circle
Introduction


"Audio Magazines"

"Blogs"

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,
William Blake and His Circle
Introduction


Broadcasts on Television

Broadsides

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

**CD-Roms**

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**


**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**


**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,

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

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
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.
Funckylove (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],
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


Lipstick


Manuscripts about Blake
Microforms


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);
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. 170-71); (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**


**Multimedia**


**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**
William Blake and His Circle
Introduction


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

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

**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, 174-80 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

**Poems about Blake**


- **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), 140-41
- **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), 226-28
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), 222-23
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), 157-58
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,


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

Posters


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

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)**


**Stickers**


**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)**


**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**

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), bumper-stickers, buttons, caps, cards (postal and greeting), clocks (wall), coasters, license-plate frames (automobile), mouse-pads, 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. The *Wikipedia* has 3,800,000 articles in perhaps 130 languages with a motto “the free encyclopedia that anyone can edit”. 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) 2,340,000 apparently unsorted entries for Blake, 625,000 for William Blake, and even 488 for Gerald Eades Bentley,

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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.
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.\(^\text{13}\) 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:

<table>
<thead>
<tr>
<th>Blake-like word</th>
<th>Examples in Google</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ariston</td>
<td>9,980,000</td>
</tr>
<tr>
<td>e.g., Ariston Water Heater</td>
<td></td>
</tr>
<tr>
<td>Robert N. Essick</td>
<td>296,000</td>
</tr>
<tr>
<td>Anthony Stephen Mathew</td>
<td>1,910,000</td>
</tr>
<tr>
<td>Nobodaddy</td>
<td>779</td>
</tr>
</tbody>
</table>

\(^\text{13}\) 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.
e.g., Archibald Macleish, *Nobodaddy*, a Play

Thel 1,500,000
e.g., “Tactical High-Energy Laser” and “The L word”

Theotormon 12,100
e.g., “Free term papers on Theotormon”


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 Zigrosser** 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**

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

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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.
The present checklist includes 595 reviews from *Blake Books*, 177 from *Blake Books Supplement*, 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. There are reviews of forty-four Blake exhibitions for which no catalogue is known.

**Prolific Reviewers to 2006**

<table>
<thead>
<tr>
<th>Name</th>
<th>Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>G.E. Bentley, Jr</td>
<td>56</td>
</tr>
<tr>
<td>David Bindman</td>
<td>24</td>
</tr>
<tr>
<td>Martin Butlin</td>
<td>18</td>
</tr>
<tr>
<td>Irene H. Chayes</td>
<td>75</td>
</tr>
<tr>
<td>D.W. Dörrbecker</td>
<td>83</td>
</tr>
<tr>
<td>D.V. Erdman</td>
<td>81</td>
</tr>
<tr>
<td>Robert N. Essick</td>
<td>21</td>
</tr>
<tr>
<td>David Fuller</td>
<td>27</td>
</tr>
<tr>
<td>Robert F. Gleckner</td>
<td>25</td>
</tr>
<tr>
<td>John E. Grant</td>
<td>37</td>
</tr>
<tr>
<td>Nelson Hilton</td>
<td>30</td>
</tr>
<tr>
<td>Désirée Hirst</td>
<td>24</td>
</tr>
<tr>
<td>Mary Lynn Johnson</td>
<td>20</td>
</tr>
<tr>
<td>Andrew Lincoln</td>
<td>15</td>
</tr>
<tr>
<td>Martin K. Nurmi</td>
<td>21</td>
</tr>
<tr>
<td>Morton D. Paley</td>
<td>31</td>
</tr>
</tbody>
</table>

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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.
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*

<table>
<thead>
<tr>
<th>Author, Title, Date</th>
<th>Number of Reviews</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WRITINGS, Original Editions</strong></td>
<td></td>
</tr>
<tr>
<td><em>Notebook</em>, ed. <strong>D.V. Erdman</strong> (1967)</td>
<td>20</td>
</tr>
<tr>
<td><em>Songs of Innocence and of Experience</em>, ed. <strong>Andrew Lincoln</strong> (1991)</td>
<td>20</td>
</tr>
<tr>
<td><em>Vala or The Four Zoas</em>, ed. <strong>G.E. Bentley, Jr</strong> (1963)</td>
<td>19</td>
</tr>
<tr>
<td><strong>WRITINGS, Collections and Selections</strong></td>
<td></td>
</tr>
<tr>
<td><em>The Writings of William Blake</em>, ed. <strong>Geoffrey Keynes</strong> (1925); <em>Poetry and Prose</em> (1927-75); <strong>Complete Writings</strong> (1957-1989)</td>
<td>27</td>
</tr>
<tr>
<td><strong>REPRODUCTIONS of Paintings and Drawings</strong></td>
<td></td>
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<tr>
<td><em>William Blake’s Designs for ... Night Thoughts</em>, ed. <strong>D.V.</strong></td>
<td></td>
</tr>
</tbody>
</table>
Erdman, John E. Grant, Edward J. Rose, and Michael Tolley (1980) 15

CATALOGUES
1939 Philadelphia Art Museum, William Blake 18
1964 G.E. Bentley, Jr, and M.K. Nurmi, A Blake Bibliography 20
1975 William Blake [exhibition at the Hamburger Kunsthalle; Städelisches 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, William Blake Designs for Blair’s 56
## SCHOLARSHIP AND CRITICISM

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ackroyd, Peter</td>
<td><em>Blake</em></td>
<td>1995</td>
</tr>
<tr>
<td>Bentley, G.E., Jr</td>
<td><em>Blake Records</em></td>
<td>1969</td>
</tr>
<tr>
<td>Bentley, G.E., Jr</td>
<td><em>The Stranger from Paradise</em></td>
<td>2001</td>
</tr>
<tr>
<td>Bindman, David</td>
<td><em>William Blake as an Artist</em></td>
<td>1977</td>
</tr>
<tr>
<td>Curran, Stuart, and Joseph Anthony Wittreich, Jr</td>
<td><em>Blake’s Sublime Allegory</em></td>
<td>1973</td>
</tr>
<tr>
<td>Damrosch, Leopold</td>
<td><em>Symbol and Truth in Blake’s Myth</em></td>
<td>1980</td>
</tr>
<tr>
<td>David V. Erdman</td>
<td><em>Blake: Prophet Against Empire</em></td>
<td>1954, 1969</td>
</tr>
<tr>
<td>Essick, Robert N.</td>
<td><em>William Blake and the Language of Adam</em></td>
<td>1989</td>
</tr>
<tr>
<td>Essick, Robert N.</td>
<td><em>William Blake Printmaker</em></td>
<td>1980</td>
</tr>
<tr>
<td>Frosch, Thomas P.</td>
<td><em>The Awakening of Albion</em></td>
<td>1974</td>
</tr>
<tr>
<td>Gleckner, Robert</td>
<td><em>Blake’s Prelude</em></td>
<td>1982</td>
</tr>
<tr>
<td>Hagstrum, Jean H.</td>
<td><em>The Romantic Body</em></td>
<td>1985</td>
</tr>
<tr>
<td>Hirsch, E.D.</td>
<td><em>Innocence and Experience: An Introduction to Blake</em></td>
<td>1964</td>
</tr>
<tr>
<td>Keynes, Geoffrey</td>
<td><em>Blake Studies</em></td>
<td>1949, 1971</td>
</tr>
<tr>
<td>Mitchell, W.J.T.</td>
<td><em>Blake’s Composite Art</em></td>
<td>1978</td>
</tr>
<tr>
<td>Moskal, Jeanne</td>
<td><em>Blake, Ethics and Forgiveness</em></td>
<td>1994</td>
</tr>
<tr>
<td>Paley, Morton D.</td>
<td><em>Energy and Imagination: A Study</em></td>
<td></td>
</tr>
</tbody>
</table>
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.\textsuperscript{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 \textit{The Independent} and \textit{The Independent on Sunday} as part of the \textit{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 works listed here appeared in only one edition. The chief exceptions are Blake’s \textit{Letters}, ed. Geoffrey Keynes, his

\textsuperscript{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.

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 Tiriel 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', 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 drawings\(^{20}\) and made it possible to down-load them without

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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.

20 The unique works reproduced include watercolours and sketches, *America* (M), *Book of Thel* (B, R), *Descriptive Catalogue* (J), *Europe* (A) and pl.
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, pl. 30) plus contemporary facsimile (Gamma), and *Visions* 1

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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*. 

62
Six of these newly recorded copies belonged to John Flaxman.


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 Poéticas (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).

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

Among newly-recorded books which Blake probably owned are George Cumberland’s Anecdotes of the Life of

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.
Julio Bonasone (1793) and his Captive of the Castle of Sennar (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 Mirabies (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 anything more is known about Thomas Owen or his apprenticeship.

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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**

<table>
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<th></th>
<th>Books 24</th>
<th>(Editions )</th>
<th>(Catalogues )</th>
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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 Solana, the online versions of the Times [London] and the New York Times, reviews in Philological Quarterly (1925-1969), and reviews listed in Blake
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*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.
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.\textsuperscript{28} I looked at the first 5,000 of them.\textsuperscript{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 \textit{Classification Quarterly}, \textit{Francis W. Parker School Year Book}, \textit{Psychological Medicine}, and \textit{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 the globalization of culture has multiplied the languages of Blake criticism, so that they included:

\textbf{TABLE 2}

\textsuperscript{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 \textit{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.

\textsuperscript{29} World Catalogue does not permit one to search beyond 5,000. The last 20,000 seem to be inaccessibile. 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).
## FOREIGN LANGUAGES OF BLAKE SCHOLARSHIP

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\(^{30}\) 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)

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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.

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34 Portuguese includes works published in Brazil and Portugal.

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


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 Yugoslavia

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

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

---

38 The information here derives from correspondence with my generous
friend Tanja Bakic.
N.B. Works published in countries derived from the former Yugoslavia have both an ISBN code and a COBISS code -- COBISS-BH for Bosnia-Herzegovena, 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**

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<td>7440</td>
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40 44 of those for 2009-2011 and all those for 2012 were recorded by Dr
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**TOTAL:** 327

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 set topics in Chinese education.

**Reprints**

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. 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

---

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.

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.
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 UNIVERSITY**\(^{45}\)

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

<table>
<thead>
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<th>University</th>
<th>Year(s)</th>
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\(^{46}\) Dissertations for universities outside the Britain, Canada, and the United States are probably under-represented here.
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Campinos, Universidad Estadual de (Portugal) 2007

Carlton (Canada) 1990

Case Western Reserve (USA) 1975, 1983
(see also Western Reserve)


Chile (Universidad de) 2009

Chungang (South Korea) 1987


Clermont-Ferrand (France) 1981

Coimbra (Portugal) 2009

Colorado (Boulder) (USA) 1982, 1990


Complutense (Madrid, Spain) 1997, 1998

Concordia (Canada) 1991


Copenhagen (Denmark) 2001, 2005


Dalhousie (Canada) 1991
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**TABLE 4**

**DOCTORAL DISSERTATIONS BY YEAR**

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<td>2</td>
<td>17</td>
<td>18</td>
<td>18</td>
<td>20</td>
<td>12</td>
</tr>
<tr>
<td>1961</td>
<td>1</td>
<td>17</td>
<td>17</td>
<td>-</td>
<td>31</td>
<td>16</td>
</tr>
<tr>
<td>1962</td>
<td>1</td>
<td>15</td>
<td>15</td>
<td>21</td>
<td>25</td>
<td>9</td>
</tr>
</tbody>
</table>
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
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)


Tate Britain (London)

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


*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 ff\(^ {48}\)**


\(^{47}\) 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 Workswith 765 illustrations*, ed. David Bindman (1978). Both are in black-and-white, and the latter includes far more than the works in Illuminated Printing.

The Continental Prophecies: AMERICA: A PROPHECY,
Dörrbecker (1995)
The Urizen Books: THE FIRST BOOK OF URIZEN, THE BOOK OF
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 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).

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

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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.
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. 160-61.]

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. That Blake used this mode of 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**

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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”. 

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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. 133-34.]

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] Theotorman'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  

1790  
*Marriage* (K-M [proofs], A, C, B, H\(^{55}\))

1793  

1794  

1795  

\(^{53}\) 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).

\(^{56}\) *Songs* (O/K and W/N) are sets which were later separated.
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 (T\(^2\), 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).

**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

\(^{57}\) 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.

100
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*, 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**

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 shrunk. In these books, falsification of verbal evidence would not have been

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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? On p. 145, each of the six folio pages of *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.

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

Beginning about 1800, Blake made a number of miniatures for Hayley and his friends, but a number have been lost. Two of Blake’s lost miniatures seem to be

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61 Blake’s known miniatures are

<table>
<thead>
<tr>
<th>Name</th>
<th>Butlin #</th>
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<tbody>
<tr>
<td>Mrs Hayley (1801)</td>
<td>346</td>
</tr>
<tr>
<td>Johnny Johnson (1802)</td>
<td>347</td>
</tr>
<tr>
<td>George Romney (self-portrait) (1801)</td>
<td>348</td>
</tr>
<tr>
<td>George Romney (self-portrait) (1801)</td>
<td>untraced</td>
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</table>

untraced and unreproduced
reproduced in the *European Magazine* (1803) and in Hayley’s *Life of George Romney* (1809), as Mark Crosby and Robert N. Essick demonstrated brilliantly. 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).


<table>
<thead>
<tr>
<th>William Hayley (1801)</th>
<th>not in Butlin</th>
<th><strong>untraced and unreproduced</strong></th>
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<td>William Cowper (after Romney) (1801)</td>
<td>&lt;Butlin #353&gt;</td>
<td>Misses Cowper</td>
</tr>
<tr>
<td>William Cowper (after Romney) (1801-4)</td>
<td>&lt;Butlin #354&gt;</td>
<td>Ashmolean</td>
</tr>
<tr>
<td>Thomas Butts (1801?)</td>
<td>&lt;Butlin #376&gt;</td>
<td>British Museum Print Room</td>
</tr>
<tr>
<td>Thomas Butts Jr (1809)</td>
<td>&lt;Butlin #377&gt;</td>
<td>British Museum Print Room</td>
</tr>
<tr>
<td>Mrs Butts (1809)</td>
<td>&lt;Butlin #378&gt;</td>
<td>British Museum Print Room</td>
</tr>
</tbody>
</table>

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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.

63 The completed typescript texts for *An Island in the Moon, The Song of*
Blake's illuminated transcription of Genesis. Wark's essay was set up in type\textsuperscript{64} but reached no further toward publication then.


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 \textit{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,\textsuperscript{65} fascinating, and fruitful 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], \textit{Maria: A Novel} (1785) and

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

\textsuperscript{65} I noticed only two typographical errors: "srepent" for "serpent" (p. 5) and "scared codes" (a nice concept) for "sacred codes" (p. 34).
_The Cabinet of the Arts_ (1799) were each was 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 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_

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66 Mark Crosby and Robert N. Essick, “‘the fiend of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, _Blake_, XLIV, 2 (Fall 2010), 52-72.
(1821) <Blake (1991)>.

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

**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 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 Revolting 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 Mr 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. 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.

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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).


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 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

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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
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 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), 1,219 pp. in 2017.

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). have been sold in 2007 for $2,000,000 or about $200,000 per print.
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 Solana\(^{69}\) 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.

### 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**

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\(^{69}\) I record here only the rarissima from La Biblioteca la Solana. I should confess that only GEB calls it the Biblioteca la Solana.
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 Satirical 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 Foundations Move**

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

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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).\textsuperscript{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”,\textsuperscript{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.\textsuperscript{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.\textsuperscript{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).\textsuperscript{75} But none of these William Blakes is known to have been a poet, a painter, or a visionary.

\textsuperscript{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.

\textsuperscript{72} BR (2) 736, I am sorry to say.

\textsuperscript{73} See the Addendum to BR (2) 59.

\textsuperscript{74} Anon., “Hôpital des fous à Londres”, Revue Britannique, III S, IV (July 1833), 179-87.

\textsuperscript{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?

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 known 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

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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).

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” 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. 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. These are major achievements.

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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.\textsuperscript{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.\textsuperscript{81}

G.E. Bentley, Jr has performed a chore like Robert Essick’s in the annual survey of Blake publications and discoveries.\textsuperscript{82} He has also published influential essays on the startling context of Blake’s trial for sedition in 1804,\textsuperscript{83} on false imprints on the editions of Lavater’s \textit{Physiognomy Blake’s Method of Color Printing}, \textit{Blake}, XXX (2002), 74-103, and “Blake’s Method of Color Printing: Some Responses and Further Observations”, \textit{Blake}, XXXVI (2002), 45-64.


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.


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

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. He has demonstrated the influence of graphic technology on Gilchrist’s epoch-marking Life of William Blake, “Pictor Ignotus” (1863). And, most importantly, he has shown, through extraordinarily detailed and persuasive examination of the physical characteristics of Blake’s works

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), 617-41, and “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates”, University of Toronto Quarterly, LXXVI (2007), 714-70.
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

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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.

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:

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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. 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
ORIGINAL EDITIONS, FACSIMILES,\(^93\) REPRINTS, AND TRANSLATIONS

Section A: Original Editions

TABLE OF COLLECTIONS

ADDENDA

Biblioteca La Solana  **ILLUMINATED WORK:** *For Children: The Gates of Paradise*, pl. 15

Fitzwilliam Museum  **LETTER:** 4 November 1826; 25 November 1827 (to Catherine Blake)

Harvard  **LETTER:** 7 Oct 1803

Victoria University in the University of Toronto  **ILLUMINATED WORK:** *Songs* (i)

Yale  **LETTER:** autumn 1800?

TABLE 5

WATERMARKS

ADDENDA

W Elgar

Enoch designs <Butlin #827 1-2 ( [1824-27])>\(^94\)

Hayes | 17

---

\(^93\) I take "Facsimile" to mean "an exact copy" attempting very close reproduction of an original named copy including size of image, colour of printing (and of tinting if relevant), and size, colour, and quality of paper, with no deliberate alteration as in page-order or numbering or obscuring of paper defects, or centring the image on the page.

\(^94\) Not recorded in Butlin's Table of Watermarks (I, 627).
Little Tom the Sailor

Large, decorative "W" within a circle
similar to Whatman countermarks before c. 1760

A woman enthroned <Butlin #99> (c. 1775-80)

J WHATMAN | 1831

Songs of Innocence and of Experience (i)

1797

Little Tom the Sailor

fleur de lis

with horizontal chain lines 2.9 cm apart

"Joseph Ordering Simeon to be bound" (1785?) <Butlin #156>

TABLE 6
COLLECTIONS OF ORIGINALS
OF BLAKE’S WRITINGS
ADDENDA

Anon. ILLUMINATED WORKS: “Albion Rose” (E),
Europe (c) pl. 1 (see “Order” of the Songs),
Urizen (E), For the Sexes (N), Jerusalem (c),
pl. 6, Small Book of Designs (B) (Thel pl. 7,
Urizen pl. 7, 11-12, 17, 19, 23, Marriage pl.
7), Songs (Q), and pl. a, Visions (E, N)

LETTER: 18 January 1808 (A)

ART INSTITUTE ILLUMINATED WORK: Urizen pl. 9
(Chicago) TYPE-PRINTED WORK: “Blake’s Chaucer:
The Canterbury Pilgrims” (B)

Bloom, Harold ILLUMINATED WORK: For the Sexes pl. 2

95 An Island in the Moon (1784?) has a watermark of a fleur de lis above a shield.
Bodley

Marginalia: The Mystical Initiations or, Hymns of Orpheus, tr. Thomas Taylor (1787)

Kay and Roger
Eason

Illuminated Work: Songs pl. 23

Robert Essick

Illuminated Works: Book of Los pl. 5, Europe (c) pl. 1b (see “Order” of the Songs), 11c, 17c, and pl. 13-14, Jerusalem pl. 28, Marriage (L), Milton pl. 38, Small Book of Designs (B) – Urizen pl. 22, Marriage pl. 20; Innocence (Y) pl. 4-5, 9-10, 13-14, 18, No Natural Religion (G1) pl. a4, a6, b3

Type-printed Work: Descriptive Catalogue (U), Poetical Sketches (Y)

Letters: 1 September 1800, 7 August 1804

Fuss, Adam

Huntington Library

Kain, Connie, David and Richard

Kunsthalle, Hamburg

Larkhall Fine Art

Roger Lipman

Moravian Church

Archives of the Fetter Lane Congregation, (London)

Receipt: 9 September 1806

Drawing: “Tiriel Led by Hela”

Illuminated Work: America pl. 1

Illuminated Work: For Children pl. 15

Illuminated Work: Songs pl. 30

Letters: Catherine Armitage (later the poet’s mother) to the “Bretheren & Sistors” ?November 1750, and of Thomas Armitage (Catherine’s first husband) to the same, 14 November 1750
MORGAN (J. PIERPONT) LIBRARY
NATIONAL LIBRARY OF SCOTLAND LETTER: 25? November 1826
NORTHWESTERN UNIVERSITY ILLUMINATED WORKS: Innocence (Y)
Parker, Alan ILLUMINATED WORK: Innocence (Y¹) pl. 12, 16-17
TYPE-PRINTED WORK: Poetical Sketches (E)
DRAWINGS: Larger Blake-Varley Sketchbook; Watercolours for Bunyan’s Pilgrim’s Progress and Blair’s Grave (2)
PHILADELPHIA MUSEUM OF ART
RECEIPT: 5 July 1805
Sendak, ILLUMINATED WORKS: Urizen pl. 3,
Maurice ILLUMINATED WORKS: Songs, (o) pl. 18, 24, 38-
Maurice Innocence (J), Songs (H)
VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO
ILLUMINATED WORKS: Marriage (M), Innocence (Y) pl. 8, Songs (o) pl. 18, 24, 38-
39, 53, electrotypes, and pl. 22-23, 28, 30, 40, 44-46, 48a-b
MANUSCRIPT: The “Riddle Manuscript”
WESTMINSTER LETTER: letter of James Blake (the poet’s

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Virginia Murray, Archivist, John Murray Archive, tells me that there is no other Blake material in the Murray Archive which went to the National Library of Scotland.
**William Blake and His Circle**

Part I: Editions of Original titles

<table>
<thead>
<tr>
<th>Location</th>
<th>ILLUMINATED WORK:</th>
<th>Date/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wormsley Archives</td>
<td>Songs (P)</td>
<td>1 April 1785</td>
</tr>
<tr>
<td>Yale University</td>
<td>Letter: Autumn? 1800</td>
<td></td>
</tr>
<tr>
<td>Yale Center</td>
<td>ILLUMINATED WORKS: America (M), Thel (B), Europe (A) and pl. 1, For the Sexes (G), Jerusalem (E) and pl. 28, 35, and No Natural Religion (B)</td>
<td></td>
</tr>
<tr>
<td>Untraced</td>
<td>DRAWINGS: Gray, Poems (with inscriptions and watercolours), Tiriel Drawing 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ILLUMINATED WORKS: 4 Europe prints; Urizen pl. 9; For Children pl. 18, Innocence (Y) pl. 15, Songs pl. 32</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TYPE-PRINTED WORK: Poetical Sketches (Q)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DRAWING: Tiriel Drawing 10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LETTERS: 22? August 1799 (from John Trusler), 17 April, August?, 12 September, 26 November 1800, January, November (from James Blake), 22 November 1802, January (from James Blake), late April (from James Blake), late April (from Thomas Butts), 16 August, December (from William Hayley) 1803, January, March, March (from Prince Hoare), March, 2 April, late May (from William Hayley), 21? October (from William Hayley), late Oct? (from William Hayley) 1804, 1804? (from Joseph Johnson), June 1805 (from Thomas Phillips), May 1807 (from Cromek), June 1818 (from Dawson Turner), 16 January (from John Linnell), 5 March</td>
<td></td>
</tr>
</tbody>
</table>
(from George Cumberland) 1827, 1829 (Catherine Blake to James Ferguson); 4 letters to Ozias Humphry

TYPE-PRINTED WORK: *DescriptiveCatalogue* (V)

**TABLE 7**

**PRIVATE OWNERS AND PUBLIC INSTITUTIONS WHICH HAVE DISPOSED OF ORIGINAL BLAKES**

**ADDENDA**

<table>
<thead>
<tr>
<th>Private Owner</th>
<th>Illuminated Work:</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Blake Foundation</td>
<td><em>No Natural Religion</em> (G¹) pl. 4, a6, b3</td>
<td></td>
</tr>
<tr>
<td>Anonymous</td>
<td><em>Songs</em> (P)</td>
<td></td>
</tr>
<tr>
<td>Baskin, Leonard</td>
<td><em>Europe</em> (c) pl. 1b</td>
<td>(see “Order” of the <em>Songs</em>)</td>
</tr>
<tr>
<td>Bentley, A.E.K.L.B. and G.E., Jr</td>
<td><em>Marriage</em> (M), <em>Songs</em> (o) pl. 18, 24, 38</td>
<td></td>
</tr>
<tr>
<td>Joan Linnell Ivimy</td>
<td>Letter 4 November 1826; 25 Nov 1827</td>
<td>to Blake</td>
</tr>
<tr>
<td>Mrs Burton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lord Cunliffe</td>
<td><em>Songs</em> (i)</td>
<td></td>
</tr>
<tr>
<td>Dennis, Mrs Seth</td>
<td><em>Songs</em> (Q)</td>
<td></td>
</tr>
<tr>
<td>Hyde, Mary</td>
<td>Letter: 7 October 1803</td>
<td></td>
</tr>
<tr>
<td>Kain, Mrs Louise Y.</td>
<td><em>Drawing</em>: “Tiriel Led by Hela”</td>
<td></td>
</tr>
<tr>
<td>Roger Lipman</td>
<td><em>Songs</em> pl. 30</td>
<td></td>
</tr>
<tr>
<td>Lister, Raymond</td>
<td><em>America</em> pl. 1</td>
<td></td>
</tr>
<tr>
<td>Malone, Mary E.</td>
<td>Letter: 12 March 1804</td>
<td></td>
</tr>
<tr>
<td>Mellon, Paul</td>
<td><em>America</em> (M), <em>Thel</em> (B), <em>Europe</em> (A) and pl. 1, <em>For the</em></td>
<td></td>
</tr>
</tbody>
</table>
Sexes (G), Jerusalem (E) and pl. 28, 35, No Natural Religion (B)

**DRAWINGS:** Gray, Poems (with inscriptions and watercolours), Tiriel

Drawing 1

Neuerburg family **ILLUMINATED WORK:** Innocence (Y) pl. 4-6, 8-16, 18 – pl. 7 is apparently still in the family

Ryskamp, Charles **LETTER:** 12 March 1804

WALLRAF-RICHARTZ MUSEUM (Cologne) **ILLUMINATED WORK:** Innocence (Y), thought to be “on permanent deposit” in the Wallraf-Richartz-Museum, was partly sold—see Neuerburg family above 97

Whitney Family **ILLUMINATED WORK:** Visions (E)

**TABLE 8**

**TITLES AND COPIES**

**ADDENDA**

Letters of 22? August 1799 (from John Trusler), Aug?, 12 September 1800, November (from James Blake) 1800, January, 22 November 1802, January (from James Blake), late April (from James Blake), late April (from Thomas Butts), 16 August, December (from William Hayley) 1803, January, March, March (from Prince Hoare), March, 2 April, late May (from William Hayley), 21? October (from William Hayley), late October (from William Hayley) 1804, 1804? (from Joseph Johnson), June (from Thomas Phillips) 1805, May 1807, June (from Dawson Turner) 1818, 16 January (from John Linnell), 5

97 I have received no reply to my letter of enquiry to the Wallraf-Richartz-Museum.
March (from George Cumberland) 1827, 4 untraced letters to Ozias Humphry
*Songs of Innocence and of Experience* contemporary facsimile (Gamma)
Sophocles Manuscript (probably not by the poet)\(^9_8\)
Spectacles

**New Copies and Prints**

“Albion Rose” (E)
“Blake’s Chaucer: The Canterbury Pilgrims” (B)
*Descriptive Catalogue* (U, V)
*Europe* pl. 13-14 plus 4 unidentified prints
*First Book of Urizen* (E, newly traced)
*For Children* pl. 18
*For the Sexes* pl. 2

**Blake’s Copperplates**

By the end of his life, Blake had accumulated perhaps 113 kilograms of copperplates, most of it for works in Illuminated Printing.\(^9_9\) At his death “a great number of Copper Plates” passed to his widow Catherine, according to her protector and Blake’s disciple Frederick Tatham,\(^1_0_0\) and on her death in 1831 they passed, under uncertain authority, to Tatham, who printed copies of *America, Europe, Jerusalem,* and *Songs of Innocence*

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\(^1_0_0\) *BR* (2) 688.
and of Experience on paper watermarked 1831 and 1832. Later “all save these ten [copperplates] were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal.” Electrotypes were made of the surviving Songs plates for printing in Gilchrist’s Life of William Blake, “Pictor Ignotus” (1863), and then the original copperplates too disappeared. Today the only surviving copperplate for Blake’s works in Illuminated Printing is a fragment from America pl. a, a rejected draft for pl. 5, which survives only because it was cut up and used for practice engraving under Blake’s tutelage by his student and patron Thomas Butts, who preserved it accidentally in a secret drawer in an engraving desk.

Calculations of the weight and cost of the copperplates used in Blake’s writings indicate a total weight of 141 pounds and cost of £50.5.1¾.

Copperplate-makers' Marks

The manufacturers of copperplates of the kind used for engravings customarily or at least frequently stamped the back of the sheet of metal with their name and address, not unlike a watermark. The position of the mark is variable, and often it is incomplete because applied at an angle and not flush with the metal. Since such a mark defaced the copper, it prevented the use of that side for most engraving purposes. However, since copper was (and is) very expensive, Blake sometimes used the backs of copperplates for engraving his works in Illuminated

---

101 BB 73.
102 The ten copperplates consist of Songs pl. 3, (6, 43), 8, 16, 18, 24, (27, 33), 29, (34, 47), (36, 46), (48, 53) (those within parentheses are back-to-back). Pl. 29, Experience titlepage, is in fact a facsimile by William Muir, so only nine of Blake’s original copperplates were preserved in the electrotypes.
Printing.\footnote{No copperplate-maker's-mark has been reported for any of his commercial engravings, but the versos of copperplates from \textit{Innocence} (1789) were apparently used in \textit{Experience} (1794), from \textit{Marriage} (1790) plus "The Approach of Doom" (?1788) in \textit{Urizen} (1794), from \textit{America} (1793) in \textit{Europe} (1794), from \textit{Ahania} (1795) in \textit{Ahania}, from \textit{Milton} (1804[-11]) in \textit{Milton}, and from \textit{Jerusalem} (1804[-20]) in \textit{Jerusalem}.
\footnote{For instance, the surviving copperplates of \textit{Job} pl. 14, 16 are on the versos of pl.II-III of Henri Louis Duhamel du Monceau, \textit{A Practical Treatise of Husbandry} [tr. John Mills] (1762), but they exhibit no copperplate-maker's mark.} Indeed, it is likely that he did so a good deal more frequently than surviving evidence indicates, for when a large copperplate sheet was cut into, say, four pieces, the maker's-mark would ordinarily be visible on only one of them\footnote{Copper-plate maker's marks were previously recorded in \textit{BB} 86 n4, 145, 235-236, 381 n4, 518-19, 532, 545, and \textit{BBS} 195 n10.} (just as a watermark will appear on only half or fewer of the leaves cut from a sheet of watermarked paper), and, even when the copperplate-maker's-mark did survive on the print, Blake ordinarily took pains to conceal it by printing very lightly, by wiping ink from the area, and especially by colouring the area after printing. Note that the copperplate-makers'-marks listed below are reported chiefly from posthumous copies (\textit{America [N]}, \textit{Europe [I]}, \textit{Jerusalem [H-J]}, \textit{Songs} [a-c, e, g, i, k]) which were printed more heavily and carelessly than Blake's own copies, and generally were not coloured. When the copperplate-maker's-mark is visible on a print, of course it is in mirror-writing, and ordinarily it is very difficult or impossible to decipher.

\begin{table}[h]
\centering
\caption{Copperplate-makers' Marks\textsuperscript{106}}
\begin{tabular}{l}
\hline
Cumulative \hline
\end{tabular}
\end{table}
William Blake and His Circle
Part I: Editions of Original titles

G. HARRIS
Nº 31
SHOE LANE
LONDON

Job copperplate (1826) verso of pl. 1

JONES No 4[7?]
SHOE LANE LONDON

First Book of Urizen (1794) (E)
Gough, Sepulchral Monuments (1796) pl. 5-8 (copperplate versos [Nº. 48])

Songs (1794) pl. 1 (copy c), 28 (a, c, g, i, Victoria pull), 29 (b-c, e, k, Harvard pull), 32 (b-c), 33 (a), 37 (b-c, Harvard pull), 46 (a, electrotype), 47 (a, electrotype), and 49 (c).

JONES AND
PONTIFEX Nº 47
SHOE LANE LONDON

Europe (1794) (I) pl. 1-2, 4-18
Urizen (1794) (E)

R PONTIFEX & Cº
22 LISLE STREET
SOHO, LONDON

Job copperplates (1826) versos of pl. 2-13, 15, 17-21
Dante copperplates (1827) versos of pl. 1-7

WILL&m & BUSS
PONTIFEX & COMP nya
Nºs 46 47 & 48
SHOE LANE, LONDON

---

107 The plates in Bodley which Blake is thought to have engraved as an apprentice for Gough's Sepulchral Monuments (1786) pl. 5-8 bear on the versos the mark of "JONES No 48 | SHOE LANE LONDON".
"Christ Trampling Satan" (Blake-Butts) (copperplate verso)

**WHITTOw & HARRIS**

**No 31 SHOE LANE**

**LONDON**

*Jerusalem* (1804[-20]) pl. 33 (J), 56 (D, F, J), 63 (J,), 72 (C, I-J), 92? (H, J), 100 (H, J)

**OW & SON**

*[SH]OE LANE**

**LONDON**

*Jerusalem* (1804[-20]) pl. 71

**Copperplate-Maker's Mark too obscure to read**

*America* (1793) (N, Q) pl. 6

*First Book of Urizen* (1794) (A) pl. 2, 19, 28

*Jerusalem* (1804[-20]) pl. 5 (A), 29, 52, 56,57 (H), 62-4, 92, 93

might be either of the WHITTOW stamps

*Milton* pl. 26

**Plate-Sizes**

Joseph Viscomi points out that Blake’s colour-print of “God Judging Adam” (43.2 x 53.5 cm), almost certainly printed from copper, is practically identical in size to his colour-prints of “Satan Exulting Over Eve” (43.2 x 53.4 cm) and “Elohim Creating Adam” (43.1 x 53.6 cm), suggesting “that one of these designs is on its recto and the other on a copper sheet acquired at the same time”, though previously it been assumed that the supports were millboard.

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108 The same mark appears on all the copperlates etched by Schiavonetti with Blake's designs for Blair's *Grave* (1808) (Rosenwald Collection).

TABLE 10
COPPERPLATE-SIZES
ADDENDA

<table>
<thead>
<tr>
<th>Title</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“God Judging Adam” (1795), colour-print</td>
<td>43.2 x 53.5 cm</td>
</tr>
<tr>
<td>“Satan Exulting Over Eve” (1795), colour-print</td>
<td>43.2 x 53.4 cm</td>
</tr>
<tr>
<td>“Elohim Creating Adam” (1795), colour-print</td>
<td>43.1 x 53.6 cm</td>
</tr>
<tr>
<td>Small “Pity” (1795), colour-print</td>
<td>19.75 cm high at left, 19.5 cm high at right, 27.2 cm wide at top, 27.4 cm wide at bottom</td>
</tr>
</tbody>
</table>

Calculating the Cost and Weight of Copper

The large plates of *America* pl. a and *Job* (16.1 to 17.1 cm wide by 20.0 to 22.8 cm) are about the same thickness (0.141 and 0.145 cm), while the much larger plates of Dante (27.5 to 28.0 cm wide by 34.5 to 35.4 high) are 30% thicker (0.183 cm), the greater thickness being needed to sustain the rigidity of the plate.

I assume therefore that plates smaller than 17.4 x 24.6 (including all Blake’s works in Illuminated Printing) are 0.141 cm thick, as *America* pl. a is, and the larger plates are 0.183 cm thick.

The three plates for Flaxman’s *Naval Pillar* (1799) weighed 0.944 kilograms and cost 12s 8d or 6.2 grams for a penny. The 37 large plates for Flaxman’s Hesiod (1817) weighed 42.471 kilograms and cost £13.13.0 or 13 grams for a penny. Assuming that these are representative prices, a penny
bought 6.2 grams of copper before 1814 and 13 grams after 1814.

**Weight and Cost of Copperplates**

The weights of the copperplates calculated below are derived from the surface dimensions of the prints (recorded in *BB* 67-70), the presumed thickness of the plates (based on the fragment of *America* pl. a, the only surviving copperplate for illuminated printing, 0.141 cm thick), and the weight of copper (8.93 grams for each cubic centimetre).

By these calculations, the 261 copperplates of Blake’s writings weighed 63.1766 kilograms = 139 pounds.

The known cost of the copper (£5.15.10) for Blake’s plates 13, 15-18, 22, 24, 28-35, 37 for Flaxman’s *Hesiod* (*BB* 557-58) with a surface area of 10,276 cm² gives an average copperplate price of 0.135d/cm².

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of New Plates</th>
<th>Weight in Grams</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Accusers”; see “Our End is Come”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Albion Rose”</td>
<td>1</td>
<td>688.3</td>
<td>£ 9.3</td>
</tr>
<tr>
<td><em>All Religions are One</em></td>
<td>10</td>
<td>241.2</td>
<td>£ 3.3</td>
</tr>
</tbody>
</table>

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110 See “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates”, *University of Toronto Quarterly*, LXXVI (2007), 714-70.
### America

<table>
<thead>
<tr>
<th>Title</th>
<th>Quantity</th>
<th>Price</th>
<th>£</th>
</tr>
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<tbody>
<tr>
<td>“The Approach of Doom”</td>
<td>1</td>
<td>1,014</td>
<td>13.7½</td>
</tr>
<tr>
<td>Book of Ahania</td>
<td>5</td>
<td>844.2</td>
<td>11.4</td>
</tr>
<tr>
<td>Book of Los</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Book of Thel</td>
<td>8</td>
<td>1,496.1</td>
<td>1.0.1¼</td>
</tr>
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</table>

### Europe

<table>
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<th>Title</th>
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<th>Price</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Book of Urizen</td>
<td>5</td>
<td>1,001.4</td>
<td>13.5½</td>
</tr>
<tr>
<td>For Children: The Gates of Paradise</td>
<td>18</td>
<td>1,065.1</td>
<td>14.3½</td>
</tr>
<tr>
<td>For the Sexes: The Gates of Paradise</td>
<td>3</td>
<td>254.3</td>
<td>3.5</td>
</tr>
<tr>
<td>Ghost of Abel</td>
<td>1</td>
<td>269.8</td>
<td>3.6</td>
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</table>

### Jerusalem

<table>
<thead>
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<th>Title</th>
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<th>Price</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milton</td>
<td>30</td>
<td>6,380.9</td>
<td>4.5.9¼</td>
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<tr>
<td>“Mirth”</td>
<td>1</td>
<td>304.0</td>
<td>4.1</td>
</tr>
</tbody>
</table>

### “Our End is come” or “The Accusers”

<table>
<thead>
<tr>
<th>Title</th>
<th>Quantity</th>
<th>Price</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song of Los</td>
<td>8</td>
<td>3,583.6</td>
<td>2.8.2</td>
</tr>
<tr>
<td>Songs of Experience</td>
<td>2</td>
<td>153.0</td>
<td>2.0½</td>
</tr>
<tr>
<td>Songs of Innocence</td>
<td>31</td>
<td>3,016.7</td>
<td>2.0.6½</td>
</tr>
<tr>
<td>There is No Natural Religion</td>
<td>19</td>
<td>537.3</td>
<td>7.2¼</td>
</tr>
<tr>
<td>To the Public</td>
<td>2</td>
<td></td>
<td>15.0</td>
</tr>
<tr>
<td>Visions of the Daughters of Albion</td>
<td>11</td>
<td>2,708.9</td>
<td>1.16.5</td>
</tr>
</tbody>
</table>

**TOTALS**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>261</strong></td>
<td><strong>63,176.6</strong></td>
<td><strong>£53.4.7¼</strong></td>
<td></td>
</tr>
</tbody>
</table>
The measurements suggest that the versos of most plates of *Milton* are etched with other *Milton* plates.

**Watermarks in Paper Used by Blake**

This table provides only very crude evidence. Paper watermarked W ELGAR 1796 is of course different from paper watermarked 1794 | J WHATMAN. However, some paper watermarked 1794 | J WHATMAN may be quite distinct from other paper watermarked 1794 | J WHATMAN, for “there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN”,

111 differing in size, paper-materials, thickness, &c.112

Blake wrote, drew, and printed on many sizes, kinds and shades of paper and on canvas, card, cardboard, copper, ivory, linen, mahogany, muslin, and pine. Of these, only paper is very precisely identifiable because of the watermarks almost always placed in fine paper, though the watermark may not show when the paper is less than a whole sheet.

All Blake's manuscripts and his works in Illuminated Printing were created entirely by Blake, with the assistance of

---


his wife, and we can confidently assume that copies which are not demonstrably posthumous are on paper chosen by Blake or his wife. Most of his Separate Prints were also almost certainly on paper chosen by Blake, as of course were his drawings and paintings.

Blake's commercial book engravings are not included in this Table because he rarely did the printing, and, even when he did, as with Hayley's *Cowper* (wove paper without watermark) and his own *Job* (J WHATMAN | 1825 and J WHATMAN | TURKEY MILL | 1825), the publisher would have chosen the paper. However, Hayley's *Little Tom the Sailor* (1800) was printed by Blake presumably with paper he chose, and probably Blake pulled working proofs of most of them at his own press. Hayley's *Designs to a Series of Ballads* (1802) is an exception, for not only did Blake print the plates on paper watermarked "1802" which he had ordered\(^{113}\) but he also used the remainder for scrap paper--see *BB* 574-75 and *BBS* 221-22.

In Table 12, Blake's writings in manuscript and in print derive from *Blake Books* (1977), *Blake Books Supplement* (1995), and the supplements thereto in "William Blake and His Circle" from *Blake* (1994 ff.). An asterisk indicates that more than one kind of watermark has been found in that copy.


\(^{113}\) Hayley wrote on 6 July 1802 that Blake “deal[s] with his own stationer in London, & [has him] send it down as He thought proper”.
attached to these separate prints are for the specific state on that paper; however, a few prints, such as "Canterbury Pilgrims", Cumberland's card, and "Christ Trampling Satan", were pulled long after Blake's death. Paper with watermarks dated after Blake’s death such as J WHATMAN 1828, 1831, and 1832, were clearly not chosen by Blake.

Blake's drawings and paintings are recorded ("Butlin ") from Martin Butlin, The Paintings and Drawings of William Blake (1981); the table of watermarks on p. 627 in Butlin was correlated with the entries themselves for the dates. N.B. Most of the entries in Butlin imply but do not say that they are on paper, and very few of those so identified record anything about a watermark.

Works in Blake Books (&c) which are also recorded in Butlin and Essick are taken from Blake Books.

**TABLE 12**

**WATERMARKS IN WORKS BY BLAKE**

<table>
<thead>
<tr>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumberland card* (1827)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AP</th>
<th>1807</th>
</tr>
</thead>
</table>

"Blake's Chaucer: The Canterbury Pilgrims", Descriptive Catalogue

C BALL

<table>
<thead>
<tr>
<th>Marriage (L)</th>
</tr>
</thead>
<tbody>
<tr>
<td>R BARNARD</td>
</tr>
</tbody>
</table>

Letters (1, 4 August 1829)

---

William Blake and His Circle
Part I: Editions of Original titles

**BASTED MILL 1820**\(^{115}\)

Butlin #714 (1820)

**A B[LACKWELL?]**

Letter (7 October 1803)

**A BLACKWELL | 1798**

Letters (10 January 1802; 25 April, 6 July, 13 December 1803; 14, 27 January 1804)

**C BRENCHLEY | 1804**

Butlin #725, 731, 738, 741 (1820)

**W BRIDGES 1794**

Butlin #503 (1800-3)

**Britannia design | 17[ ]**

Cumberland card* (1827)

**Britannia design in a circle beneath a crown**

Cumberland card* (1827)\(^{116}\)

**BUTTANSHAW**

*Innocence* (Y), *Songs* (3 pl.); "Lear and Cordelia" (1806-1808); Butlin #531 (1806)

**BUTTANSHAW 1799**

Butlin #358 (1802)

**BUTTANSHAW | 18[ ]**

Letter (19 October 1801)

**BUTTANSHAW | 1802**

*Innocence* (?O), *Songs* (P, *Q*)

**Crown design**

\(^{115}\) BASTED MILL is the watermark used by John Pine and William Thomas at their Basted Mill, Hertfordshire.

\(^{116}\) The Sophocles MS is on paper with a watermark of Britannia and a crown and a countermark of GR, but I do not think the Sophocles MS has anything to do with the poet William Blake.
"Falsa ad Coelum" (1790); "Christ Trampling Satan"* (1806-1808)

CURTEIS & SON
Letter (18 October 1791)

W D[ICKI]E117 | 1803
Letters (4 December 1804; 25 March 1805)

W DI[CKI]E & CO | 1804
Letter (4 December 1804)

E & P
Innocence (*E-F, I-J, M), Marriage (A, F), Visions (J-K, M), America (C-E, G-K, *R), Europe (H), Songs (C-D, F, 2 pl.), Vala?, "Man Sweeping" (1822)

E & P | 1802
Innocence (*P), Jerusalem pl. 28 (Morgan)

EDMEADS & [PINE]
Innocence (*Q), Jerusalem (pl. 9 [Library of Congress]), Blair watercolours No. 3, 5, 6(?), 7, 11

EDMEADS & PINE 1802
Innocence (*Q), Jerusalem (pl. 28, 45, 56 added to copy F), Self-portrait (?1802) (Essick Collection)

W E[LGAR] + fleur de lys
Butlin #812 passim (1824-7)

W ELGAR 1796
Butlin #812 passim (1824-27)

F in a circle
Butlin #214 (1793-4)

117 The watermark, misread, or rather misreported, in BB 71, 272 as ‘W DA[CI]E”, was commissioned by William Dickie, Bookbinder, Paper Maker, and Stationer of the Strand; he did not have his own mill.
William Blake and His Circle
Part I: Editions of Original titles

FAO
"Christ Trampling Satan"* (1806-1808)

GATER 1805
Butlin #621 (1805), 771 (1820)

GR and coat of arms
Island, Tiriel; Butlin #12, 15, 17, 25-28, 30, 34, 37-38, 40-42, 45-46 (1774-7)

GR and PRO PATRIA
Butlin #R8 (n.d.)

J GREEN | 1819
Butlin #709, 736, 763 (1820)

[ ]EEN [ ]9
Butlin #792 (1820)

FRANCE
"Canterbury Pilgrims" (1820 ff.)

JH in monogram
Butlin #693 (1818), 699 (1820)

F HAYES | 1798
Letters (11 September 1801; 22 November 1802; 16 August 1803)

[HAYES] & WISE
Butlin #619 (1805)

HAYES & WISE | 1799

America (M)

F J Head & Co
"Christ Trampling Satan"* (1806-1808)

N HENDON[?]

"Exhibition of Paintings"

IVY MILL | 1806
Letters (18 January 1808 [A-C])

JUBB and PRO PATRIA
[not, as stated, in Butlin #120]

**M & J LAY 1816**

Butlin #543 1-2, 6, 9, 12, 544 1, 6, 11, 704, 712, 715, 768 (1816-20); Butlin #830, 832 (1824-27)

[LE]PARD

*Vala*

**MA[FRIN]S**

*For Children* (A)

MD or ND

Cumberland card* (1827)

[ ]ORA[ ]

"Mrs Q" (1820)

HP

Butlin #120 (1780-85)

**PRO PATRIA**

Butlin #R1 (1777-78); Butlin #85-86 (1785-90)

**PRO PATRIA** with Britannia and a lion rampant

“Resurrection of the Dead” (Butlin #79 [1802])

**J RUSE | 1800**

"Lavater" (1801)

[ ]R (perhaps I TAYLOR)

*Vala*

**R & T**

*Europe* (*I*)

**RUSE AND TURNERS**

Butlin #757 (1820)

---

Ruse & Turners | 1810
Letters (31 January, 16 July 1826; 12 April 1827)

Ruse & Turners | 1812
America (N), Europe (*I)

Ruse & Turners | 1815
Thel (N-O), Marriage (G), Visions (N-P), Songs (T, U), Urizen (G), Milton (D)

SMITH & ALLNUTT | 1815
Letter (14 July 1826); Butlin #703, 713, 730, 728 (1820)

T STAINS
America (*Q), Europe (*L)

T STAINS | 1813
America (*Q), Europe (*L); “Paolo & Francesca” (Butlin #816)

TH
Letter (6 December 1795)

T above an arch
"Wilson Lowry" (1825)

I Taylor
No Natural Religion (B, L₁), All Religions Are One (*A), Thel (F), Marriage (*D), America (*R), Songs (A, *C, R), Europe (B, *C, D-G, c), Urizen (A, *B, J); Butlin #229, 337 141[?] (1793); Butlin #614 (1806)

1794 | I Taylor
All Religions Are One (*A), Marriage (*D), Urizen (B)

W Turner & Son
Butlin #708, 711 (1820)

IHS IxVILLEDARY
Butlin #636 (1805)

**JW**

Letter of 7 August 1804\(^{119}\)

**W [Whatman countermark]**

Sketch of a Woman Enthroned (Butlin #142), Essick Collection\(^{120}\)

**W 1815**

Butlin #700 (1820)

**J WHATMAN**

*Thel* (a), *Innocence* (C, *E, G, U, W), *Marriage* (C), *Visions* (G-E, H), *America* (*R), *Songs* (*C, E, H, o, pl. 44 [Library of Congress]), *Urizen* (*D, E, pl. 21); Moore & Coadvertisement(1797-98); "Christ Trampling Satan"* (1806-1808); "Man Sweeping" (1822); Butlin #2, 13-14, 16, 18-20, 22-24, 29, 31-33, 35-36, 39, 44, 47 (1774-77); Butlin #167-68 (1785); Butlin #140 (1780-90); Butlin #820 (1785-97, 1824-27); Butlin #56, 58 (1793); Butlin #315 (1795); Butlin #826 (1800-10, 1824-27); Butlin #77 (1805-10); Butlin #582 (1807); Butlin #654 (1809-10); Butlin #679 (1815); Butlin #698, 788 (1820); Butlin #175, R11 (n.d.); Blair watercolour backing mats No. 16, 18 (No. 18 in smaller letters)

**J WHATMAN | 1[ ]**

*Innocence* (*P), *Songs* (e, pl. 45, 46, 48 [Victoria University])

**1794 J WHATMAN**\(^{121}\)

---

\(^{119}\) See the note to the letter below.


\(^{121}\) According to Peter Bower, “The Vivid Surface: Blake’s Use of Paper and
Visions (F-G, R), America (A-B, *R, pl. d), Europe (A, *C), Urizen (B, *D, J, pl. 17 [British Museum Print Room]), Vala*,”Albion Rose” (D); "Lavater" (1801); Butlin #316 (1795); Butlin #330 passim [Young] (1795-97); Butlin #335 1-116 [Gray] (1797-98)

J WHATMAN 1801

Butlin #802 1 (1825)

J WHATMAN 1800

Blair watercolour No. 11 (backing mat)

J WHATMAN 1801

Milton (B)

J WHATMAN 1804

Innocence (*Q, ?T), Songs (*Q); "Newton"

J WHATMAN 1808

Innocence (S), Songs (*R, S), Milton (A-B, *C)

J WHATMAN 1811

*Flaxman, Hesiod (1817) proofs

J WHATMAN 1813

*Flaxman, Hesiod (1817) proofs; Butlin # 678A (1815)

J WHATMAN 1815

Board”, p. 55, in William Blake: The Painter at Work, ed. Joyce H. Townsend (2003), “there are some forty different papers, several of which were used by Blake, watermarked 1794 / J WHATMAN” (p. 55), though in records of Blake’s watermarks these forty different watermarks are not distinguished from one another (e.g., BB 71-73). 122 J WHATMAN 1800 has not been recorded in another work by Blake.

123 Viscomi, 328, argues plausibly that the size and position of the fragmentary watermarks (“J W”, “T”, “TMAN”, and “8”) and the comparative thinness of the paper in pl. c and e in Copy C are unlike the ‘J WHATMAN 1808” paper of pl. 4, 7, 26, 41 and “exactly like“ the ”J WHATMAN 1818” paper of Jerusalem (F) and Songs (V).
Marriage (I); *Flaxman, Hesiod (1817) proofs  
J WHATMAN | 1816
*Flaxman, Hesiod (1817) proofs
J WHATMAN | 1818
America (O), Songs (V, *W), Europe (*K), For the Sexes (B), Jerusalem (*A, B, *C, pl. 58 [Library of Congress], Milton (*C)
J WHATMAN | 1819
Europe (*K), Jerusalem (*A, *C)
J WHATMAN | 1820
America (*O), Europe (*K), Jerusalem (*A, *C, D-E), Ghost of Abel (D); Butlin #552 (1821); Butlin #825 (1824-27)
J WHATMAN | 1821
Ghost of Abel (A), Illuminated Genesis MS; "Man Sweeping" (1822)
J WHATMAN TURKEY MILL 1821
Butlin #828 1 (1826-27)
J WHATMAN | 1824
Jerusalem (*F); Butlin #802A (1825), 819 (1824-27)
J WHATMAN | 1825
"Joseph of Arimathea Among" (E), Songs (*W, X-AA), For the Sexes (C-D); Butlin #688 (1825)
J WHATMAN | 1826
For the Sexes (F, H-*J), "Laocoon" (B), Jerusalem (*F), Illuminated Genesis MS; Butlin #828 2, 7 (1826-27)

124 J WHATMAN | TURKEY MILL | 1825 is on Blake's Job(1826), but he probably did not choose the paper.
J WHATMAN 1828
"Joseph of Arimathea Among" (E); Butlin #546 (on mount) (1820-25)

J WHATMAN | 183[ ]

Songs (n)

J WHATMAN | 1831
America pl. 14-16; Songs (*a, b-d, ?e, f-i, *j, k, m, *o, p, pl. 22, 48 [Tate]), Jerusalem (*H, *I, J, 1 pl.)

J WHATMAN | 1832
America (P), Europe (b, ?M), Songs (*a, h, p), Jerusalem (*H, *I, pl. 51 [untraced])

J WHATMAN | TURKE[Y MILL] | 18[ ]

Songs (pl. 29 [Harvard])

H WILLMOTT | 1810
"Blake's Chaucer: An Original Engraving"

179[ ]

Letter (16 September 1800)

1794

Thel (*F), Urizen (pl. 22 [Essick]), "Accusers" (G), "Joseph of Arimathea Preaching" (1793-96); Butlin #656 (1809)

[17]96

Letter (16 September 1800); George Cumberland's card* (1827)

1797

Tasso MS

1798

List of Apostles

[ ] 18[ ]

Butlin #535 (1807)
Letter (14 October 1807) 180[2?]

Hayley, *Designs to a Series of Ballads* (1802); Butlin #683 (1805); Butlin #781 (1825) 125

Butlin #692 (Smaller Blake-Varley Sketchbook) passim (1819) 1806

"Canterbury Pilgrims" (1810 ff.) 1810

Butlin #748 (1820) 1811

*No Natural Religion* (H-J) [18]11

"Earl Spencer" (1813) 1815

Butlin #916 (1824-27); Butlin #801 (1825) 1818

"Everlasting Gospel" MS; letter (March 1825) 1821

*On Homer* (C) 1832

*Songs* (*b, o*) 19[?]

*Songs* (*j*)

**Crown and Shield**

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125 "1802" is also the watermark in the paper for Blake's List of Apostles and his letter of 14 Oct 1807.
Letter of 1 September 1800

fleur-de-lis

“The Approach of Doom” (British Museum Print Room)

Three curved lines enclosing a rampant lion or dragon

Letter (25 November 1825)

TABLE 13
STAB HOLES
ADDENDA

TWO STAB HOLES
3.9, 4.3 apart

Urizen pl. 22 (Small Book [B])

THREE STAB HOLES
3.9, 4.4

Small Book of Designs (B)\textsuperscript{127}

Thel pl. 7 (Anon.)

Urizen pl. 1 (Keynes Family Trust)

Urizen pl. 2 (Tate)

Urizen pl. 5 (Yale)

\textsuperscript{126} A fourth stab hole is 0.2 cm below and to the right of the third. (In Urizen pl. 22, the fourth hole is 1.5 cm below and to the right of the third.) Visions pl. 10 lacks the extra hole.

\textsuperscript{127} Urizen pl. 2, 5, 10 and Marriage pl. 11 were recorded in BB. All the new information about stab holes comes from Butlin and Hamlyn. The newly-discovered Urizen pl. 12 has no stab hole.

No stab hole is recorded for the other prints which were probably in Small Book (B) – Urizen pl. 3 (Keynes Family Trust), 9 (Princeton), 12 (Morgan), and Marriage pl. 14 (U.S. National Gallery) – perhaps because they were trimmed off or simply not noticed.
Urizen pl. 7 (Anon.)
Urizen pl. 10 (Yale)
Urizen pl. 11 (Anon.)
Urizen pl. 17 (Anon.)
Urizen pl. 19 (Anon.)
Urizen pl. 22 (Essick)
Urizen pl. 23 (Anon.)
Marriage pl. 11 (Princeton)
Marriage pl. 16 (Anon.)
Marriage pl. 20 (Essick)
Visions pl. 10 (Keynes Family Trust)

THREE STAB HOLES
4.4, 3.0 c, apart

Poetical Sketches (Y)
THREE STAB HOLES

Descriptive Catalogue (F) <BB 138>
FIVE STAB HOLES
1.2, 3.1, 11.1, 1.2 cm apart

Innocence (J)\textsuperscript{128}
★ ★ ★ ★ ★

Part I

“The Accusers”; see “Our End is come”
"Albion Rose"

\textsuperscript{127} For conflicting reports on these stab holes, see Songs of Innocence (J).
(1796, 1804)

Weight and Cost of Copperplate

The copperplate weighed 688.3 grams = 1½ pounds and cost 6s. 1d.

For the copperplate from which “Albion Rose” may have been cut, see *Book of Ahania*.

COPY A

HISTORY:  (1) This is presumably the copy described in Gilchrist, 32, and reproduced in 1880, I, 28 (it omits most of the inscription uniquely trimmed off in this copy), and lent by Mrs Gilchrist to the Boston exhibition (1880), lot 114 ....

COPY B

Copy B is reproduced in the National Gallery of Art (Washington, D.C.) online catalogue.

NEW COPY

COPY E

WATERMARK: None

BINDING: Trimmed to 25.2 x 19 cm (removing the engraved inscription) and folded neatly into quadrants; unfolded and framed in the autumn of 1995. On the verso is a pencil inscription in a hand which resembles Blake's:

Does the unblemish'd Lamb subjected to | Baker's Practice bring delivrance | With His Suffering?
Might He Save | Jerusalem from destruction, or wilt | Thou have Thy vengeance for man's |

---

129 For calculations about weight and cost of copper, see G.E. Bentley, Jr, see “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of his Copperplates”, *University of Toronto Quarterly*, LXXVI (2007), 714-70.

130 "Albion Rose" is traced to the Library of Congress in BB p. 78.
outrages? Wouldst Thou make a full end of the remnant?
The passage alludes to Ezekiel xi, 13; xlvi, 13: "Ah Lord God! wilt thou make a full end of the remnant of Israel?"; "Thou shalt daily prepare a burnt offering unto the LORD of a Lamb of the first year without a blemish"; and to Ezekiel Baker, *Thirty-Three Years Practise and Observations with Rifle Guns* (1813), into which the print was once folded.

**HISTORY:** (1) Inscribed apparently by Blake and folded into Ezekiel Baker (Gun-Maker, and Rifle-Gun-Maker to his Royal Highness the Prince Regent), *Thirty-Three Years Practise and Observations with Rifle Guns*, The Fifth Edition (London: Printed by T. Woodfall; Sold by E. Baker, 24, Whitechapel-Road, 1813) to which the inscription refers; (2) Acquired by an inveterate Spanish hunter, who died in 1994; (3) Given by his widow in the autumn of 1995 with a group of twenty-four other hunting books (mostly French and Spanish of the late Nineteenth Century) to their nephew, (4) An *Anonymous* resident of a suburb of Barcelona, who allowed it to be described but not reproduced by William Cole, "An Unknown Fragment by William Blake: Text, Discovery, and Interpretation", *Modern Philology*, XCVI (1999), 485-97, whence all this information derives (the watermark information derives from a private communication from Dr Cole).

**COPY F**

Copy F is reproduced in the National Gallery of Art
(Washington, D.C.) online catalogue.\textsuperscript{131}

COPY I

It is reproduced online by the Whitworth Art Gallery.

\textit{All Religions Are One}

\textit{(1795)}

Weight and Cost of Copperplates

The ten small plates weighed 241.2 grams = 0.53 pounds and cost 3s 9d.

The only known copy of "\textit{All Religions} was reprinted with \textit{No Natural Religion} ca. 1794" (Viscomi, 229); no copy survives of the (presumed) earlier printing.

COPY A


EDITIONS

\textit{All Religions are One} (1970) The William Blake Trust <BB>

REVIEWS

\textbf{\textsuperscript{§}Anon.}, “The Composite Art of Blake”, \textit{Times Literary Supplement}, \textbf{10 December 1971}, pp. 1537-39 (with 12 others)

\textbf{Kay Parkhurst Easson}, \textit{Blake Studies}, \textbf{V}, \textbf{1 (1972)}, 168-74 (with another)

\textsuperscript{131} "The Accusers" (F) is wrongly located by \textit{BB} in the Library of Congress; the reference is corrected in \textit{BBS} p. 51.

§”Le Romantisme Revolutionnaire: Toutes les religions sont une.” *Europe: revue littéraire mensuelle*, LXXXII, 900 (2004), 57. In French

*America*
(1793[-1831?])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Water-Blake mark</th>
<th>Leaf Size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>18</td>
<td>18</td>
<td>??</td>
<td>16.8 x 23.3</td>
<td>dark blue</td>
</tr>
<tr>
<td>Untraced</td>
<td>#Fogg 1</td>
<td>1</td>
<td>??</td>
<td>--</td>
<td>132</td>
</tr>
</tbody>
</table>

**Weight and Cost of Copperplates**

The 23 copperplates weighed 10,196.6 grams = 22.4 pounds and cost £6.15.1.

Copies were apparently printed in 1793 (a [proofs] plus loose proofs, C-I, K-L, R), 1795 (A-B), 1807 (M), 1821 (O), and posthumously (N, P-Q) (Viscomi, 376-80).

A drawing (c. 1793)\(^{134}\) has sketches related to *America* pl. 2 (running woman [top right]), pl. 5 (man in chains [top

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\(^{132}\) Trimmed to the image.

\(^{133}\) Copies printed partly in blue were produced in 1793 (C-D, H) and 1807 (M), according to Joseph Viscomi, *Blake and the Idea of the Book* (Princeton: Princeton University Press, 1993), 376-81.

\(^{134}\) Butlin #226, pl. 259-260, acquired at the sale of the late Charles Ryskamp at Sotheby's (N.Y.), 25 January 2011, lot 209, by R.N. Essick and reproduced with his “Blake in the Marketplace 2011”, *Blake*, XLV, 4 (Spring 2012), 111-12.
middle], running woman [bottom left]), pl. 6 (arm with clenched fist), and pl. 8 (bent leg).

Viscomi, 389, reports a copperplate-maker's-mark on pl. 6 in copy M which I did not see when examining the original and cannot see in the Blake Trust facsimile of it (1963). N.B. Since America pl. 6 has a copperplate-maker's-mark (BB 86 n4), it cannot be the recto of Europe pl. 17 (BB 145), which also has a copperplate-maker's-mark (as Viscomi, 389, points out). Keynes and Wolf, William Blake's Illuminated Books: A Census (1954) report a platemark on America (Q) pl. 2 which is invisible to me.

In [America] plate 3 ... the blemish next to the word 'Dark' of line 11 appears in both copies A and B, though it is darker in A; the same is true of the blemish at the end of the tendril from the A in line 16 and the traces of ink in the shallows of the lower tree trunks and inside of the border. The sequentiality of the copies is even clearer in plate 5, where the bottom border is half-wiped in the same manner (and with the same gesture) in both copies, and the same wove pattern of the paper or backing blanket--a very distinctive mark--is present, as it is in the left bottom corner of plate 6 and in lower left and right corner of the flames in plate 12 [Viscomi, 392.]

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
facing up and the plate placed on top of it, or the lines would not have been visible. This reverse printing method was used to print engravings on “paper, pastboard, Satin or any other thing you print upon” (Faithorne 70). In illuminated printing, it would have prevented the paper from picking up any of the ink smudges in the shallows of the relief plates. Woodcuts were often printed in this manner [Viscomi, 394.]

COPY A
BINDING: It was "in portfolio" when offered in Quaritch Catalogue (June 1904), lot 1602.
HISTORY: (3) Offered by Quaritch (June 1904), lot 1602, for £260.

It is reproduced online by the Pierpont Morgan Library and the William Blake Archive, ed. Morris Eave, Robert N. Essick, and Joseph Viscomi.

COPY B
BINDING: (1) America (B, printed 1795), probably then lacking pl. 4 and 9, was stabbed through three holes 6.5 and 7.7 cm apart apparently with Europe (C, printed in 1794); (2) America (B) was separated from Europe (C) by 1799 (when it was inscribed to C.H. Tatham) and probably sewn through three new stab holes 10.7 x 12.9 cm apart; it was presumably in this state, or possibly unstitched, when sold “unbound” in 1874; (3) By 1878 it was “BOUND BY F.BEDFORD” in citron morocco and, after being bound thus, excellent photolithographic facsimiles of pl. 4 and 9135 (probably copied by its owner A.G.

135 While pl. 4 and 9 were missing, the prints were numbered 2-16 in pencil by an unknown hand on pl. 2-3, 5-8, 10-18 below the bottom left platemark. (BBS
Dew-Smith from copy F in the British Museum Print Room), marked “F” (?for “Facsimile”), were tipped in at the appropriate places to perfect the copy.\footnote{The new information here about numeration and facsimiles derives from Joseph Viscomi, “Two FakeBlakes Revisited; One Dew-Smith Revealed”, pp. 35-78 in \textit{Blake in Our Time}, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).}\footnote{BBS 54 suggests erroneously that pl. 4 and 9 were added after 1878.} It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY C

\\HISTORY: (2) ... offered by Henry G. Bohn (1848)

COPY E

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY F


COPY G

\\HISTORY: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with \textit{Europe} (B) and \textit{Jerusalem} (B) on 4 August 1831 by Benjamin Wheatley, lot 426 ("Three of the rarest of this singular Artist's Productions") [for £4.4.0 to Bohn].\footnote{According to Wheatley's file copy of the catalogue in the British Library: S.C. Wheatley17 (12); see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 of \textit{Under the Hammer: Book Auctions Since the Seventeenth Century}, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll}
COPY H

COPY I
BINDING: (2) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII, 3 (Winter 1993-94), 98.

It is reproduced online at the Huntington and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY L
Reproduced online at the New York Public Library website("NYPL Digital Gallery").

COPY M
The leaves were "trimmed and gilded along the top (pace BB 88)" (Viscomi, 312).

HISTORY: (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art of December 1929,... (5) By 1977 Mr Mellon had given it to (6) The Yale Center for British Art.

Reproductions of it were added online to the William Blake Archive (2004) and by the Yale Center for British Art (accession number: B1992.8.2 (1-18), and in *Libros Proféticos*, tr. Bernardo Santano (2013), Vol. I.

COPY N (bound with *Europe* [I])
HISTORY:  (1) Perhaps *America* (N) and *Europe* (I) were among the "three or four of the Engraved books" which Catherine Blake sold about 1831 to the artist James Ferguson (1791-1871), "a gentleman in the far north",\(^{138}\) (2) Acquired by Sir George Grey (1779-1882) of Falloden, Northumberland, who wrote in it: "I purchased this book at the sale of the effects of a deceased artist, (I now forget his name), who had obtained it direct from Blake" (the posthumous character of the printing of *America* suggests that it was obtained from Catherine after Blake's death) ....

COPY O

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY R

HISTORY: (1) “Almost certainly”\(^{139}\) this is the copy of Edward Vernon Utterson with 18 pl. “printed in tints” (like *America* (R) in blue and green) in the Sotheby sale of 5 July 1852, lot 251 [sold for \(£2.7.0\) (?to James Holmes)]; (2) Quaritch offered it with *Thel* (J) in his *General Catalogue* (1886), lot 29,489 (printed in blue, bound in half morocco, gilt edges) for \(£42\), and in his *Catalogue of Works on the Fine Arts* ... On Sale by Bernard Quaritch October 1883, lot 10,251, £36.

NEW COPY

COPY S

BINDING: Bound with *Thel* (S), *Europe* (N), *Urizen* (K), and

\(^{138}\) Gilchrist, 366 (BR (2) 481).

\(^{139}\) Joseph Viscomi, “Two Fake Blakes Revisited; One Dew-Smith Revealed”, p. 43 of *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010). It is probably not copy B as in *BB* and *BBS*. 
Visions (S) in half calf with the autograph of John Flaxman.

Most copies of America (B-M, R), Europe (A-G), and Visions of the Daughters of Albion (B-D, F, H-M, R) are printed on leaves c. 26 x 37 cm. Often America (A-B, F-H, N-Q) was bound with Europe (A-D, I, K-M), twice (C, F) it was bound with Visions (B-C), twice (A, F) with Song of Los (B, D), and once each (G-H) with the Large Book of Designs (A) and Jerusalem (B). Once Europe (G) was bound with Song of Los (C) and Visions (H).

HISTORY: (1) Acquired by John Flaxman after his return in 1794 from seven years in Italy – perhaps this is the work for which Flaxman paid Blake £2.2.0 in October 1797;\(^\text{140}\) (2) At Flaxman’s death in 1827 the collective volume was probably inherited by his half sister-in-law and adopted daughter (2) Maria Denman (1776-1861); on her death on 23 December 1861 the volume probably passed to her family;\(^\text{141}\) (3) Offered in Willis and Sotheran Catalogues (25 June 1862), lot 116, and (25 December 1862), lot 117; (3) Untraced.

PLATE 2
HISTORY: (1) Crabb Robinson wrote to Mrs Barron Field on 11 November [1863]): "I found lately one of Blakes coloured

\(^\text{140}\) BR (2) 758.
\(^\text{141}\) Christie’s sold the Whole of the Remaining Original Models, by John Flaxman (9 April 1862), the Whole of the Celebrated Drawings and Remaining Works of John Flaxman (10-11 April 1862), and the Whole of the Drawings and the Remaining Works of John Flaxman, R.A., the Property of the Denman Family (26-27 Feb 1863; lots 244-246 were Songs[O]).
drawings [i.e., prints?] which I have set apart for Il marito [i.e., Barron Field:] it's headed America".\(^{142}\) (2) Untraced.

PLATE a
The surviving copperplate fragment is 8.2 wide cm by 5.8 cm high by 0.141 cm thick and etched (in two bites, 0.005, then 0.007) to a depth of 0.012 cm.\(^{143}\)

Seven versions of pl. a are reproduced online in the National Gallery of Art (Washington, D.C.) online catalogue.

PLATES a-c
Pl. a-c are reproduced online in the Library of Congress.

EDITIONS


REVIEWS

\(^{\text{§}}\) Anon., "A Prophet’s Eye", *Times* [London], *February 1964*

*Laurence Whistler*, “The William Blake Trust’s facsimile of ‘America, A Prophecy’”, *Connoisseur*, CLVI (July 1964), 182-83 (Blake’s books are “twinkling”) <BB #2947>


REVIEWS

\(^{142}\) Osborne Collection, Beinecke Library, Yale University. In *America*, only the title page (pl. 2) is "headed America", and no known loose print of it could have been seen by Robinson in the 1850s.

David V. Erdman, “America, Everyone?”, Blake Newsletter, IX, 4 (Spring 1976), 123-26 (with another)
Ronald Paulson, Georgia Review, XXX (Summer 1976), 466-67 (with 3 others)
America a Prophecy, the Blake Newsletter reproduction (1975) <BBS>

REVIEW
David V. Erdman, “America, Everyone?”, Blake Newsletter, IX, 4 (Spring 1976), 123-26 (with another)


Probably America (F) -- see The Complete Illustrated Books of William Blake.


“The Approach of Doom”
Weight and Cost of Copperplate
The experimental plate, cut up and etched with 4 plates for the Marriage, weighed 1,620.7 grams and cost 6s 11¾d.

“Blake's Chaucer: The Canterbury Pilgrims" (1809)
NEW COPY

<table>
<thead>
<tr>
<th>Copy</th>
<th>Collection</th>
<th>Correction</th>
<th>Contemporary Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Bodley</td>
<td></td>
<td>Francis Douce</td>
</tr>
</tbody>
</table>

COPY B

SHEET SIZE: 18.65 X 22.7 cm.

WATERMARK: Invisible because pasted down.


HISTORY: (1) Francis Douce bought "Blake's Canterbury Pilgr." from the firm of Hurst and Robinson in March 1825, to go with his copy of "Blake's print of Canterbury pilgrimage" which he had bought from them in November 1824, and pasted the prospectus in his copy of The Canterbury Tales, ed. Tyrwhitt (1798); (2) Bequeathed by Douce in 1834 to THE BODLEIAN LIBRARY, reproduced in J.B. Mertz, "Blake v. Cromek: A Contemporary Ruling", Modern Philology, XCIX (2001), 69.

"Blake's Chaucer: An Original Engraving"

(1810)

DATE: It was in circulation by 20 June 1810 when the publisher Robert Bowyer sent to Earl Spencer "a prospectus" of an "Engraving in the line manner ... a very fine Etching" by Blake.

144 Bodley: Ms Douce e 68, f. 3v, cited, like all the other information about this copy of Blake's prospectus, from J.B. Mertz, "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus", Blake, XXXII (1998-99), 73-74.

145 BR (2) 300.
COPY C

It is reproduced online by Harvard Libraries.

COPY D

HISTORY: (1) It was sent 20 June 1810 by Robert Bowyer to Earl Spencer; (2) Untraced.

_The Book of Ahania_ (1795)

Weight of and Cost Copperplates

Pl. 2-6 weighed 844.2 grams = 1.86 pounds, not counting pl. 1, which seems to have been etched on the verso of _Europe_ pl. 3 (see BB 113), and the cost would have been 18s.9d.

According to Viscomi, Blake acquired a sheet of copper 39.4 x 54.5 cm with rounded corners. “This sheet was cut exactly in half and each half was cut in half, hence each of the four quarters has a side 27.2 cm. wide or high. ... each small plate has just one rounded corner”. On these quarter-sheets Blake etched (1) _The Book of Los_ (text pl. 2-5), (2) _The Book of Ahania_ (text pl. 3-6), (3) “Albion Rose”, and (4) “Pity”, the last always previously assumed to be on mill-board. (The prints from mill-board sometimes, as in “Christ Appearing to the Apostles” and “The Night of Enitharmon’s Joy”, exhibit striations from the mill-board, despite its sealing with glue-size or gesso. “Pity” exhibits embossing characteristic of copper but

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146 Joseph Viscomi, “Blake’s ‘Annus Mirabilis’”, _Blake_, XL (2007), 69-71. Thesizes are _The Book of Los_ (19.6 x 27.2 cm), _The Book of Ahania_ (19.8 x 27.3 cm), “Albion Rose” (27.2 cm high at left, 27.3 cm at right, 19.75 cm wide at top, 19.95 cm at bottom), and “Pity” (19.75 cm high at left, 19.5 cm high at right, 27.2 cm wide at top, 27.4 cm wide at bottom). Note that Blake did not bevel the edges or round the corners of thenewly-created plates.
not of mill-board.) As *The Book of Ahania* and *The Book of Los* are both dated 1795 by Blake, the first state of “Albion Rose” is almost certainly also 1795, not 1794 as previously assumed.

Both copies of “Albion Rose” were apparently printed in 1795 (A-B) (Viscomi, 376).

The six prints of *Ahania* are all 13.5 to 13.7 cm high by 9.8 to 10.0 cm wide, while the five *Book of Los* prints are all identical in height and almost identical in width (9.8 to 9.9 cm). With little more evidence than these coincidences in size, *BB* 113, suggested that *Ahania* pl. 2-6 "may have been" on the other sides of *Book of Los* pl. 3-4, 2, 5, 1, and Viscomi, 287, says that "The six *Ahania* designs were executed on three plates, with plates 1 and 5, 6 and 2, and 3 and 4 etched back to back", and each plate has one rounded corner. Therefore the five plates of *The Book of Los* (1795) plus *Europe* pl. 3 cannot be on the versos of *The Book of Ahania*, as in *BB* 113, 145.

**COPY A**

**HISTORY:** It was lent to the University of Pennsylvania Blake exhibition (17-21 October 1936).


**EDITIONS**

*The Book of Ahania.* (London [1892]) *<BB>*

For Quaritch’s business records of the edition, see February 2007 Charles Cox Catalogue.

Perhaps it is related to the Czech translations by O.F. Babler of *The Book of Thel* (1935), *The Marriage of Heaven and Hell* (1931), and *Tiriel* (1927) <BB>.

*The Book of Ahania* (1973), The William Blake Trust <BB> REVIEW


Probably *Book of Ahania* (A) -- see *The Complete Illustrated Books of William Blake*. 

**Book of Los**

(1795)

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

Both copies were apparently printed in 1795 (A-B) (Viscomi, 376).

See *The Book of Ahania* for the copperplate from which *The Book of Los* plates were cut.
COPY A


PLATE 5

HISTORY: The copy of *Urizen* pl. 3 removed at an unknown date before 1976 from the collection of Blake prints and manuscripts including *Book of Los* pl. 5 <BBS> may be the one acquired in 2001 by Professor Robert N. Essick.

**The Book of Thel**

(1789[-1818])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>2-8(^{147})</td>
<td>7</td>
</tr>
</tbody>
</table>

Untraced

Weight and Cost of Copperplates

The eight plates of *The Book of Thel* weighed 1,496.1 grams = 3.3. pounds, and the cost would have been £1.10.0.

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 344, the copperplates for *The Book of Thel* were cut from a single sheet of copper in the following pattern:

- Thel pl. 4 5 6 1
- Marriage pl. 4
- Thel pl. 3 2 7 8

\(^{147}\) The print missing may be pl. 1, “Thel’s Motto”, also omitted from Copy E.
Thel pl. 1 and Marriage pl. 4 being especially small plates, and Thel pl. 1 and 8 being etched last.

Copies were apparently printed in 1789-90 (a [proofs] plus proofs, A-E, G-M, R, ?P, ?Q), 1795 (F), and 1818 (N-O) (Viscomi, 376-79).

According to Viscomi, 253, 254, That the raw umber impression preceded the raw sienna impressions is verified by traces of the former ink in plate 7 of copy B, which indicates that the umber had not yet dried. On the other hand, traces of green ink on plates 4 and 8 of copies M and E indicate that green preceded raw sienna for these plates. Raw sienna appears to have been followed by yellow ochre, in that plates 1 and 7 of copy D have traces of raw sienna. Moreover, plate 4 in copies E, B, and R are especially close: they share blemishes under the word “shrine” (line 2) and next to “spring” (line 9), and traces of ink along the inside top plate border. Plates 4 and 8 of copies M and E were probably the first pulls and printed together; that they are in different copies reinforce the theory that most copies of illuminated books were collated from piles of impressions and not produced individually. ...

Blake appears to have printed a pair of plates in the five colors before moving to a second pair; because the color sequence could vary among plate pairs, it is not possible to sequence the issues, let
alone the copies, of the edition. ... The five inks of *Thel* required five different dabbers, otherwise one dabber would have had to have been cleaned five times for each plate pair.

**VARIANT**

Pl. 2: Prints from "*Thel*'s title plate, when seen in raked light, reveals embossments absent in the proof (copy a); these embossments suggest that the plate may have been rebitten to deepen the shallows" (Viscomi, 92).

**COPY A**

HISTORY: (3) Offered with *First Book of Urizen* (F) and the *Marriage of Heaven and Hell* (A) in Quaritch Rough List, No. 73 (November 1885), lot 51, for £150; ... (5) Mrs John Briggs Potter lent "a number of leaves" from it to the exhibition at the Boston Museum of Fine Art in December 1929.

**COPY B**

HISTORY: (4) By 1977 Mr Mellon had given it to (5) The Yale Center for British Art.

It was reproduced online by the William Blake Archive (2013) and the Yale Center for British Art.

**COPY C**

HISTORY: (2) Offered in Quaritch Catalogue No. 190 (July 1899), lot 165: "7 engraved pages ... coloured by Blake, uncut, in paper cover, preserved in a morocco case, by Rivière", "it was Stothard's", £25.

It is reproduced online by the Pierpont Morgan Library.

**Copy D**

HISTORY: It was reproduced in the William Blake Archive in 2011.

**COPY E**
HISTORY: The statement that "The Book of Thel ... with the titles [sic], consists of seven quarto pages of verse and figures in metallic relief" in John C. Jackson [and William A. Chatto], *A Treatise on Wood Engraving* (1839), 715 note, must refer to copies E, as only it has seven rather than eight prints. (No copy has more than one title page.) The history of *Thel* (E) is not known before 1853, though it may once have been "Stothard's Copy" and later belonged to "Hamilton[?]", as contemporary inscriptions in it suggest.\(^{148}\)

HISTORY: (1) This was "'Stothard's Copy'" (according to a note on the fly-leaf); (2) It was "Bot[?] of[?] Hamilton[?] 1853" (according to an erased pencil note on the fly-leaf), evidently by Alexander Gilchrist, who described it (p. 77),\(^ {149}\) and whose widow lent a copy to the Boston exhibition (1880), lot 43; ...

COPY F

It is reproduced online in the Library of Congress and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY G

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\(^{148}\) The only references to *Thel* in print before 1839 appear to be (1) Quotation and description in Anon., "The Inventions of William Blake, Painter and Poet", *London University Magazine*, II (March 1830) (see BR (2) 515-17), (2) The sale of "Book of Thel [A], &c. coloured" with George Cumberland's Collection at Christie's, 6 May 1835, lot 61; (3) The sale of "Blake's Milton [D] and Thel [O], h.b. [half bound]" with James Vine's Collection at Christie's 24 April 1838, lot 297.

\(^{149}\) "The original quarto consists of seven engraved pages, including the title; copy E has 7 prints, and all other copies have eight. The size Gilchrist gives for the "pages", "some six inches by four and a quarter" (15.2 x 11.8 cm), is the size of the copperplates (c. 15.3 x 10.8 cm) rather than the leaves of copy E (30 x 24 cm) or of the smallest of the other extant copies (A: 26.5 x 18.2 cm).
It was reproduced in the William Blake Archive in 2011.

COPY H
Reproduced in black-and-white in Jordi Doce’s translation of *Tiriel, el libro de Thel* (2006) and online in the Library of Congress.

COPY I
It is reproduced online in the William Blake Archive.

COPY J
BINDING: *The Book of Thel* (J) and *Visions of the Daughters of Albion* (G) were interleaved with tissue paper watermarked "J WHATMAN | 1811" and bound by C. Lewis (according to the 1864 Quaritch catalogue) but by John Hering (according to Quaritch catalogues of 1880, August 1883, October 1883, and 1896) after 1816 (the third flyleaf is watermarked “S S | 1816”) in old straight-grain brown morocco, t.e.g; Quaritch catalogue No. 62 (June 1893) and *Miscellaneous Catalogue* (November 1893) call it "olive morocco extra".

HISTORY: (2) *Thel* (J) and *Visions* (G) were offered for £15.15.0 in Quaritch’s *Catalogue of Books* (1864), lot 6,522, at £85 in Quaritch catalogues *Catalogue 350* (10 August 1883) and his *Catalogue of Works on the Fine Arts ...* (October 1883), both lot 13,845, catalogue (1887), lot 13,845, No. 62 (June 1893), *Miscellaneous Catalogue* (1893), *Miscellaneous Catalogue* (November 1893), catalogue 157 (March 1896), lot 36, Catalogue *No. 178* (March 1898), and Catalogue *No. 203* (December 1900).

Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY K

HISTORY: (3) Offered for £700 by Quaritch in No. 633 (November 1945), lot, 13, No. 665 (1949), No. 672 (1949), Catalogue 638 (?May 1946), lot 648, Catalogue 665 (1949), $2,800, One Hundredth Anniversary Catalogue (1947), lot 30, Catalogue 672 (1949), Catalogue 679 (1949), lot 122, for £700, and Catalogue 678 (1951), lot 35.

COPY L

BINDING: (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", Blake, XXVII, 3 (Winter 1993-94), 98.

It was reproduced online in the William Blake Archive (2008) and in Huntington Digital Images.

COPY N

It was reproduced in the William Blake Archive in 2014.

COPY O

HISTORY: (2) Offered by Henry G. Bohn ... (1848), lot 259 (8 engraved plates, bound – two volumes in one – with Milton [D], “exquisitely finished in colours by Blake himself, hf bd” for Mr Vine) [as in his 1847 catalogue]) for £10.10.0.

It is reproduced online in the Library of Congress and the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY R

BINDING: It was still in "original paper wrappers, uncut" when offered in Quaritch No. 203 (December 1900), lot 194.
HISTORY: (2) Offered at £63 in Quaritch catalogue No. 203 (December 1900), lot 194.

It is reproduced in 2008 in the William Blake Archive and by the Yale Center for British Art (accession number: B1992.18.3 (1-8)).

NEW COPY

COPY S
BINDING: Bound with America (S), Europe (N), Urizen (K), and Visions (S). No other copy of the quarto Thel was bound with the folios America and Europe, but two copies of Thel (J, N) were bound with the folio Visions (G, P).

HISTORY: For the History, see America (S) with which it was bound.

PLATES 2, 4, 6-7


PLATE 6

A new sketch on the verso of the previously-known one was reported and reproduced by Robert N. Essick and Rosamond A. Paice, “Newly Uncovered Blake Drawings in the British Museum”, Blake, XXXVII (2003-4), 84-100.

PLATE 7

HISTORY: (4) Thel pl. 7, Urizen pl. 7, 11-12, 17, 19, 23, and Marriage pl. 16 from the Small Book of Designs (B) were sold “at a book sale\textsuperscript{150} in North London around 1972-77\textsuperscript{151} to (5) An ANONYMOUS collector who took them to the Victoria & Albert Museum, where they were identified, and lent them to

\textsuperscript{150} According to Anon., “Long-lost Blake watercolours shown for 1st time”, CBCNews, 12 Nov 2007, it was a furniture sale.
\textsuperscript{151} Butlin and Hamlyn p. 57.
the Tate Britain exhibition of 2007.

It is reproduced online in the Tate Britain catalogue in 2013.

EDITIONS

_The Book of Thel_, Gollancz facsimile (1928) <BB>

REVIEW

§Anon., _Glasgow Herald_, 26 April 1928

_Thels Bog_. Tr. Kåfriis Møller. Illusteret af Lis Tveden. (København: Carit Andersens Forlag, 1945) 4°, 23 pp., in Danish <BB§>

Møller's "Forard" is pp. [3-6]. The illustrations are not related to Blake's.


REVIEWS

Anon., _Times Literary Supplement_, 2 December 1965, p. 1,104 (with another)

Anon. (Your Reviewer). "From Blake's Trust." _Times Literary Supplement_, 9 December 1965, p. 1168 (an apology for his "thoughtless error" in overlooking the facsimiles of Thel of Muir (1884, 1920) and of Hollyer (1924) in his review)

§Anon., _Times [London]_, December 1965 (with another)

§Laurence Whistler, _Connoisseur_, CLXI, 650 (April 1966, American Edition) (with another)

§Donald Ault, _Modern Philology_, LXXI, 2 (November 1973), 218-21

_The Book of Thel_, ed. Nancy Bogen (1971) <BB>

REVIEWS
Andrew Wright, *Blake Studies*, IV, 2 (Spring 1972), 162-63

§Anon., “Disorientation”, *Times Literary Supplement*, 29 September 1972, p. 1145 (with another)

I.H. C[hayes], *English Language Notes*, X (September 1972), 32


§John E. Grant, *Philological Quarterly*, LI (1972), 643-44 (with 2 others)

§Kerry McSweeny, *Queen’s Quarterly*, LXXIX (1972), 236-37


Donald D. Ault, *Modern Philology*, LXXI, 2 (November 1973), 218-21 (this "impressively authoritative edition of *Thel* is flawed by a bulky critical apparatus that, at times, all but explains away the significance" of *Thel*

§Max F. Schultz, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)


A reproduction with a transcription.

Probably Thel (F, H, or O) -- see The Complete Illustrated Books of William Blake.

Descriptive Catalogue
(1809)

MANUSCRIPT

In a letter of 5 August 1914, Richard C. Jackson said that "My Father [Francis Jackson] had Blake's M/S of this [Descriptive Catalogue], and I may have it still" (Victoria & Albert Museum Archives), but no other record is known of the manuscript of the Descriptive Catalogue. Jackson also said in a letter of 14 June 1913 to Mr Palmer (Victoria & Albert Museum Archives) that

many of his [Blake's] relics are here which my father acquired of M's Blake & Tatham--and here are his Clock and watch & chain & Seal--Still going & keeping fairly good time--

It seems possible that all these Blake treasures are the products of the fertile imagination of Mr Jackson (father or son).

Patrons of Blake's exhibition who did not buy the Descriptive Catalogue itself were offered "an index to the Catalogue gratis". No separate copy of this Index has been traced, but presumably it is identical with the "Index" to the Descriptive Catalogue itself (Signature G6).

Copies of the Index for separate distribution could have been created by printing extra copies of Sheet G from which
leaf G6 with the Index could be cut. However, it is much more likely that the Index leaves were amputated from whole copies of the \textit{Descriptive Catalogue} in order to have them to sell to non-catalogue-buying patrons of the exhibition. The amputation method would have left some copies of the \textit{Descriptive Catalogue} lacking the Index leaf.

Confirmation of this speculation is found in \textit{Descriptive Catalogue} copy U, which was bought in November 1809 for George Cumberland by his son, who had already seen the exhibition and the catalogue, and which lacks the Index leaf (G6). If other copies of the \textit{Descriptive Catalogue} appear without the Index leaf, we may presume that they were bought at 28 Broad Street by individuals who did not propose to see the exhibition; untraced copy V, which was bought in November 1809 by George Cumberland Jr for Mr Barry's library in Bristol, should lack the Index.

\textbf{REVIEW}

\cite{Archibald G.B. Russell}, “The Visionary Art of William Blake”, \textit{Edinburgh Review}, CCIII, 415 (January 1906), 161-79 (with 5 others) <\textit{BB}>

\textbf{COPY F}

\textbf{HISTORY:} (1) This copy, which apparently belonged to Thomas Griffiths Wainewright, was sold by Wheatley on 4 August 1837, lot 665 ("green morocco"\textsuperscript{152}) [to Money for 12s], from whom it was acquired by (2) The bookseller James Weale, for whom it was sold in 1840 ....(3) Offered in Quaritch, \textit{Catalogue of Works on the Fine Arts} (October

\textsuperscript{152} Only copies F, I, and L were bound in green; F went to Bodley in 1834, and L was bound by Zaehnsdorf long after this sale in 1837.
1883), lot 12,295, for £10.10.0, at £10.10.0 "from the Beckford Library", in his catalogue No. 178 (March 1898), his No. 190 (July 1899), "green morocco extra, from the Beckford Library", £10 and Catalogue 197 (1 March 1900), lot 3659.

COPY J

It is reproduced online by the Yale Center for British Art.

COPY N

The title page is reproduced online by the Pierpont Morgan Library.

NEW COPY

COPY U

BINDING: (1) Watermarked "AP" and "1807" (as usual), leaves 11 x 19 cm, lacking the index leaf (G6),\textsuperscript{153} with the corrections Blake made in copies distributed at the exhibition (B-D, F-H, J, L, O) on the title page ("At N 28 Corner of Broad Street, Golden Square") and on p. 64 ("idea of want altered to "want of idea"), plus unique alterations by Blake on pp. iv\textsuperscript{154} and 3,\textsuperscript{155} plus minor underlining and notes probably

\textsuperscript{153} According to the advertising flyer for \textit{A Descriptive Catalogue}, patrons paying for admission but not for a catalogue were given "\textit{an Index to the Catalogue gratis}", which served as a hand-list for viewers of the exhibition. However, as copy U was bought by George Cumberland Jr to send to his father in Bristol, he did not need the Index.

\textsuperscript{154} "Till we get rid of Titian and Correggio, Rubens and Rembrandt, We shall never equal Rafael and Albert Durer, Michael Angelo, and Julio Romano."

\textsuperscript{155} In the couplet, "and the mole" is altered to "mole & Bat:" in order to make it rhyme with "fat" and to make it correspond to the draft in Blake's \textit{Notebook} p. 36.
by George Cumberland; (2) Rebound c. 1830 in grey boards, with blue cloth spine; with tipped-in letters from (A) John Linnell [to George Cumberland], 18 March 1833; (B) John Linnell to George Cumberland [Jr], 4 January 1876; (C) Dora Greenwell of 27 December 1875 (printed) on "Vivisection" quoting 26 lines of "Auguries of Innocence"; (D) Dora Greenwell [to George Cumberland Jr], 25 January 1876; plus (E) A note by "GC Nov [180]9" on the back flyleaf.

HISTORY: (1) In November 1809 George Cumberland Jr paid 5s for two copies of the Descriptive Catalogue and sent them to (2) His father George Cumberland in Bristol, who gave one to B. Barry (see below) and kept the other; (3) Cumberland's copy was bought "many years ago" by a man, (4) Whose daughter sold it through Marlborough Rare Books

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156 The date looks like "1849", but as George Cumberland died in 1848, this seems impossible. The "Nov 9" is pretty speculative; Professor Essick thinks it might be "1842".

157 George Cumberland Jr wrote to his father on 14 Oct 1809 about Blake's Catalogue of Pictures being the ancient method of Frescoe Painting Restored.--you should tell Mr Barry to get it, it may be the means of serving your Friend[;] it sells for 2/6. and may be had of J. Blake. 28. Broad St Golden Square at his Brothers – the Book is a great curiosity. He [h]as given Stothard a compleat set down-- Three weeks later, on 5 Nov, Cumberland asked his son to "send by Abingdon 2 vols of Blakes work & make my regards to Blake – MC will pay you the 5/- for them--".

George Cumberland Jr had clearly seen the Descriptive Catalogue and may therefore have possessed a copy of it, but, if so, it has not been identified.

158 George Cumberland Sr wrote to his son on 13 Nov 1809: Blakes Cat. is truly original– part vanity part madness– part very good sense – is this the work of his you recommended, and of which I gave you a Comm to buy __ sets one for me and one for Mr Barrys Library?...
and John Windle in August 1997 to (5) Professor Robert Newman Essick.\footnote{For the intermediaries between George Cumberland and Robert Essick, see Essick, "Blake in the Marketplace, 1997", Blake, XXXI (1998).}

The title page, p. 33, and Cumberland's note are reproduced in Blake, XXXI (1998), 117, 119, 120.

NEW COPY

COPY V
BINDING: Unknown.
HISTORY: (1) Sent by George Cumberland Jr in November 1809 to (2) His father (as in Copy U) for (3) The Bristol publisher and circulating library owner B. Barry;\footnote{Advertisements for Blair's Grave with Blake's designs in June 1808 said that it could be had "At Mr. Barry's Reading Rooms, Bristol" (BR (2) 252). Barry's role as a publisher and a portrait of him are recorded in G.E. Bentley, Jr, A Bibliography of George Cumberland (1754-1848) (N.Y. and London: Garland, 1975), 25, 115.} (4) Untraced.

REVIEW

[Robert Hunt], “Mr. Blake’s Exhibition”, Examiner, 17 September 1809, pp. 605-6 (a violent attack on Blake) <BB>

EDITIONS


REVIEW

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 8-9

**"Catalogue Descriptif de Scenes, Inventions Historiques et Poétique Peintes par William Blake a l'Aquarelle, Restaurant
l'ancienne Methode de la Peinture a Fresque; ainsi que des Dessins Presentes au Public [sic] et Offerts a l'achat sous contrat prive." Cahiers du Musée National d'Art Moderne [Paris], No. 56/57 (1996), 188-209. In French

The translation by Christine Savinel includes the separate advertisement, "A Descriptive Catalogue", and reproductions from surviving paintings exhibited in 1809.

**Europe**

(1794[-1831])

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermark</th>
<th>Blake Number</th>
<th>Leaf size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>?2-8,</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Un traced</td>
<td>11-18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anon.</td>
<td>#1 1</td>
<td>1</td>
<td>-</td>
<td></td>
<td></td>
<td>dark blue^161</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>Harvard</td>
<td>15b 1</td>
<td>-</td>
<td>-^162</td>
<td>22.6 x 31.3</td>
<td>brown^163</td>
</tr>
<tr>
<td>Anon</td>
<td>1 1</td>
<td>Wove paper</td>
<td>-</td>
<td></td>
<td>24.2 x 17.7</td>
<td>dark grey-blue</td>
</tr>
<tr>
<td>Essick</td>
<td>13-14</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>25.1 x 19.5</td>
<td>greenish grey</td>
</tr>
</tbody>
</table>

**Weight and Cost of Copperplates**

The 18 plates of *Europe* seem to be etched on the versos of plates from *America* except for pl. 3, which seems to have *Ahania*.

---

^161 The dark blue copy of Europe pl. 1 has a brown ink framing line round the print.

^162 Pl. 15b is numbered “36” in ink at the top right (see the “Order” of the *Songs* below) and “24” in pencil at the top left.

^163 Pl. 15b has rough green colour printing at the bottom. The plate is poorly inked, and the text and parts of the design are gone over in black ink. There are two framing lines round the print and stab holes in the left margin.
pl. 1 on it (see *BB* 149). Therefore the only previously unused plate in *America* seems to have been pl. 3 which weighed 162 grams = 0.36 pounds and would have cost 1s. 6d.

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

Copies were apparently printed in 1794 (a-c [proofs] + loose proofs, B-G), 1795 (A, H), 1821 (K), *posthumous* (I, L-M) (Viscomi, 376-81). Copies B-G appear to have been color-printed at the same time (Viscomi, 277), though *BB* 142, does not note that Copy F is color-printed.

**ETCHED VARIANTS**

**PLATE 1**

State 1 (copy a): The white line hatching in the clouds to the left of the figure’s right leg does not extend to the left margin. At the top of this cloud, the gap between the margin and the left end of the white line hatching is c. 1.6 cm.

State 2 (all other copies): The white line hatching in the clouds to the left of the figure’s right leg has been extended to within 0.2 cm of the left margin.

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164 The modifications here of *BB and BBS* derive, mostly word-for-word, from an unpublished essay by Robert N. Essay called “Miscellaneous Plates from Europe a Prophecy” generously sent me in 2009. There is no etched variant in pl. 2-3, 6, 8, 12-16. Some of the variants noted in *BB* are due to differences in inking and colouring rather than to etched changes to the plate.
PLATE 4
State 1 (Copy b, pl. 4a-b): There are no white lines in the road-ruts to the left of the walking figure’s foot or on the walking figure or on the plants to the right of his foot.
State 2 (Copy a, copy c pl. 4c): White line work has been added to the ruts, to the strip across the right side of the walker’s chest, to the plants to the right of the walker’s foot, to his right knee and inner right thigh, to his left thigh, to his lower torso, and to his upper right arm.
State 3 (all other copies): White line hatching has been added to the bundle on the walker’s back, to the locks of hair below his hat, to the small area of the bundle visible above and to the left of his right shoulder, now defined with a line that clearly separates the shoulder from the bundle.

PLATE 5
State 1 (Copy b): Lacks the white line work added in State 2.
State 2 (all other copies): Extensive white line hatching and cross-hatching have been added to the clouds above, below, and to the right of the three struggling figures, to the clouds above the final two lines of text, and to the sky right, left, and above the man at upper right. White lines have been added to the lines defining the interior modeling of his back and hips and to the head of the struggling figure on the left in the group of three.

PLATE 7
State 1 (Copy a): The prone young man has a halo of three concentric lines round his head.
State 2 (all other copies): The halo has been removed.

PLATE 9
State 1 (Copy b, pl. 9b): Lacks the white lines added in State 2.
State 2 (Copy a): Curving white lines have been added to the smoke above and on both sides of the pot. White lines have been added to the three lines defining the neck of the woman on the left and to the folds of her garment where it falls over her lower back, hip, and below her hip, to the supine child’s right shoulder, torso, and hip, and to the cloth surrounding his body. White line hatching has been added to the garment worn by the woman on the right where it covers her legs and right knee and to the part of her garment below her right leg.

State 3 (all other copies): White line hatching has been added to the garment of the woman on the right where it falls to the left of her left ankle and foot. Two small patches of white line hatching (not printed or poorly printed in some copies) have been added to the left foot of the woman on the right. Two white lines (not printed or poorly printed in some copies) have been added to her garment where it falls below her lower left leg. The relief lines extending from the supine child’s right shoulder towards his chest and a few of the relief hatching lines just above his biceps have been cut away.

PLATE 10
State 1 (Copy a): Lacks the white line work added in State 2.
State 2 (all other copies): Considerable white line hatching has been added to the bellman’s hat (upper left crown and brim above his hair), to his coat over his chest, upper stomach, and the left side of his arm, to the relief line just above the lower edge of his bell, to the chest, back, shoulder, and arm of the man lower left, to the hair and gown of the woman lower left (particularly evident below her legs), to the gown of the woman on the right where it falls to the left and below her left
leg and right of her left foot, and to the lines extending upward from her waist.

PLATE 11
State 1\textsuperscript{165} (Copy a): There is no white line work in the relief area below the woman’s right foot and ankle, lower left.
State 2 (all other copies): A few white line strokes have been added to the relief area below the woman’s right foot and ankle, lower left.

PLATE 17
State 1 (Copy a, Copy b, pl. 17\textsuperscript{a-b}, Copy c ([all three copies], and Essick copy): Line 6 from the bottom reads “She ceas’d, and all went forth to sport beneath the solemn moon” and line 3 from the bottom reads “Till morning ope’d the eastern gate, and the angel trumpet blew.”
State 2 (all other copies): Line 6 from the bottom has been altered to read: “She ceas’d, for All were forth at sport beneath the solemn moon”,\textsuperscript{166} and line 3 from the bottom reads “Till morning ope’d the eastern gate.”

PLATE 18
State 1 (Copy a): Line 1 reads “Shot from the heights of Enitharmon, before the trumpet blew;”.
State 2 (Copy c, pl. 18\textsuperscript{a}): The small areas of relief lines on the woman’s back, just above her neck, and on her left shoulder have been modified with white line work. The relief areas on the back of the child’s raised right hand have been cut away and the middle finger divided into two fingers with white line work. An “S” shaped relief line below “all” in the

\textsuperscript{165} Not recorded in BB or BBS.
\textsuperscript{166} Copy b, pl. 17\textsuperscript{c}, Line 6 from the bottom has been altered in ink (not on the etched copperplate) to read: “She ceas’d. All were forth in sport beneath the solemn moon”.

penultimate line of text left of the final line ("FINIS") has been cut away.

State 3 (all other copies): The final four words in the first line of text and the terminal punctuation have been cut away, so that the line reads "Shot from the heights of Enitharmon,"

White lines have been added to the woman’s dangling hair, just left of her elbow, and the next lock to the left has been narrowed. A few white lines have been cut into the relief areas right and left of the top of the man’s penis.

PLATE 1

*Europe* pl. 1 (The Ancient of Days) was described in *BB* (1977) as if it were etched on two copperplates, one 16.8 x 23.2 for The Ancient of days and the other 16.9 x 23.4 cm for *Europe* pl. 1. The prints differed particularly in “the shorter beard of the god” not extending out of the sun and “the greater extension of the sun’s rays at the bottom” for The Ancient of Days. These details were particularly remarked in the Goyder and Keynes copies of The Ancient of Days.

In *The Separate Plates of William Blake* (1983), 258-60, R.N. Essick demonstrated that most separate prints of the *Europe* frontispiece are Muir lithographic facsimiles, not Blake’s originals.

In “Blake in the Marketplace, 2006", *Blake*, XL (2007), 146, he demonstrates that the copies formerly in the Goyder and Keynes collections are, like a newly discovered copy acquired by Essick, Muir watercolours with no printed base at all.
I suspect that all the Muir facsimiles of “The Ancient of Days” with framing lines have a lithographic base, while those lacking the framing lines were completely executed by hand.

PLATE 1 (The Ancient of Days [A], Rosenbach Museum) 

“The [brick-red] ink color and flat printing suggest that this is probably a posthumous impression. The broad, thin [gray] washes are similar to those found in some posthumous impressions of plates from *Songs of Innocence and of Experience*, e.g., copy h, pl. 40 (“The Fly”), according to R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 149 n1.

PLATE 1 (The Ancient of Days [D])

BINDING: “printed by Blake, but probably hand-colored, at least in part, by someone other than Blake and his wife Catherine”—note “the careless handling of the rose-red tints in the clouds”—though “the coloring on the figure is more controlled and convincing; perhaps two different artists were responsible for these different styles”.167 The leaf with a hand-drawn brown ink border just beyond the print was mounted, probably for George A. Smith about 1853, in a window cut in a larger sheet 30.7 x 23.7 cm, with stitch marks at the left of the host leaf and inscribed (probably by George A. Smith about 1853) “2" and “From Europe, frontispiece”.

HISTORY: See the “Order” of the *Songs*.

PLATE 13 (Essick)

COLOURING: **snake** black, jade-green, and yellow.

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PLATE 14 (Essick)

COLOURING: **WINGS** bluish green, robe tomato red, cloud brown, background black (bottom) and dark brown. The intriguing washes of colour suggest the preliminary hand of Mrs Blake. "The dark coloring of the background, the tomato red gown on the bat-winged Pope, and the general extent of hand coloring ... are very similar to what we find in *Europe* copy D",\(^{168}\) *q.v.*

COPY A

Pl. 1 "copy A has red and black opaque paint applied to the impression by someone other than Blake" (Viscomi, 398).

HISTORY: (6) By 1977 Mr Mellon had given it to (7) *The Yale Center for British Art.* It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and the Yale Center for British Art.

COPY B


COPY C
HISTORY: (5) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.\textsuperscript{169}

COPY D
COLOURING: Copy D contains "at least two coloring styles, one characterized by rather flat, even washes ... and a second featuring smaller brushstrokes and a higher degree of skill and finish. Joseph Viscomi has suggested ... that Mrs. Blake was responsible for the first style. ... We should not, however, exclude the possibility that husband and wife shared coloring responsibilities on any given impression. In some examples, Catherine may have executed the larger areas of wash ... and William added the more detailed coloring, at least on some impressions."\textsuperscript{170}


COPY F
Reproduced online at the New York Public Library website ("NYPL Digital Gallery").

COPY G
Pace \textit{BB} 142, copy G is not colour-printed (Viscomi, 126).
HISTORY: (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929. The work has

\textsuperscript{169} N.B. Keynes and Wolf, \textit{William Blake's Illuminated Books: A Census} (1953), quoted in \textit{BB} 158, says that W.A. White gave copy H to his son-in-law F.M. Weld, Jr, but Ann Karnaghan says clearly that White's daughter Frances White Emerson lent two copies of \textit{Europe} to the 1929 exhibition.

been since 1972 in the PIERPONT MORGAN LIBRARY (see Visions [H]).

It was reproduced online in the William Blake Archive in 2009 and by the Pierpont Morgan Library.

COPY H
HISTORY: (6) Mrs John Briggs Potter lent "Uncolored pages" from it to the exhibition at the Boston Museum of Fine Art in December 1929. Reproductions of it were added to the William Blake Archive in 2004.

COPY I
HISTORY: For the possibility that it was first bought by James Ferguson, see America (N) with which it is bound.

COPY K
It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY L
BINDING: By 1999 the leaves were individually mounted and matted, and the former binding by Riviere was carefully preserved separately.

NEW COPY

COPY N
BINDING: Bound with America (S), Urizen (K), Visions (S), and Thel (S) – see America (S).

In the 1862 catalogues, Europe (N) is said to have “15 engravings”, but all other copies of Europe have 17 prints (pl. 1-2, 4-18 in copies A-G, I, L-M) or 18 prints (copies H, K). The prints omitted in Europe (N) may be pl. 3 (lacking in most copies) and pl. 9-10, which are full-page prints without text.
HISTORY: For its provenance, see *America* (S) with which it was bound. It is now **Untraced**.

**COPY a**

Previously unknown sketches on the versos of pl. 1 and 18 were reported and reproduced by Robert N. Essick and Rosamond A. Paice, “Newly Uncovered Blake Drawings in the British Museum”, *Blake*, XXXVII (2003-4), 84-100.

**COPY c**

For new details about pl. 1, see "The 'Order' of the Songs".

**COPY b**

It is reproduced online by the Pierpont Morgan Library.

**PLATE 1 (with Jerusalem pl. 30 on the verso)**

HISTORY: (5) By 1977 Mr Mellon had given it to (6) The **YALE CENTER FOR BRITISH ART**.

It is reproduced online by the Yale Center for British Art.

**PLATE 1**

It is reproduced online by the Whitworth Art Gallery.

**PLATE 2**

HISTORY: (2) Lady Cameron lent it to the exhibition described in §*Catalogue of the Loan Collection of English Water-Colour Drawings Held at the Institute of Art Research, Ueno, Tokyo October 20-24th, 1929* ([Tokyo]: Privately Printed for the Binyon Reception Committee [1929]), p. 7.

**PLATE 2 (with Jerusalem pl. 1 on the verso)**

HISTORY: (4) Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 53a (*Jerusalem* pl. 1).

**PLATES 6-7**
In the pull of pl. 6 in Tate Britain, the leaf is cut off in mid-angel, and the vivid colouring is not Blake's. It is reproduced online by Tate Britain.

PLATE 11

It is reproduced online by the National Gallery of Victoria (Melbourne, Australia).

PLATES 11c, 17c

HISTORY: (1) The leaf with pl. 11c, 17c was acquired from Allen of New York about 1964 by (2) Mr Charles Ryskamp,171 (3) Acquired by the dealer Nicholas Lott, who sold it to (4) A private collector, who sold it back to (5) Nicholas Lott, who sold it to in July 1994 to (6) Professor Robert N. Essick.172

NEW COPIES

PLATES 13-14

BINDING: Mounted in a window of a larger sheet of paper.

HISTORY: (1)Pl. 13-14 were sold anonymously at Christie's (London), 18 December 2001, lot 85 (reproduced, ESTIMATE: £10,000-£15,000) [for £26,000 to Edward Maggs acting for John Windle on behalf of Professor Robert N. Essick].

PLATE 18

HISTORY: (2) On 29 July 1942 Percy E. Lawler of the Rosenbach Company offered the print to Joseph Holland for $58.50 (according to the letter now in the collection of R.N.

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171 The HISTORY thus far derives from BBS 69; in BB 341, Europe pl. 11c, 17c were erroneously supposed to belong with Europe (c).
172 The History of the leaf after it left the hands of Charles Ryskamp derives from a letter from Professor Essick to GEB of 1 Aug 1994.
Essick--see his "Blake in the Marketplace, 1995", Blake, XXIX [1996]), before the firm sold it on 7 April 1947 to the RHODE ISLAND SCHOOL OF DESIGN. <BBS>

NEW PRINTS
DESCRIPTION: Four monochrome plates from Europe.
HISTORY: Untraced.

On 20 February 1968, Mr Robert Nikirk, then a cataloguer for Parke-Bernet in New York, wrote to me that when he was a student at New York University in 1958-60 he had a part-time job with a bookseller downtown who shared a warehouse with the old customs brokerage firm of Tice and Lynch. They happened to be, along with mundane bread-and-butter business, the brokers for the leading museums, libraries, collectors, art dealers, and booksellers in the USA. I knew the owners, Mr. Weber and Mr. Weber, Jr., very well.

When I returned to NY in 1965 after Army service, I joined a friend in a bookselling business, from whence I moved to Parke-Bernet last fall. Early in 1965, Mr. Weber, Jr. asked me to look at a closet full of items which had been forfeited for non-payment of invoices or had remained unclaimed. It included several books and some drawings. Among these items (which included a battered leaf of the 42-line Bible) were 4 monochrome pages from Blake's Europe, and other oddities. Mr. Weber wanted me to undertake to sell these things, which I did, on a commission basis. The Blake item you saw [the Riddle Manuscript, which I bought] is the residue of this
Although I feel that my situation in relation to being a vendor is somewhat changed now that I am no longer a bona fide bookseller, I suppose that I could still continue to sell what was consigned to me originally. But the problem is complicated by the fact that Mr. Weber's business went to pieces when he had a nervous breakdown late in 1965, and he has literally disappeared. I have money for him in a savings bank.

Mr Nikirk wrote again on 28 March 1968:
The original owner [of the Riddle MS and the Europe prints] in Europe\textsuperscript{173} and the buyer here for these plates consigned to Tice and Lynch for customs clearance will remain unknown as the firm is out of business and the business records gone forever.

It is tempting to associate the Riddle Manuscript and the Europe prints with the venerable Dutch firm of Martinus Nijhoff, whose catalogues, at least in 1957,\textsuperscript{174} bore the address of Tice and Lynch. The firm of Nijhoff flourished in the Hague with publications beginning in 1857.

\textsuperscript{173} "in Europe" implies to me "on the Continent"; if the owner had been from the United Kingdom, Mr Nikirk probably have written "in England" or "in Britain".

The Riddle Manuscript with which the four untraced monochrome prints from *Europe* were found is first recorded in a collection of over a hundred very miscellaneous Blake prints and drawings listed in *BB* under The Order of the *Songs*. That collection included monochrome prints of *Europe* (c) pl. 1-2, 4<sup>a</sup>, 4<sup>b</sup> (verso pl. 9<sup>b</sup>), 4<sup>c</sup> (verso pl. 9<sup>c</sup>), 5<sup>a</sup>, 6 (verso pl. 7), 9<sup>a</sup>, 10 (verso pl. 5<sup>b</sup>), 11<sup>b</sup> (verso pl. 17<sup>a</sup>), 11<sup>c</sup>, 12 (verso pl. 11<sup>a</sup>), 13-14, 15<sup>a-b</sup>, 16 (verso pl. 17<sup>b</sup>), 17<sup>c</sup>, and 18<sup>a-b</sup>. Of these, only pl. 15<sup>b</sup> is untraced. The four untraced monochrome *Europe* prints are unlikely to have come from the miscellaneous prints with The Order of the *Songs*.

I bought the Riddle Manuscript but neglected either to follow up on or to record the “4 monochrome pages from Blake’s *Europe*”. Robert Nikirk died on 5 September 1990, so the trail is now cold.

The Riddle Manuscript came with the large group of miscellaneous Blake prints sold with “The Order” of the *Songs* <BB 339>. This collection also included 27 prints from *Europe* (mostly from copy c) on 19 leaves. However, the histories of all these *Europe* prints save pl. 1 and 15<sup>b</sup> (which are untraced) indicate that they could not be the four *Europe* prints with which Mr Nikirk was entrusted.

EDITIONS
*Europe a Prophecy* (1969), The William Blake Trust <BB>

REVIEWS

G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)
Europe: A Prophecy. Introduction by G.E. Bentley, Jr (1975) 
The American Blake Foundation <BB>

REVIEW
D.V. E[rdman], Romantic Movement ... Bibliography for 1980 (1981), 72-73

26 cm, 47 pp.; ISBN: 9789177421245 In Swedish

*Europe A Prophecy (Illuminated Manuscript [sic] with the Original Illustrations of William Blake). (e-artnow, 2013)
ISBN: 9788074844102

Probably Europe (E) -- see The Complete Illustrated Books of William Blake.

“A Fairy leapt”
(1793)
HISTORY: (1) Acquired by Dante Gabriel Rossetti, from whom it passed to (2) his brother William Michael Rossetti, who apparently gave it to (3) his physician; (4) James Rimell and Son, No. 288 Illustrated Catalogue of Rare Books (London, 1933), lot 64, offered at £225 on one leaf:
“A Fairy leapt upon my knee”, “1 page, small 4to.” (reproduced here in Plate IV), the first two lines quoted, with, on the verso, a pencil sketch of 'The Infant
Hercules Throttling the Serpents' <Butlin #253> with ruled scaled lines for engraving
plus another leaf with
a pencil sketch for “‘LOS IN HIS RAGE’ <#561 verso>,
engraved as a decoration for the lower half of page 6 of
‘Jerusalem,’ 1804 (8 x 6¼ inches); on reverse:--
PENCIL SKETCH, also with ruled scaler lines for engraving, his interpretation of Fuseli’s design for
SHAKESPEARE’S HENRY VIII, Act IV, Scene II,
‘Queen Katherine Awakening from her dream,’ which
Blake engraved for Chalmers’ Shakespeare, 1805 (vol. 7,
p. 235).” <#561>
The two leaves were "given by William Rossetti, taken from
the collection of Blake Manuscripts which had been in
possession of Dante Gabriel Rossetti,’ in return for professional services rendered to William Rossetti’s daughter
when she dislocated her arm. A written declaration of
authenticity by the late owner-recipient to this effect will be
passed to the purchaser.”

_The First Book of Urizen_
_(1794/-1818?)_

<table>
<thead>
<tr>
<th>TABLE</th>
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<tbody>
<tr>
<td><strong>Copy Plates</strong></td>
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<tr>
<td>E</td>
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<td></td>
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175 Pl. 9 is present and the duplicate pl. 12 is absent, pace Keynes,
Bibliography (1921) and Keynes and Wolf, William Blake’s Illuminated Books: A Census (1953).
21, 23, 26-28\textsuperscript{176}

K
11-15, 27

Uncolored
17-28

<table>
<thead>
<tr>
<th>Pl.</th>
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<th>Size</th>
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<tr>
<td>3</td>
<td>Sendak</td>
<td>orangeish brown</td>
<td>9.9 x 6.1\textsuperscript{178} printed</td>
</tr>
<tr>
<td>3</td>
<td>Essick</td>
<td>pale orange</td>
<td>15.6 x 11.2</td>
</tr>
</tbody>
</table>

Weight and Cost of Copperplates

Five new plates weighed 1,001.4 grams = 2.2 pounds and would have cost 8s.11\textsuperscript{3} ad.

\textit{Urizen} pl. 1, 3-5, 7-11, 13-16, 18, 20-21, 23-25, 27-28 are apparently etched on the versos of plates from the \textit{Marriage} (see BB 166-67), and \textit{Urizen} pl. 22 and 26 on the versos of \textit{Urizen} pl. 12 and 17. Therefore only \textit{Urizen} pl. 2, 6, 12 (with pl. 22 on the verso), 17 (pl. 26 on verso) and 19 required new pieces of copper.

According to Joseph Viscomi, \textit{Huntington Library Quarterly}, LVIII (1996), 313 n38, it is \textit{Urizen} pl. 21 (10.2 x 16.6) which is probably on the verso of \textit{Marriage} pl. 19 (10.2 x

\textsuperscript{176} Confirmed by the offsets on both print-versos and guard-leaves. N.B. Pl. 2 (the Preludium) is very lightly colour-printed and left no offset to confirm its very peculiar position.

\textsuperscript{177} Most full-page designs (9, 12, 17, 21-22, 26) are coloured so heavily that the outline colour is invisible. In many prints, the design seems to be basically ochre. The ink was pressed so hard in printing that it sometimes oozed beyond the plate-mark, e.g., pl. 7 bottom.

\textsuperscript{178} Design only when printed for A Small Book of Designs (B).
16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.\(^{179}\)

Copies were apparently printed in 1794 (H-I [proofs], A, C-F, J + separate pulls), and 1818 (G) (Viscomi, 376, 379).

The prints of pl. 4 in copies H-I appear certainly to have been printed with the impression in copy C: all three are printed in green ink with the illustration printed in shades of raw sienna and yellow ochre, the combination of inks characteristic of green copies C and F. These separate prints [in H-I] appear to have been extracted from copies E and F--or excluded from them when they were collated [Viscomi, 281].\(^{180}\)

**COLOURING**

Pl. 3 The **FLAMES** are bronze, dark red, and black, and the **MAN'S SKIN** is greyish pink, his **HAIR** dark brown;

---

\(^{179}\) The dimensions of prints in the *Marriage* given in Viscomi differ slightly from those in *BB* partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas *BB* gives average measurements for each print in all copies. However, the differences are not significant.

\(^{180}\) Viscomi argues that in *Urizen* pl. 25 there are three etched faces in copy A and that a fourth is added to the copper in copies C-D, F. ("The added (or 'middle') face is not 'obliterated' in copy A (*BB* 179); it is simply not there" [p. 413].) The absence of this fourth figure "in the proofs and copy A and its presence in the other impressions indicate that the copy A impression was the first pulled" (p. 282).

However, this fourth figure (like the others) appears only in the colour-printing -- of course we don't know what was etched -- and in A it seems to be present but ill-defined. If the presence of three or four figures is determined by the coloring, not the etching, the copperplate of pl. 25 is not in two states, though the order of printing may be determined by the presence or absence of this fourth figure in the coloring added in the process of printing.
DECORATIVE ELEMENTS in the design touched with brownish green (Essick copy).

Viscomi, 389, 413, refers to copperplate-makers' marks on Urizen (A) pl. 2, 19, and 28 which I did not record in my notes of the original and cannot find on the Plowman facsimile of copy A (1929).

COPY A


COPY B

It is printed in black with a brownish tint or in green (pl. 2, 4) (Viscomi, 126), not color-printed in brown (pl. 1, 3-7, 9-17, 19, 21-22, 24-28) and green (pl. 2, 8, 18, 20, 23) as in BB 168.

HISTORY: (5) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

It was reproduced online in the William Blake Archive (2003) and by the Pierpont Morgan Library.

COPY C

BINDING: It was disbound at the Yale Center for British Art.

It was reproduced in The William Blake Archive (2002) and by the Yale Center for British Art.

COPY D

NEW COPY

COPY E

COPPERPLATE-MAKER'S MARK: On pl. 28 is a very clear copperplate-maker's mark of Pontifex (as in Jones and Pontifex in Europe pl. 1-2, 4-18, and I Pontifex and Co in Job pl. 2-13, 15, 17-21, and Dante) which has apparently not been previously recorded and which is not visible in reproductions of copies A-B, D, and G. It is another indication that this plate, and probably the others in Urizen, were etched on the versos of the Marriage (see BB 166-67).

COLOURING

The text is never coloured except for occasional brown touches on the vines and birds, though the designs are very heavily coloured. Most pink flesh seems to be watercoloured.

The work was probably colour-printed at the same time as copies A, C-D, F, and J, about 1795.

However, some colours were apparently added much later. There are black splotches, especially on pl. 1 and 21, as if from oxidized white lead, a colour not used in the other copies of Urizen printed at the same time. Pl. 9 and pl. 21 exhibit a strange raspberry red which is not found in the other copies of this print-run--or perhaps elsewhere in Blake's colouring. On pl. 7 and 21 the flesh is heavily coloured in an unBlake-like way so that the muscles and underlying printing are invisible.

These oddities on pl. 1, 7, 9, 21 and elsewhere suggest, as R.N. Essick points out ("Blake in the Marketplace, 1999", Blake, XXXIII [2000]), that Urizen (E) was touched up by someone other than the Blakes after the first colouring.
The guard-leaf facing pl. 21 was added when the ink was still moist enough to transfer to it. As the guard-leaves were apparently added when Clarke and Bedford bound the book c. 1841, this suggests that the colouring of pl. 21 and probably the other late colouring such as the raspberry red and the lead white were added about 1841.

Perhaps the person who commissioned the binding of Urizen (E) about 1841 was the one who arranged for the new colouring of it. This person may have been Charles Wentworth Dilke (1789-1864), whose son Sir Charles Wentworth Dilke (1810-69) is the first recorded owner of Urizen (E).\textsuperscript{181} About 1840, the first Charles Wentworth Dilke "formed one of the best collections of Blake's drawings, and was one of the earliest admirers of his poems".\textsuperscript{182} Certainly he was interested in Blake at this time, for about 1843 he visited John Linnell "to have another morning with Blake",\textsuperscript{183} he bought Blake's Job and Dante engravings from Linnell in

\textsuperscript{181} Similarly the first Charles Wentworth Dilke may have commissioned Charles Murton about 1838 to bind the copy of Songs of Innocence (K) later owned by his son. The colouring of Innocence (K) seems quite unrelated to that of Urizen (E).

\textsuperscript{182} The Papers of a Critic: Selected from the Writings of the late Charles Wentworth Dilke [1789-1864], ed. by his Grandson, Sir Charles Wentworth Dilke [1843-1911] (London, 1875), I, 51; insofar as the implied date of 1840 is valid, it must apply to books, for the Blake drawings of the original Charles Wentworth Dilke were acquired at the Butts sale in 1852 (Butlin #446, 463, 484, 489, 494, 548); his son acquired two more (Butlin #441, 807) by 1876.

\textsuperscript{183} BB 784.
February 1843 and November 1844,\textsuperscript{184} and Linnell wrote to Dilke about the Job borders on 27 September 1844.\textsuperscript{185}

Pl. 1 There are oddly-placed black splotches as if of oxidation, especially on the MAN’S HAIR, CLOTHES, and BOOK.

Pl. 2 The woman’s DRESS is yellow, and the SKY is streaked with red, pink, grey, and blue.

Pl. 5 The BOOK is mottled very dark brown, and the SKY at top left is dark to pale blue, top right black. The patterns of white at bottom are very similar to those in D.

Pl. 6 The RIGHT MAN is blond, and the one on the left has black hair; the SERPENTS are black and red.

Pl. 7 The MAN is purplish pink, his HAIR is brown, and the FLAMES are orange and salmon red.

Pl. 8 The SKELETON is brown, the BACKGROUND very dark blue with green and brown at the bottom.

Pl. 9 The MAN is pink; above him is mottled dark brown, blue, and orange; the ROCK below him is dark orange; the rest is mostly black.

Pl. 10 The MAN is greyish pink; the near ROCKS are brown, the far ones dark brown.

Pl. 11 The MAN is pink; his BACKGROUND is very dark bluish brown; the SKELETON is grey and brown; his BACKGROUND-FLAMES are orange and tawny brown; the CHAIN and HAMMER are black.

Pl. 12 The WATER is black with green.

\textsuperscript{184} BR (2) 795.

\textsuperscript{185} BR (2) 869.
Pl. 13  The PERSON is grey and blue; the CLOUDS to right are dark blue, while those to left are black; and the BUTTERFLIES are black and red.  
Pl. 14  The SKY to right is black, the rest mostly grey; the ROCKS under each hand are grey.  
Pl. 15  FLESH is greyish purple, the MEN to right and left have white HAIR and BEARDS, and the middle MAN has yellow and brown HAIR; the BACKGROUND is tawny orange and red; the SEA is dark blue; and the PLANTS are touched with brown.  
Pl. 17  The GLOBE, SASH, and FLAMES are shades of red; the person has dark brown HAIR and greyish pink FLESH.  
Pl. 18  The MAN is pink and his HAIR ochre; the FLAMES are tawny orange and brown (top right red); the HAMMER is black; and the BACKGROUND black and greyish green.  
Pl. 19  The woman's HAIR is yellow, the MAN's brown; the BACKGROUND at right is dark purple; the ROCKS (or CLOUDS) to left and bottom are brown; the VINES are touched with brown.  
Pl. 20  The FLAMES round the child are lemon yellow, others tawny brown and orange to dark brown; the VINES are touched with brown.  
Pl. 21  FLESH is pink, the MAN darker than the WOMAN and BOY; the MAN has brown HAIR, the others are blond; the CHAIN is an odd red; the HAMMER is brown; the BACKGROUND is dark brown, orange, and at top is some red and orange.  
Pl. 22  The MAN is pink and brown, and the CHAINS are black; the LIGHT from his head is orange, the BACKGROUND black.
Pl. 23  FLESH is pink, the CLOTHES uncoloured; the GLOBE and RAYS are red; the very clear LION is brown; the BACKGROUND is mostly mottled brown; above the rocks is purplish blue.

Pl. 26  The BOY'S HAIR is brown, his CLOTHES uncoloured; the DOG is black and white, the BACKGROUND mottled brown.

Pl. 27  The man's FLESH is pink, his HAIR brown, his CLOTHES uncoloured; the BACKGROUND is mottled brown to blue.

Pl. 28  The MAN is outlined in brown, his FLESH is pink, and his CLOTHES uncoloured; the ROPE is black, and the BACKGROUND is black (bottom) and very dark blue (top).

VARIANTS: The control text was the Blake Trust facsimile (1995) of copy D. Features such as faces, toes, and hands, are mostly NOT touched up by hand as in copy D. The running-head is clear on pl. 5, 10, 12 (not visible in D), 14 (very faint in D), 16, 18, 20, 26.

Pl. 2  There is a crease in the paper across the woman's back and arm, and the plants are quite thin and slight.

Pl. 5  The man looks at the viewer (not down as in D).

Pl. 6  Vine-flourishes (added by hand on the paper, not printed from the copperplate) cover the gap in text at the right.

Pl. 9  The head of a grazing horse is fairly clear to the right of the man. In copies A-B, D, G that area is plainly rocks.

Pl. 10  "Chap: IV" has been altered to "Chap: III", apparently by scratching out the "IV" on the paper and altering it in the colour of the printing-ink to "III".

Pl. 11  There is no sign of the tree(?) above the right man's knee which is clear in copy D.

Pl. 14  There is striation similar to that in copy D on the cloud over the man's leg and in his hair but little elsewhere.
Pl. 15  The old men's eyes look down (left) or are closed (right), not looking forward as in D. The right man's beard overlaps the sea, and there are swirls as of cloth above his head.

Pl. 17  The object which is fairly clearly a sash (leaving buttocks and legs bare) is blood or veins in D; the globe is not luminous. There is no hint of bloody veins flowing from the person's head to the globe.

Pl. 18  There is a shadow to the left from his left leg.

Pl. 21  There is disfiguring Black on Enitharmon's cheek, perhaps oxidation. Los looks at Orc (not at Enitharmon, as in D).

On pl. 21, at the left side about a third of the way from the top, is a patch of very dark brown colouring with some fragments of paper clinging to it, which corresponds to a discoloured hole in the facing guard-leaf and to dark brown fragments opposite the guard-leaf hole on the verso of the previous leaf (pl. 20). This suggests that the guard-leaf was there when the colouring was still wet or humid. However, the print-versos have offsets from the facing prints, indicating that these offsets occurred before the guard-leaves were added. Apparently part of the colouring was added about the same time as the guard-leaves, c. 1841.

Pl. 23  There are six spikes from the globe (rather than eight as in D) and a line on the man's left wrist as of a gown or an anachronistic wrist-watch (not visible in D).

\[186\] There is a similar defect in the Brown of the man's left knee on pl. 21 but nothing corresponding on the guard-leaf.
Pl. 26  Light comes from the top left.
Pl. 27  There are very few of the striations visible in D.
Pl. 28  Yellow lines flow unambiguously from the man's head.

BINDING: Bound about 1841 by "CLARKE & BEDFORD" (partners in 1841-50), whose names are stamped on the verso of the first fly-leaf, with three fly-leaves at front and three at the back (the last watermarked "J WHATMAN | TURKEY MILL | 1839") and with unwatermarked guard-leaves,\(^{187}\) in brown morocco, elaborately gilt, all edges gilt\(^{188}\) (including the fly-leaves), scattered foxing. The spine at front is separating from the text. No stab hole from the previous sewing is visible.

HISTORY: (1) Acquired by Sir Charles Dilke (according to the 1886 catalogue below); (2) Acquired by Frederick Locker-Lampson, who added his elaborate bookplate ("Frederick Locker Fear God Fear Nought"), lent it to the Burlington Fine Arts Club exhibition (1876), No. 313, had it listed in his catalogue (1886), and sold it with the Rowfant Library through Dodd, Mead & Co in 1905 to E.D. Church (it is not listed in G.W. Cole, *A Catalogue of Books ... Forming a Part of The Library of E.D. Church* [1909]); (3) Acquired by Mrs Harry Payne Whitney, who lent it to the Grolier Club Blake exhibition (1919-20), No. 13; after her death in 1942 it passed to (4) Helen Hay Whitney, who added her bookplate, and passed it to (5) John Hay Whitney and from him to his widow

\(^{187}\) The presence of offsets on the versos of the print-leaves indicates that the guard-leaves were not present when the work was first bound. Sometimes there is surprisingly-heavy show-through on the versos of heavily printed leaves.

\(^{188}\) The leaves with pl. 7 and 15 are slightly shorter than the others, ragged at bottom, and therefore not gilt. This suggests that the trimming in 1841 was not very drastic.
(6) Betsey Cushing Whitney, after whose death in 1998 it was sold at Sotheby's (N.Y.), 23 April 1999, lot 535 (pl. 1, 9, 12, 18, 22, 26 reproduced) (ESTIMATE: $500,000-$700,000) for $2,300,000 (plus $200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for (7) an _Anonymous_ collection.

For an account of the 1999 sale, see Dr Elizabeth B. Bentley, "Urizen in New York City", _Blake_, XXXIII (1999), 27-30.

**COPY F**

**HISTORY:** Offered with *Book of Thel* (A) and the *Marriage of Heaven and Hell* (A) by Quaritch, November 1885, lot 51, for £150.

It was reproduced online in The William Blake Archive (2002 and by Harvard Libraries.

**COPY G**


**NEWCOPY**

**COPY K**

**BINDING:** Bound with *America* (S), *Europe* (N), *Thel* (S), and *Visions* (S) – see *America* (S). Among previously recorded copies, only *Urizen* (F) was bound with other works.
– with *Thel* (A) and *Marriage* (A).

*Urizen* (K) is reported in the 1862 sale catalogues (see HISTORY below) as having 27 prints;\(^{189}\) it probably consisted of pl. 1-15, 17-28.

**HISTORY:** For its provenance, see *America* (S) with which it was bound. It is now **Untraced**.

**PLATES 1-3, 5, 7, 9, 11-12, 17, 19, 22-23**

See Small Book of Designs (B).

**PLATES 1, 5, 7, 11, 17**


**PLATES 2, 7, 11-12, 17, 19, 23**

The prints are reproduced in the Tate Britain online catalogue in 2013.

**PLATE 3**

**BINDING:** Loose; when the design (only) was printed for the Small Book of Designs (B), a breast was added in the colouring, and at some point the leaf was cut down to the image; on the verso is a slight sketch.\(^{190}\) The print and the design on its verso are described and reproduced in Martin Butlin, "Another Rediscovered Small Color Print by William Blake", *Blake*, XXVII, 3 (Winter 1993-94), 68, suggesting that the print was intended for the Small Book of Designs (B).

\(^{189}\) Two previously recorded copies of *Urizen* (A-B) have 28 prints; one (G, 1818) has 27; two (D, F) have 26; two (C, J) have 25 (not counting the duplicate pl. 2 in copy C); and one (E) has 24. All but copy G with fewer than 28 prints lack pl. 16, and probably pl. 16 is the print omitted from copy K.

HISTORY: (1) ... Lent to the exhibition of §A Peculiarly English Art, Gainsborough's House (Sudbury), 20 August-9 October 1994, No. 1, and (2) Sold anonymously at Christie's, 25 April 1995, lot 52 (the design only reproduced) ESTIMATE: £30,000-£50,000) for £32,000 (plus commission) to (3) Maurice Sendak.

PLATE 3
HISTORY: It was lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 286.

PLATE 3
BINDING: Loose.
HISTORY: (1) This may be the print of Urizen pl. 3 (15.8 x 11.0) which was removed (leaving behind an offset) at an unknown date before 1976 from f. 21r of a volume of miscellaneous prints and manuscripts now in the Pierpont Morgan Library <BBS>, (2) Sold anonymously at Christie's (London), 18 December 2001, lot 84 (reproduced, ESTIMATE: £25,000-£35,000) [for £40,000 to Edward Maggs acting for John Windle on behalf Professor Robert N. Essick].

PLATES 5, 10
HISTORY: (3) Offered, in James Tregaskis Caxton Head Catalogues 815 (30 June 1919), lots 1 (£65) and 2 (£70) and 830 (September 1920), lots 41 (£65) and 42 (£70).

PLATE 9
HISTORY: (3) After its sale in 1967 it was acquired by Dorothy Braude Edinburg (of Brookline, Massachusetts), who lent it in 1998 as a promised gift to the Harry B. and Bessie K. Braude Collection of the Art Institute of Chicago (accession No. 94.1998).
PLATE 9

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

It is distinct from the Newton-Princeton loose copy of pl. 9, probably made for the Small Book of Designs (B), which has three framing-lines and an inscription <BB>.

The Leathart copy (on loan, and promised as a gift, to the Art Institute of Chicago) has one black ink framing line <BB> and no inscription, and the reproduction of it in the Christie catalogue of 14 March 1967, lot 85, demonstrates (as Professor Essick tells me) that the pattern of colouring in it is quite distinct from the copy of Pl. 9 reproduced in the Parsons catalogue.

None of these copies of *Urizen* pl. 9 can be associated with *Urizen* copy E, which Keynes (1921), Keynes and Wolf (1953), and BB (following them) reported to be missing pl. 9, for when Copy E turned up in 1999 it proved to have pl. 9 after all.

HISTORY: (1) Offered in E. Parsons & Sons Catalogue 37 (1921), lot 23 (reproduced), at £68.5.0; (2) Untraced.

PLATE 9

HISTORY: (4) given by Dorothy Braude Edinburg in 2012 to The ART INSTITUTE (Chicago, Inventory Number 2012.74), where it is reproduced online.

PLATE 9 (or 22)

HISTORY: This or pl. 22 may be the [?print from] "the beautifully drawn and coloured 'Urizen''' which A.E. Newton lent to the Philadelphia Museum of Art exhibition (1926) ....
PLATE 21

It is reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS

*El Libro de Urizen.* (Traduccion y Noticia de N.N.) (San Sebastian: Grafico-Editora, S.L., 1947) 52 pp. In Spanish "Noticia" (pp. 5-9). The prose translation of Urizen seems to be little more than an adaptation of the translation of Edmundo Gonzalez-Blanco (1928).<BB>


REVIEWS

§*Anon.*, *Times Literary Supplement*, 28 November 1958, p. 690

§*Bernard Blackstone*, *New Statesman*, LVI (13 December 1958), 861-62

§*Martin Butlin*, *Burlington Magazine*, CI, 676/677 (July-August 1959), 301-2

§*Vivian de S. Pinto*, *Modern Language Review*, LXIV (1969), 404-7


REVIEWS

§*Elizabeth Sewell*, *Notre Dame English Journal*, NS XII, 1 (October 1979), 74-77 (with another)

*Stuart Curran*, *Blake*, XIV, 3 (Winter 1980-81), 138-43

§(2007) 


*”Estudio Preliminar: Urizen: La Creación como Catastrofe” (pp. 7-56), colour reproduction of Copy G, the plates printed back-to-back (pp. 59-86), English transcription and Spanish translation on facing pages (pp. 87-137), “Notas y Comentarios” (pp. 139-84), “Bibliografía: [3] Ediciones Existentes de El Libro de Urizen an Castallano” (p. 185).


Probably Urizen (G) -- see The Complete Illustrated Books of William Blake.

For Children: The Gates of Paradise
(1793)

TABLE

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<td>1-18, +</td>
<td>19</td>
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<tr>
<td>Un traced</td>
<td>another pl.</td>
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(1793)

Weight and Cost of Copperplates

The 18 plates in *For Children* (1793) weighed 1,065.1 grams = 2.34 pounds and cost £1.13.9.

All copies were apparently printed in 1793 (A-E) (Viscomi, 376).

COPY B

HISTORY: (1) It is perhaps Thomas Griffiths Wainewright's copy which was sold with Wheatley's own library by Fletcher and Wheatley, **12 December 1837**, lot 363,192 (2) Perhaps this is the copy acquired by T.J. Denman, nephew of Flaxman’s wife Anne and sister-in-law Maria Denman (1779-23 December 1859) and probably son of Thomas Denman (1786-28 September 1851) Flaxman’s studio assistant; “Mr Denman’s copy” was used or acquired by Gilchrist’ widow Anne,193 for whom W.J. Linton made kerographs from pl. 2, 4,

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191 Like *America* (G), *Descriptive Catalogue* (F), *Europe* (B), *Jerusalem* (B), *Marriage* (I), and *Songs* (X) which were sold for Wainewright by Wheatley. The histories of the other copies of *For Children* exclude them conclusively (A, D-E) or probably (C) from this 1837 sale.


7, 9-10, 14, 16 for Gilchrist (1863); (3) Sold by Colnaghi and Co on 12 July 1862 to (4) The BRITISH MUSEUM PRINT ROOM.

COPY C
HISTORY: (5) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

COPY D

The History of *For Children* (D) as given in *BBS* should rather apply to *For the Sexes* (D).

NEW COPY

COPY F
BINDING: A small square octavo with 19 prints. If it was acquired in 1794 (see HISTORY below), the work must be *For Children: The Gates of Paradise* (1793) with 18 prints rather than *For the Sexes: The Gates of Paradise* (1826 and later) with 21 prints. The 19th print in Flaxman’s *Gates of Paradise* may have been a duplicate.

HISTORY: (1) Acquired by John Flaxman, probably about 1797 when he bought *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions* (S) bound together;¹⁹⁴ (2) Probably inherited by Flaxman’s adopted daughter Maria Denman (1776-1861) (see *America* (S)); (3) Offered “From Flaxman’s library” in Willis and Sotheran catalogue of 25 June 1862, lot

Colvin [1876], 3; see pp. 44-45). His aunt Maria Denman owned Blake’s *Descriptive Catalogue* (N) (given to Crabb Robinson in 1842), letters of Autumn 1800, 19 Oct 1801, and 18 March 1827 (sold 1883), and *Songs* (O) (sold in 1876).

¹⁹⁴ Or perhaps “Blake’s Engravings” for which Flaxman paid 4s in October 1795 (*BR* (2) 758) were for *For Children* plus an extra print. In “To the Public” (1793), *For Children* is priced at 3s. Flaxman was in Italy 1787-1794 when *For Children* was published.
117, £3.10.0 (q.v.) but not in that of 25 December 1862; (3) Untraced.

NEW IMPRESSION

PLATE 15
BINDING: Loose, inscribed "13" at the lower left, second state.
WATERMARK: Laid paper without watermark; vertical chain-lines 2.75 cm apart. (*For Children* (A-B, D-E) are on wove paper.)
LEAF SIZE: 7.4 x 8.5 cm. Plate-mark: 7.2 x 8.1 cm. Second state.
HISTORY: (1) Sold anonymously at Rosebery Auctions (London), autumn 2011, to (2) Nicholas Lott of Larkhall Fine Art (Bath), who sold it on 30 December 2011 to (3) Robert N. Essick.¹⁹⁵

This is the only known loose print from *For Children*; all the known copies are complete. However, there are numerous loose prints from *For the Sexes: The Gates of Paradise*. The leaves for the known prints from *For Children* are significantly larger than pl. 15 here, and in *For the Sexes* only pl. 6-7 (Keynes-Fitzwilliam) are this small (8.3 x 8.9 cm). The fragmentary *For the Sexes* copies J and L (far larger) lack pl. 15.

NEW COPY

PLATE 18

¹⁹⁵ All the information about *For Children* pl. 15 derives from Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013), who reproduced it.
HISTORY: (1) Offered and reproduced in Folio Fine Art Ltd Catalogue 5 (January 1968), No. 22, "second or third state ... with 1" margins" for £38; (2) Untraced.

EDITIONS

The Gates of Paradise (1968), The William Blake Trust <BB>

REVIEWS


§L.W., Connoisseur, 171 (July 1969), 188

D.V. E[rdman], English Language Notes, VII (1969), 22-23

G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, University of Toronto Quarterly, XXXIX (1970), 274-87 (with 5 others)


Probably For Children (A or D) -- see The Complete Illustrated Books of William Blake.

For the Sexes: The Gates of Paradise

(1826-1831?)

Weight and Cost of Copperplates

The three additional copperplates in For the Sexes (?1826) weighed 254.3 grams = 0.56 pounds and cost 5s.7½d.

Copies were apparently printed in ?1820 (A, B), ?1825 (J-M [proofs], C, D), and ?posthumously (E-I) (Viscomi, 380-81). A copy of pl. 18 offered at §Swann Galleries, "Works of Art on Paper" (12 November 1998), No. 185 (called "Second state", platemark 11.5 x 9.0 cm, ESTIMATE: $1,200-$1,800, not

COPY A

Copy A is reproduced in colour online in the Library of Congress.

COPY D

HISTORY: (4) It was offered in The Rosenbach Company’s *Catalogue of the Exhibition of Manuscripts and Rare Books* (January-February 1931), 28, no number or price; in *A Catalogue of Rare Books of Six Centuries* (1935), lot 148, for $2,465; in *The World of Yesterday* (1939), lot 43, for $2,750; in *A Bibliophile’s Miscellany* (1941), lot 56, for $2,750; and in *The March of Books Through the Ages* (1945), lot 47, for $2,750.196

It is reproduced online in the Library of Congress.

COPY E

It is reproduced online by the Yale Center for British Art.

COPY F


COPY G

HISTORY: (2) Offered in Quaritch’s catalogue (1864), lot 6,522, for £6.15.0 <see under Catalogues>; … (4) By 1977 Mr Mellon had given it to (5) The Yale Center for British

196 In *BBS* this History is mis-attributed to *For Children: The Gates of Paradise* (D).
ART.

It is reproduced online by the Yale Center for British Art.

COPY H
HISTORY: After its sale at Sotheby’s, 29 July 1925 [for £31 to Parsons], it was sold anonymously at American Art Association, 14 January 1926, lot 40 (title page reproduced) [for $400 to Phenix, according to the Essick copy of the catalogue].

COPY K
Copy K is reproduced in colour online in the Library of Congress.

COPY M
HISTORY: For the Sexes: The Gates of Paradise pl. 3-8, 13-15, 17 (called Copy M in BBS p. 79), which were offered anonymously at Sotheby's, 17 March 1966, lot 92 [bought for £180 by the dealer Christopher Mendez] and sold to various buyers, were from the Muir facsimile (1888). ¹⁹⁷

Copy M, therefore, is a ghost, here laid to rest.

COPY N
HISTORY: (4) The anonymous collector <BBS> evidently passed it to an Anonymous New York private foundation which lent it to the exhibition at the University of Virginia Art Museum, 2002 January 26-March 31.

NEWLY DISCOVERED PRINT
PLATE 2
HISTORY: (1) Sold, with George Richmond’s sketch of Blake on his death-bed, by a London dealer in 1942 to (2) William Inglis Morse, the son of Samuel F.B. Morse the painter and inventor, from whom they passed to Morse’s son-in-law (3) ¹⁹⁷ Robert N. Essick, "Blake in the Marketplace, 2012", Blake (2013), reporting what "Nicholas Lott tells me".
Professor Frederick Hilles, who gave them about 1955 to (4) Professor Harold Bloom (from whose letter to me of 22 July 2003 all this information derives). It is to go with Bloom’s archives and “personal library” of 25,000 books to (5) St Michael’s College, Colchester, Vermont.  

PLATE 14  
HISTORY: ... (2) Sold at Sotheby’s, 19 January 1885, lot 575 (The Ghost of Abel erroneously described as a “Facsimile”) for £1.16.0 to J. Pearson, who offered them in his Catalogue 58 at £12.12.0.  

EDITIONS  
For the Sexes: The Gates of Paradise [B]. (London: Frederick Hollyer, 1925) <BB>  
According to a prospectus (?1925), ordinary copies of this facsimile of the copy of Miss C. Carthew were for sale at 15s and 55 copies (only 50 of which were for sale) on "platinotype paper" at £4.4.0.  

Pour Les Sexes: Les Grilles de Paradise, tr. Denis Roche (1976) <BB>  

REVIEW  
Anon., Nouvelles Littéraires, No. 2534 (26 May 1976), 32, tr. in Blake, XI, 2 (Fall 1977), 119  
*For the Sexes: the Gates of Paradise (Illuminated  

---  

199 A copy of the prospectus for all Hollyer’s Blake reproductions is with the Muir facsimile of For the Sexes in the West Sussex Records Office; the prospectus presumably pre-dates Hollyer's reproduction of All Religions are One (1926), which is not mentioned there.

Probably For the Sexes (K) -- see The Complete Illustrated Books of William Blake.

The Four Zoas; see Vala

“Genesis The Seven Days of the Created World.”

[transcript from Tasso]

HISTORY: (4) Offered in Rosenbach catalogue (November-December 1921), p. 4, no price named.

Genesis: Verses from a Manuscript of William Blake (1952) <BB>

REVIEW

§Anon., Times Literary Supplement, 12 September 1953, p. 594

See K. Povey, “Blake’s ‘Genesis’”, 3 October 1953, p. 645 (Blake was the transcriber, not the author)

The Ghost of Abel

(1822)

Weight and Cost of the Copperplate

The two pages of The Ghost of Abel, probably etched on recto and verso of one copperplate (see BB 208), weighed 260.8 grams = 0.58 pounds and cost 15s.

All copies were apparently printed in 1822 (A-E) (Viscomi, 380).

COPY A

HISTORY: Lent to the University of Pennsylvania Blake exhibition (17-21 October 1936).

and online by the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY B

It was reproduced in the Petit Palais exhibition catalogue of 2 April-29 June 2009.

COPY C

The work is reproduced online in Huntington Digital Images.

EDITION


Probably Ghost of Abel (A) -- see The Complete Illustrated Books of William Blake.

INSCRIPTIONS ON DESIGNS

Windle to the Library of Victoria University in the University of Toronto.

Poems and Descriptions of Designs for Gray's Poems (1797)

HISTORY: (6) Paul Mellon lent them to the Yale University Art Gallery exhibition of Blake Illumines Gray (16 March-23 April 1972); by 1977 Mr Mellon had given them to (7) The Yale Center for British Art.

"Mother & Father, I return From flames of fire, tried & pure & white"

The inscribed drawing is reproduced in colour online in the Library of Congress.

An Island in the Moon (1784)

EDITIONS

En ö på månen, ed. and tr. Göran Malmqvist (1979) <BBS>

REVIEW

*Erik Frykman, Blake, XIV, 4 (Spring 1981), 217-18


REVIEWS

D.W. Dörrbecker, Blake, XXII, 2 (Fall 1988), 39

§David McKitterick, Book Collector, XXXVII, 3 (Autumn 1988), 423-24

§Michael Baron, English, XXXVII (1988), 82-88 (an omnibus review)


*G.E. Bentley, Jr, Blake, XXII, 3 (Winter 1988-89), 103-5
§Martin Bidney, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-23 (with another)
    The preface is pp. 9-32.
    In "The Work" (p. 28), O'Keefe says that he has tried "to present as readable a version of the story as is possible"; some of his designs show a moon-scape.
§An Island in the Moon. Illustrated by Nicholas Parry. (Market Drayton [Shropshire]: Tern Press, 2007) 36 pp., 35 signed copies


*Una isla en la luna.*  Edición bilingüe de **Fernando Castanedo.**  Traducción de **Fernando Castanedo.**  (Madrid: Cátedra, 2014) Colección Letras Universales 8°, 239 pp., 88 illustrations, including all of *An Island in the Moon* and the formation of letters and words in it; ISBN: 9788437633343

English and Spanish on facing pages

"Introducción"

"Vida de William Blake" (pp. 9-37)

"Una isla en la luna" [description of the text] (pp. 38-41)

"Fecha de composición" (pp. 41-48)

"Historia y características del manuscrito" (pp. 47-54)

"La inscripción a lápiz del folio 9 recto" (pp. 54-66)

"Género literario" (pp. 66-71)

"La Laguna fingida" (pp. 71-79)

*"Una isla en la luna: lo ordinario y lo respetable" (pp. 79-86)

"Esta edición” (pp. 87-89)

"Bibliografía" (pp. 91-99)

Text of *An Island* (100-209)

"Manuscrito de *Una Isla en la Luna*" [reduced size colour reproductions of the manuscript, 8.3 x 14.0 cm vs 18.3 x 30.8 cm in the original] (pp. 211-30)  Argues for 1786 as the date of composition and attributes to Blake the diagonal pencil inscription on f. 9r.

"Apéndice 1" [texts of "Holy Thursday", "Nurse's Song", and
"The Little Boy Lost" from *Songs of Innocence*] (pp. 233-36)  
"Apéndice 2" [names of persons in the *Island* and of those they represent:  "Quid the Cynic Quid el Cínico William Blake"] (pp. 237-38)  
A sophisticated and meticulous edition.

*Jerusalem*  
(1804[-20?][-1832?])  
Weight and Cost of Copperplates  
The 100 pages of *Jerusalem* seem to be etched on 52 copperplates (see *BB* 235-36). These 52 copperplates weighed 22,474.9 grams = 49.44 pounds and would have cost £18.  
Copies were apparently printed in 1807 (proofs), 1820 (A, C-D), 1821 (B, E), 1827 (F), and *posthumously* (J-I) (Viscomi, 376-81).

COPPERPLATE-MAKERS'-MARKS  
To the copperplate-makers'-marks on *Jerusalem* pl. 33, 56, 63-64, 71, 72, 92-93, 100 reported in *BB* 235, Viscomi adds pl. 29 and 52 (without saying in what copies he found them or where on the prints) and ignores pl. 33, 56, 64, 71, 93. It may therefore be useful to provide a list of where on the prints the copperplate-makers'-marks are to be found and in which copies:  
<table>
<thead>
<tr>
<th>Pl.</th>
<th>Viscomi; not found by GEB</th>
<th>Viscomi; not found by GEB</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>in front of the man-headed creatures pulling the plough: &quot;... M HAR..S │ [illeg]&quot; (J)</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>in the middle of ll. 7-8 from bottom: &quot;...OE LANE[?] │ ... NDON&quot; (D, F, J)</td>
<td></td>
</tr>
</tbody>
</table>
Pl. 57 straight white lines beneath the bottom woman's right elbow are perhaps a plate-maker's mark (H) <not recorded in BB>

Pl. 63 between the woman's feet: "N" (J)

Pl. 71 to right of the inter-linear woman: ".H...OW & SON  │ ...OE LANE  │ LONDON" (D, I)

Pl. 72 in the right margin beside the interlinear design: "WHITLOW\textsuperscript{200} & ...  │ N\textsuperscript{o} 31 SHO.  │ LO..." (C, I-J)

Pl. 92 over woman's head: "LANE  │ LONDON" (H, J)

Pl. 93 above woman's head (H)

Pl. 100 above and to the left of the head of Los: "... S[?]  │ ... LANE  │ ...DON" (H-J)

NUMBERS ON THE COPPERPLATES

As may be seen especially in copy J, the plates, with the exception of plates 12, 14, 22, 40, 51, 54, 57, 81, 82, and 92, were numbered [on the copper] in the top right corners, either in white line ... or in black line ... [the latter on pl.] 8, 9, 10, 28, 46, 52, 56, 65, 68, 72, 74, 75, and 96 ... a few numbers were scratched or gouged off the plates, as in Plate 28 ... and ... a few plates have numbers or traces from an earlier numbering that do not correspond to the final position or numbers of the plates. Plate 50, for example, was initially numbered as 19, and plate 18 as 20.\textsuperscript{201}

VARIANTS:

\textsuperscript{200} This should be ""WHITTOW"".

\textsuperscript{201} Viscomi, 340. This list is more extensive than in BB. 233, with more detail of where numbers are visible in which copies.
William Blake and His Circle  
Part I: Editions of Original titles

Pl. 17: In l. 21, "labour" was altered in pen to "labours" ("make himself fit for labours") in copy B, probably not by Blake (Viscomi, 147).

Pl. 18: In l. 36, "cry Hand" was changed in pen to "Cry Thou!" in copy B, probably not by Blake (Viscomi, 147).

Pl. 20: The differences between the Library of Congress proof and copies A and C on the one hand and copies D-F, H-J on the other are created on the paper, not on the copper (pace BB 237);

flames in the top right corner are more extended in copies D-F and H-J than in copies A and C, with copy B being indetermined .... Yet one of the flames is extended further in copy C than in A, while another is extended further in both copies than in copy D--that is, their final shapes were determined by pen and ink finishing, and there is no change in the plate [Viscomi, 342].

Pl. 25: Toomey claimed that pl. 25 was in three states, but in fact one "state" of the print is created by pen-and-ink changes; the plate "exists in two states instead of three, and copies A and C-D are in the first state and copies E and F are in the second" (Viscomi, 342).

Pl. 96: There are irregularities on pl. 96, such as the white-line striations as of shading at the bottom left of the design and a strong – and graphically irrelevant – horizontal line across the knee of the man, which suggest that Blake’s relief

etching is over an intaglio engraving. *Blake Books*, p. 225, says merely that “Something else seems to have been originally engraved under the present etching”, and none of the facsimiles I have now looked at – C (1955), D (1877), E (1955, 1991, William Blake Archive), and H (*William Blake’s Writings* [1978]) – enables me to be more precise.

However, David V. Erdman, “The Suppressed and Altered Passages in Blake’s *Jerusalem*”, *Studies in Bibliography*, XVII (1964), 36-38, says that he sees in *Jerusalem* pl. 96, a good deal of submerged cross-hatching in the area below the center of the picture and along its left side near the text, the only distinguishable form being a perspective drawing of what looks like a small Grecian temple. From the top to the center of the picture some 7 irregularly spaced lines of cursive italic writing are fragmentarily visible, as white loops across the thick outlines of Blake’s drawing. In the Rosenbloom copy [of *Jerusalem* (J), pl. 96] the first words are decipherable as “The Greatest” ... the first words, in the same cursive engraver’s lettering, of a commercial manifesto ... for “Moore & Co’s Manufactory & Warehouse of Carpets” which Blake engraved in 1797 or 1798. He identifies the readings of “The visible seven lines” from Blake’s “Moore & Co” advertisement, though he does not actually say that they are legible. And he concludes that “*Jerusalem* 96 is etched on a piece of copper cut from the lower left quarter (roughly speaking) of the [Moore & Co] plate.”
After careful study with a magnifying glass, I can see the features of pl. 96 which suggest that the plate was previously used for something else but can neither read any of these words nor even find precisely where they appear on the plate.

Pl. 6. A pencil sketch “with ruled scale lines for engraving, the draft for his vigorous illustration of ‘LOS IN HIS RAGE’ <Butlin #561 verso> engraved as a decoration for the lower half of page 6 of ‘Jerusalem,’ 1804 (8 x 6¼ inches)” was offered with “A Fairy leapt” in 1933 (q.v.).

COPY A

HISTORY: The copy bought by William Young Ottley was probably F (see below), rather than A (as in BB 258) ... (2) Offered in A.E. Evans and Son Catalogue ([1845]), lot 718, 100 plates, quarto, half calf “neat” for £7.7.0.

COPY B

HISTORY: (1) Bound about 1821 perhaps for Thomas Griffiths Wainewright and sold with his books by Benjamin Wheatley on 4 August 1831, lot 426 [£4.4.0 to Bohn]; ...

COPY C

BINDING: The leaves were "skilfully reglued into the casing, resewn with original stab-holes partly visible, and rebacked at the British Museum in 1926 in white morocco, the original backstrip and lettering piece laid down", according to the 1993 Christie catalogue below.

HISTORY: (1) Sold posthumously for the Linnell estate at Christie's, 15 March 1918, lot 194 [for £89 to (2) The dealer (Francis) Edwards]; (3) Acquired by the dealer James
Tregaskis, who sold it on "2/4/[19]19" for £155.17.4\textsuperscript{203} to Frank Rinder ... from whom it was inherited by (4) His daughter Mrs Ramsay Harvey, after whose death it was sold for (5) The heirs at Christie's, 30 November 1993, lot 3 ("estimate on request"\textsuperscript{204}) [sold for £560,000]; (6) Acquired at or shortly after the Rinder sale by a remarkable Anonymous U.S. collection, according to R.N. Essick, "Blake in the Marketplace, 1995", \textit{Blake}, XXIX (1996).

COPY E

BINDING: (4) It was disbound again at the Yale Center for British Art.

HISTORY: (3) William Fuller Maitland acquired \textit{Jerusalem} (E) bound with Tatham's life of Blake at or very shortly after the Blamire sale at Christie's on 6 November 1863, as Anne Gilchrist told W.M. Rossetti on 23 November 1863,\textsuperscript{205} and he permitted Swinburne to see the life, for Swinburne quoted it (silently) in his \textit{William Blake} (1868), 77-78, 82n; ...\textsuperscript{206} ... (6) It

\textsuperscript{203} The receipt is reproduced in the 1993 Christie catalogue.

\textsuperscript{204} "Christie's now expect it to sell for as much as a million pounds" (H.P. Woudhuysen, "Blake's books", \textit{Times Literary Supplement}, 26 Nov 1993, p. 16).

\textsuperscript{205} Rossetti Papers 1862-1876, ed. W.M. Rossetti (London: Sands and Co., 1903), 43. On 6 Nov 1863 she wrote to W.M. Rossetti:

So the MS. Life of Blake by Tatham, so fruitlessly searched for by my dear Husband, has come to light at last. Both Mr Palmer and Tatham himself put my husband on a wrong scent by being positive it was in the hands of Sir Robert Peel -- to whom, of course, both he and I applied in vain. [p. 41]

\textsuperscript{206} According to the account of Maitland (1813-76) in the \textit{Dictionary of National Biography}, "After his death, the bulk of his collection was exhibited at the South Kensington Museum" (now called the Victoria & Albert Museum), but the authorities at the Victoria & Albert Museum library can now find no record of such an exhibition.

was reproduced again in colour in the Italian facsimile (1994) and in *The Complete Illuminated Books*, ed. David Bindman (2000); (7) By 1977 Mr Mellon had given it to (8) The Yale Center for British Art.

It is reproduced online the Yale Center for British Art.

**COPY F**

There are two sets of numbers in Copy F, a shaky set in the second order in which Blake arranged the prints of Chapter II and a firm set in the first order:

the firm and emended numbers are neither in Blake's hand nor in the same medium as the weak numbers. The weak numbers (set 1) are in an intense black oil-based printing ink, while the firmly written numbers (set 2) are all in a light black water-based writing ink. [The set 1 numbers are completely opaque and shiny, while the set 2 numbers are mostly a light black stain. The different media is [sic] especially apparent in set 1 numbers that were gone over or repaired in pen and ink.] The numbers of the first set are generally larger than those in the second set, but they are poorly formed, even ragged and wavering, an appearance caused in part by the viscous medium but also possibly by Blake's weakened state. These numbers, though, are unmistakably Blake's, whereas the 2s, 4s, 6s, and 9s of set 2 are distinctly and consistently different from Blake's in all other books--including *Marriage* copy I, which was executed a few months before *Jerusalem* copy F ....
For example, Blake's 4 is always closed [or rather the top left member is at a sharp angle] and the stem of his 9 is always extended and curved under.

Blake's numbers ... are 2, 5, 6, 8 [gone over in pen and ink], 10, 13, 17, 22, 23; ... 33, 34, 36, 38, 40, 42, 43 ... 52 [gone over in pen and ink], 56, 57 [the 7 is Blake's and looks like an 8], 63, 64, 65, 66, 70 ... 77, 82, 88, 89, 96. The rest of the numbers are in set 2.

The second, firm set of numbers, sometimes altering the first, is by Linnell, following the (first) order of the prints in his own copy of *Jerusalem* (C).

Linnell appears, then, to have received a partially numbered copy of *Jerusalem* in loose leaves, which required him to finish numbering the pages in pen and ink, using his own copy, copy C, as the model. ... perhaps what reveals copy C as the model and Linnell's hand most clearly is the Chinese white used extensively in plates 39, 76, 84, 87, 99, and 100 to create highlights and to model figures. This pigment was not used in any other copy of *Jerusalem* (or any other illuminated book that I know of) except [Linnell's copy] C (... plates 32 and 47) ....

It is not clear why Blake numbered only 29 prints, a few in each chapter, "But what is clear is his intention regarding this copy's order: he meant it to follow copies D and E, an intention that Linnell apparently ignored or misunderstood".207

207 Viscomi, 357-358, 360, 426.
HISTORY: (1) It is probably copy F (not copy A, as in BB 258) for which "Mr [William Young] Ottley [gave Linnell £5.5s.] for Mrs Blake for a copy of Jerusalem" on 11 August 1827, the day before Blake died (BR (2) 458, 464, 790); Linnell probably collected the loose leaves of Jerusalem from Mrs Blake, collated them with his own copy, and delivered them to Ottley, with whose library they were sold at Sotheby's, 21 July 1837, lot 306, for £3.18s. to Bohn; (2) Acquired by the dealer James Toovey, who added his "BURNHAM ABBEY BUCKS" bookplate and sold it in 1899 to (3) The Pierpont Morgan Library.

Reproduced in the William Blake Archive.

COPY I

It is reproduced online in the Library of Congress.

Plate I
HISTORY: It was lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 289.

PLATE 6
HISTORY: (8) Sold by Dian and Andrea Woodner at Christie's (New York) on 11 May 1993, lot 85 (ESTIMATE: $50,000-$60,000) for $156,500 to (9) An Anonymous collection.

PLATES 8-9, 19-20, 38ab, 48, 50, 58, 78

They are reproduced online in the Library of Congress.

PLATE 9

It is reproduced online by the Metropolitan Museum (N.Y.).

PLATE 28
HISTORY: (4) After the death of Mrs Ramsay Harvey, it was sold for (5) The heirs at Christie's, 30 November 1993, lot 4 (misdescribed as pl. 25) (ESTIMATE: £2,000-£3,000) [for £2,760 to John Windle for] (6) Professor Robert N. Essick
PLATES 28, 35
HISTORY: (6) By 1977 Mr Mellon had given them to (7) The Yale Center for British Art.
PLATE 28
It is reproduced online by the Yale Center for British Art.
PLATE 51
It is reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS
Jerusalem: The Emanation of the Giant Albion [D], 1804 (London: Pearson, 1877) <BB, BBS>
The facsimile is mostly reproduced in Andrew Solomon, William Blake's Great Task: The Purpose of Jerusalem (2000).

REVIEW
[John Bailey], Times Literary Supplement, 6 May 1904.
16

The Jerusalem Papers, 1948-1952, from the Trianon Press Archive were published by 2009 as an E-book.

REVIEWS &c

§Geoffrey Keynes, “Blake’s ‘Jerusalem’”, Times Literary Supplement, 16 June 1950, p. 373 (announcement) <BB>

§Anon., Times Literary Supplement, 20 July 1951, p. 453

§Burlington Magazine, XCIV, 587 (February 1952), 62

Jerusalem [C] (1952) Foreword by Geoffrey Keynes The William Blake Trust <BB>

REVIEWS


Harvey Breit, "Repeat Performances”, New York Times, 4 December 1955, p. 410 (with another)


REVIEWS

§Anon., Times Educational Supplement, 2 October 1964

§Anon., Times Literary Supplement, 12 November 1964, p. 1,023

G.E. Bentley, Jr, Modern Language Notes (1965), 112-13
§Arnold Goldman, *Notes and Queries*, XIII (1966), 196-98


Published in *Jerusalén, la Emanación del Gigante Albión* (1997).


§(London: The Tate Gallery for the William Blake Trust, 1991) <BBS>


See Morton D. Paley, “Corrections to the Blake Trust *Jerusalem*,” *Blake*, XXVI, 1 (Summer 1992), 34

The 1997 paperback has the same imprint and ISBN number as the 1991 cloth issue ("$75.00"); the presumably-more-accurate information about the 1997 issue ($29.95) derives from *Books in Print 1997*.

The same ektachromes were used in the facsimile edited by Marcello Pagnini (1994) and in *The Complete Illuminated Books*, ed. David Bindman (2000).
The 2007 Folio Society edition is a facsimile of the Blake Trust facsimile of *Jerusalem* Copy E, apparently without change.

**REVIEWS**

§ *Los Angeles Times Book Review*, 1 December 1991, Section D, p. 6 (with another)

§ *Christian Science Monitor*, LXXXIV (6 December 1991), p. 11 (with another)

§ *Anon.*, *Library Journal*, CXVI (December 1991), 150 (with another)

§ *Anon.*, *Print Quarterly*, VIII (1991), 440

§* Lars Lönroth, *Svenska Dagladet*, 5 January 1992, Section 2, p. 3

*Andrew Barnet*, "From the Dark Satanic Mills", *New York Times*, 15 March 1992 (with another) ("exquisite")

§ *Wilson Library Bulletin*, LXVI (April 1992), 106 (with another)

**David Fuller**, *Book Collector*, XLI, 1 (Spring 1992), 121-23 (with another) ("the quality of facsimile ... is excellent" [p. 121])

§ *Religious Studies Review*, XVIII (October 1992), 321 (with another)

*Terence Allan Hoagwood*, *Blake*, XXVI, 2 (Fall 1992), 61-69 (with another) (includes praise for this "remarkably good reproduction" and for Paley's generally admirable text [p. 62])

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 81-82 (a very substantial review)
Michael Ferber, *Word and Image*, IX, 1 (January-March 1993), 87-90 (with another)

Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 276 ("stunning")


Jon Mee, *Australian Journal of Art*, X (1993), 105-6 (with another)

Iain Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *Jerusalem*)

See John Commander, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

Dennis M. Welch, *English Studies*, LXXVIII (1997), 90-93 (with 2 others) (all the Blake trust volumes display "consistently meticulous" scholarship)

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

Grevel Lindop, *Times Literary Supplement*, 26 September 1997, 18+ (with 4 others)
§Book World, XXVIII (1998), 12
§Jason Whitaker, BARS Bulletin and Review, No. 17 (March 2000), 22-24 (with 6 others)
Deirdre Toomey, “‘Printed Perfect’”, Yeats Annual, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])


Vol. [I] is a facsimile of copy E using the same photographs as the Blake Trust facsimile (1991) but with the plates printed back-to-back rather than on one side only as in the original; Vol. [II] has an "Introduzione" (pp. 5-23), the text of Jerusalem in English and Italian on facing pages with Italian notes, and a "Glossario" (pp. 399-309).


The work consists of
"Preface" (pp. vii-viii)
"Introduction" (pp. 1-20)
A reproduction (pp. 22-121) of the Pearson facsimile (1877) of Jerusalem (D), though with the plates printed back to back, except for pl. 51 and 76 which are from the Blake Trust facsimile [1952]; the size is reduced from 16.2 x 22.3 cm to 6.4 x 11.7 cm
A transcription with adjusted punctuation and paraphrases in notes (pp. 122-239)
"Glossary" (pp. 240-46)

REVIEW
Michael Grenfell, *Blake Journal*, No. 6 (2001), 81-82
("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way")

It consists of the
"Prólogo" (pp. 13-16)
"Introducción" (pp. 17-56)
*Jerusalén* in Spanish (pp. 57-190)
"Notas" (pp. 191-256)
"Glosario" (pp. 257-84)
*Jerusalem* in English (pp. 285-477)
Originally a dissertation at the Universitat of València.

< BBS >
It consists of
intermingled text and explication (pp. 32-583)
“Preface” (pp. 9-14)
“Introduction” (pp. 15-31) about “Blake’s Golden String”, “Blake’s Cosmology”, and “The Emanative Principles”
The designs are neither reproduced nor discussed.
‘My focus is the plot ... as a consciously crafted literary chronological sequence of events that connect all parts into a whole”; “Once the reader has grasped the ‘games-rules’ of his myth, Blake’s work reads fluently and clearly” (pp. 10, 18).

REVIEW

Jason Whittaker, Year’s Work in English Studies, LXXXIV (2010), 637-38 (“I am unconvinced”)

Probably Jerusalem (I) -- see The Complete Illustrated Books of William Blake.

Joseph of Arimathea
Among the Rocks of Albion
(1773, 1785, 1809)

Weight and Cost of Copperplate
The copperplate weighed 102.4 grams = 0.23 pounds and would have cost 4s ¼d.
See Part III, Commercial Engravings

248
COPY D
HISTORY: (1) Offered in Quaritch *Catalogue 62* (June 1893).

COPY G
HISTORY: (1) Perhaps this is the copy quoted in Gilchrist, 19, and lent by Mrs Gilchrist to the Burlington Fine Arts Club exhibition (1876), lot 281; ....

COPY L
HISTORY: Offered in Quaritch’s *Catalogue 350* (10 August 1883), and his *Catalogue of Works on the Fine Arts* ... (October 1883), both lot 13,844, for £4.

"Laocoon"—“יהו& his Two Sons Satan and Adam”

(1826)

Weight and Cost of Copperplate

The copperplate weighed 792.3 grams = 1¾ pounds and would have cost 7s.

DATE: 1826. The discovery by Robert Essick of the watermark "J WHATMAN 1826" in his copy (B) gives a strong indication that "Laocoon" was completed and printed in that year. Confirmation of the later date may be found in the close similarities of lines from the "Laocoon" to works of known late date:

*Job* proof of pl. 2 (c. 1824) > "Laocoon"

Prayer to God is the Study of Imaginative Art

Prayer is the Study of Art

*Job* proof of pl. 22 (c. 1824)

Praise to God is the Exercise of Imaginative Art

Praise is the Practise of Art

Marginalia (1827) to Thornton's *Lord's Prayer* (1827)

If Morality was Christianity If Morality was Socrates
Socrates was the Saviour Christianity was The Savior

On Homer (?1820), Blake's annotations (?1820) to Berkeley's Siris (1744), and "The Everlasting Gospel" (?1818). which helped to date "Laocoon", should probably themselves be dated later, as R.N. Essick and Joseph Viscomi suggest in their edition of Milton A Poem and the Final Illuminated Books, ed. Robert N. Essick and Joseph Viscomi (1993), 241-43.

COPY B

HISTORY: It may be copy B which, according to the Journal of C.J. Strange on 11 May 1859, Blake had "given him [Samuel Palmer] ... saying at the same time 'you will find my creed there'". Nothing is known of copy B before 1928; ...


Large Book of Designs
(1796)

<table>
<thead>
<tr>
<th>COPY A</th>
<th>Plate</th>
<th>Leaf Size</th>
<th>Watermark</th>
<th>Printing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>in Cm</td>
<td>Colour</td>
<td></td>
</tr>
<tr>
<td>&quot;Accusers&quot; (B)</td>
<td>24.7 x 34.5</td>
<td>1794</td>
<td>Colour-printed</td>
<td></td>
</tr>
</tbody>
</table>
"Albion Rose" (C) 24.2 x 34.6 --- Colour-printed

America pl. d  24.8 x 34.7  1794 | J  Colour-printed

Urizen pl. 14  24.5 x 34.6 --- Colour-printed
Urizen pl. 21  24.5 x 34.6 --- Colour-printed
"Joseph of Arimathea Preaching" (A)
Visions pl. 1  24.5 x 34.5 --- Colour-printed
Visions pl. 7  24.5 x 34.5 --- Colour-printed

The prints were stabbed together in 1796; they are now in the British Museum Print Room.

COPY B <BBS 51, 89>

<table>
<thead>
<tr>
<th>Plate</th>
<th>Leaf Size in Cm</th>
<th>Watermark</th>
<th>Location</th>
<th>Printing Colour</th>
</tr>
</thead>
</table>
| "Accusers" (H) | 4.0 x 32.0-- | National | Colour-printed
              | Gallery (U.S.) |          |                         |
| "Albion Rose" (D) | 26.3 x 36.7 | 1794 | WHAT-Huntington MAN | Colour-printed |
| America pl. d | 23.8 x 21.2---National |          | Colour-printed
              | Gallery (U.S.) |          |                         |
| Urizen pl. 2110.3 x 16.6 | WHATMAN | National | Colour-printed |
| Gallery of Victoria |
| "Joseph of Arimathea Preaching" (F) | Gallery (U.S.) |
| Visions pl. 1 | 26.7 x 34.5 | -- | Tate | Colour-printed |
| Visions pl. 7 | 24.5 x 28.4 | -- | Tate | Colour-printed |

Large Book (B) differs from A in lacking Urizen pl. 14. Urizen pl. 22 is not in Large Book (B), as in BB 269; it is in Small Book (B), as in BB 357.

The "9" on America pl. d derives from when it was bound at the end of Song of Los (D).

Both copies of the Large Book of Designs were apparently printed in 1796 (Viscomi, 377).
In "the two copies of Visions plate 1 from the Large Book copies A and B ..., the highlights at the right corner and at the waves are exactly the same", thus proving that they were printed at the same time (Viscomi, 303-4).

Large Book of Designs
(1796)

COPY A


LETTERS

ADDENDA

TABLE

Symbols

(Ph) Transcribed from a photograph
† A wax seal is on the letter. Wax seals are recorded only on Blake’s letters of 1 April, 6 May, 22 September 1800, 7, 19 October 1801, 25 April, 16 August, 13 December 1803, 27 January, 31 March, 22 June, 4 December 1804, 22 March, 11 December 1805, [?May 1809]. Of these, the only ones which are fairly clear are those on letters of 19 October 1801 (an owl), and 27 January, 7 August 1804 (a classical head, perhaps Jupiter).

Date Postmark WatermarkLocation

208 The letters of 14 Sept 1800, 26 Oct 1803 (signed “W. and C. Blake”), 9 Aug 1804 (ibid), 11 Dec 1805 (“Will. Blake & his Wife Catherine Blake”), [4 Aug 1824] (“C. Blake”), and [1] and 4 Aug 1829 are signed by Catherine Blake; all save the last two seem to have been composed and written out by William Blake; those of 1829 may be in the hand of Frederick Tatham except for the signatures.
209 According to J.G. Stedman's Journal, in May 1796 "I wrote ... 12 letters to Blake" (BR (2) 70).

210 According to Mark Crosby and Robert N. Essick, “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, Blake, XLIV (2010), 54,

A large watermark in the center of the full sheet shows a shield with a horn within, the shield surmounted by a crown and with a finial at its lower termination. Below these motifs is an elaborate JW cipher that identifies the paper as Whatman ... the chain lines are 2.4 cm. apart.


212 The postmarks are like those in the letters of 11 Oct, 10 Nov 1825, 31 Jan, 19 May, 2, 16, 29 July, 1 Aug 1826; only the letter of 10 Nov 1825 has a watermark with a design. The upper postmark has “6” scrawled across it. The size of the leaf is 16.5 x 20.3 cm.
* A wafer sealed the letter.

The letters from Hayley to Blake of 17 April 1800 and from Blake to Hayley of 11 December 1805 which belonged to Sir Geoffrey Keynes did not go with his collection of Blake's graphic works to the Fitzwilliam Museum or with his collection of Blake's purely literary works to Cambridge University Library (as I am informed by Mr David Scrase of the Fitzwilliam Museum); they did not stay with the works (such as prints from Europe, Urizen, Ghost, Jerusalem, Songs, and Visions) in the Keynes Family Trust, which is on long-term deposit in the Fitzwilliam Museum, and the Keynes family retained nothing relevant to Blake (as I am informed in a letter of 8 August 1997 from Sir Geoffrey's son Stephen Keynes).

Blake repeatedly referred to money received or parcels sent (e.g., with proofs or books), and these were probably accompanied by letters, but they are not included here unless a letter is mentioned.

### Letters

**Letters (1791-1827)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Recipient</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 July</td>
<td>George Cumberland</td>
<td><strong>LIBRARY OF CONGRESS</strong></td>
</tr>
<tr>
<td>30 Jan</td>
<td>James Blake</td>
<td><strong>LIBRARY OF CONGRESS</strong></td>
</tr>
<tr>
<td>28 Sept</td>
<td>William Hayley</td>
<td><strong>LIBRARY OF CONGRESS</strong></td>
</tr>
<tr>
<td>c. March</td>
<td>John Linnell</td>
<td><strong>HUNTINGTON</strong></td>
</tr>
<tr>
<td>7 June</td>
<td>John Linnell</td>
<td><strong>HUNTINGTON</strong></td>
</tr>
<tr>
<td>11 Oct</td>
<td>Mrs John Linnell</td>
<td><strong>HUNTINGTON</strong></td>
</tr>
<tr>
<td>10 Nov</td>
<td>John Linnell</td>
<td><strong>HUNTINGTON</strong></td>
</tr>
<tr>
<td>31 Jan</td>
<td>John Linnell</td>
<td><strong>HUNTINGTON</strong></td>
</tr>
</tbody>
</table>
5 Feb 1826  Mrs John Linnell  HUNTINGTON
31 March 1826  John Linnell  MORGAN
19 May 1826  John Linnell  HUNTINGTON
5 July 1826  John Linnell  HUNTINGTON
14 July 1826  John Linnell  MORGAN
16 July 1826  John Linnell  HUNTINGTON
29 July 1826  John Linnell  HUNTINGTON
1 Aug 1826  John Linnell  HUNTINGTON
27 Jan 1827  John Linnell  HUNTINGTON

C. Feb 1827  John Linnell  “I thank you” HUNTINGTON
C. Feb 1827  John Linnell  “I called this Morning” HUNTINGTON

15 March 1827  John Linnell  FITZWILLIAM
12 April 1827  George Cumberland  HUNTINGTON
25 April 1827  John Linnell  FITZWILLIAM
3 July 1827  John Linnell  HUNTINGTON
15 Aug 1827  George Richmond  HUNTINGTON
to Samuel Palmer

[1827] George Cumberland note about Cumberland’s card

The letters in the Fitzwilliam, Huntington, and Morgan Library are reproduced online in the William Blake Archive; those in the Library of Congress are reproduced online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress, and those in the Morgan by the Pierpont Morgan Library.

NEWLY RECORDED LETTER
1799 August 22? from Dr John Trusler
HISTORY: (1) Between 16 and 23 August 1799, Dr Trusler sent Blake "a Letter full of Criticisms" of Blake's art which is quoted and paraphrased in Blake's letters of 23 and 26 August; (2) Untraced.

1800 April 1
HISTORY: (2) Offered in Quaritch Rough List 201 (October 1900), lot 1077, for £5.5.0 ...; (4) Offered by James Tregaskis\(^{213}\) in Caxton Head Catalogue 655 (14 September 1908), lot 41; Catalogue 720 (1912), lot 80; Catalogue 733 (18 November 1912), lot 65; and Catalogue 800 (4 February 1918), lot 55.

1800 April 17 [Hayley to Blake]
HISTORY: (5) Untraced.

NEwdLY DISCOVERED LETTER
1800 August?
HISTORY: (1) Sent by Blake to [John Aiken], the editor of *The Monthly Magazine* (who did not publish it) and quoted by Blake in his letter to Cumberland of 1 September 1800; (2) Untraced.

NEwdLY DISCOVERED LETTER
1800 September 1 to George Cumberland

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\(^{213}\) According to Keynes, *Bibliography* (1921), Keynes, ed., *Letters* (1956,1968), it was "Offered for sale in several catalogues of ... James Tregaskis about 1910) (with a facsimile). Keynes, *Letters* (1968) says it was sold at Sotheby's, 5 July 1909, lot 106, for £3.18.0 to Quaritch; *BB* p. 275 fn 4, comments: "the only Sotheby sale of this date which I can trace consists entirely of coins".
HISTORY:  (1) Perhaps this is the "long and very interesting letter" to George Cumberland inserted in Cumberland's copy of Songs (F) which was offered in Thomas Kerslake's catalogue of *Valuable Books Manuscripts Literary Curiosities* (after December 1857), lot 733; (2) Acquired from a private British Collection in November 1997 through John Windle by (3) Professor Robert Newman Essick.215


1800 September 12 to John Flaxman

HISTORY: (2) Acquired by 1885 by B.B. Macgeorge.216

**NEWLY RECORDED LETTER**

1800 September 12 to William Hayley

HISTORY: (1) In his letter of 12 September 1800, Blake asked Flaxman, "Be so kind as to Read & then Seal the Inclosed & Send it on its much beloved Mission"; perhaps the intended recipient was Hayley; (2) *Untraced*.

1800 September 22

HISTORY: (1) Blake's letters of 22 September, end of September, 2 October 1800, 10 May, 11 September 1801, 10 January, 22 November (both parts) 1802, 25 April, 6 July, 16 August 1803 were offered in Quaritch *Catalogue 317* (1878).217

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214 Rather than the letter of 12 April 1827, as BBS 96 speculates.
216 The letter of 12 Sept 1800 was first(?) printed in the account of “The collection of Blake’s works in Mr. Macgeorge’s possession” in Thomas Mason, *Public and Private Libraries of Glasgow* (Glasgow: Thomas D. Morison, 1885), 291-293.
[Autumn 1800? to Thomas Butts]
DESCRIPTION: A small piece of unwatermarked wove paper 10.9 x 17.9 cm, folded approximately in thirds. It was pasted to a larger piece of paper until it was dismounted in 1992. At the top it is marked lot 22, corresponding with the sale below, and when it was dismounted it was inscribed on the verso "cons 920317-a".
HISTORY: Blake's undated letter was offered by H.V. Morten at Sotheby's, 5 May 1890, lot 22; it was the "Gift of Mrs Richard Gimbel, 1973" to Yale University Library where it was briefly described in the Yale University Library Gazette for April 1974. For twenty years it lay there unremarked by Blake scholars, who have depended instead upon a normalized version in the Sotheby catalogue of 3 December 1888, lot 13, printed in Letters of William Blake, ed. Geoffrey Keynes (1968), 49-50. (I have been unable to trace this 1888 catalogue.) A description and verbatim transcription are given in the Yale University Library Gazette (1993).

1800 November 26
HISTORY: (1) The letters of 26 November 1800, 26 October 1803, 4, 20 May, 9 August, 23 October, 18 December 1804, 22 January, 17 May, 4 June 1805 were sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lots 33 (£3.14s.), 32 (£3), 17 (£4), 18 (£5.10s.), 32 (£3), 23 (£6.14s.), 27 (£5.10s.), 30 (£4.8s.), 25 (£5.5s.), 31 (£3.15s.) to Quaritch and (2) Were offered in in Quaritch’s Catalogue of Works in European Philology and the Minor European Languages
(1879), lot 12,893, for £52.10.0 and Quaritch's *General Catalogue* (1880), lot 12,803 (only the first and last letters dated\(^{218}\)) for £52.10s.; (3) Apparently bought by Alexander Macmillan;\(^{219}\) (4) **Untraced**.

1800 September 14

**HISTORY:** (2) Sold at Sotheby's, 3-4 June 1907, lot 384 (partly quoted) [£15.10.0 to Pearson].

1801 October 7

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\(^{218}\) In the 1880 catalogue, eleven letters are offered, but, though Quaritch is known to have bought eleven Blake letters at the 1878 sale, the letter of 23 Feb 1804 was sold promptly to the British Museum Library. The unidentified letter in the 1880 catalogue may have been that of 18 Feb 1800, which is known only from the transcript in Gilchrist (1880), I, 143.

\(^{219}\) In the second edition of Gilchrist (1880), I, v, Anne Gilchrist gives thanks for permission to print a number of letters [18 of 34] sold at Sotheby's in 1878 to Locker-Lampson (5 letters), the British Museum Library (1), Mr Kirby (?4), and "Mr. Alexander Macmillan" (?8 letters, all bought in 1878 by Quaritch). However, Keynes, *Bibliography* (1921), *Letters of William Blake*, ed. G. Keynes (1968), *BB*, and *BBS* ignore this provenance, though Keynes (*Letters* [1968], 13) says, not very helpfully:

Eleven [letters from the 1878 sale] were bought by Bernard Quaritch, who disposed of them soon afterwards to Alexander Macmillan .... Of the eleven acquired by Macmillan ten are missing. Present members of the Macmillan family have kindly answered my enquiries, but no clue as to the fate of these letters since 1880 has been found.

Keynes does not detail which letters he thinks Macmillan owned, or how he knows Macmillan owned them, and he apparently did not notice that, of the eleven Blake letters acquired by Quaritch at Sotheby's in 1878, one was promptly sold to the British Museum Library in 1878, did not appear in the 1880 catalogue, and could not have been owned by Macmillan.

Macmillan also owned *Songs* (P) in 1863, the Second Folio Shakespeare (1632) with Blake's watercolours in 1880 (reproduced in Gilchrist [1880], I, 270), two copies of *Europe* pl. 1 (The Ancient of Days) (lent to the Burlington Fine Arts Club [1876], lot 209) and *Jerusalem* pl. 4, 18-19, 28, 35-37 (lent to the 1876 exhibition, lot 220).
HISTORY: (2) Maggs Bros permitted Thomas Wright to publish it for the first time in his *Life of William Blake* (1928), II, 183-84 ....

1801 October 19
HISTORY: According to the Rosenbach Acquisition card, it was bought at the sale of William Harris Arnold at Anderson Galleries, 10-11 November 1924, lot 53, for "HKSNS" ($190.00), and offered for $350.

NEWLY RECORDED LETTER
1802 January
HISTORY: (1) In his letter to Butts of 10 January 1802, Blake referred to and partly paraphrased "Your very kind & affectionate Letter"; (2) Untraced.

NEWLY RECORDED LETTER
1802 November from James Blake
HISTORY: (1) Blake wrote on 22 November 1802, "My Brother tells me ...", presumably in a letter; (2) Untraced.

NEWLY RECORDED LETTER
1802 November 22
HISTORY: (1) In his letter to Butts of 22 November 1802, Blake wrote: "I have taken the liberty to trouble you with a letter to my Brother which you will be so kind as to send or give him"; (2) Untraced.

NEWLY RECORDED LETTER
1803 January from James Blake
HISTORY: (1)"Your Letter mentioning M' Butts's account of my Ague" is mentioned in Blake's letter to his brother James of 30 January 1803; (2) Untraced.

NEWLY RECORDED LETTER
1803 late April from James Blake
HISTORY: (1) In his letter to Butts of 25 April 1803 Blake referred to "a pressing Letter from my Brother"; (2) Untraced.

NEWLY RECORDED LETTER

1803 late April from Thomas Butts.
HISTORY: (1) Blake referred in his letter to Butts of 25 April 1803 to "your kind & heartening Letter"; (2) Untraced.

NEWLY RECORDED LETTER

1803 August 16 to James Blake
HISTORY: (1) In his letter of 16 August 1803 Blake asked Butts "to cause the Enclosed Letter to be deliverd to my Brother"; (2) Untraced.

1803 October 26
HISTORY: See Letter of 1800 November 26

NEWLY RECORDED LETTER

1803 December from William Hayley
HISTORY: (1) "Your Letter has never arrived to me" (letter to Hayley, 13 December 1803); (2) Untraced.

NEWLY RECORDED LETTER

1804 January to Samuel Rose
HISTORY: (1) For "the Writing" on "your noble present to M't Rose", "I was fortunate in doing it myself & hit it off excellently" (letter to Hayley 27 January 1804); (2) Untraced.

NEWLY RECORDED LETTER

1804 March to Prince Hoare
HISTORY: (1) "I left it [your Elegant & Heart lifting Compliment] with a short note" to Mr Hoare (Blake to Hayley, 16 March 1804); (2) Untraced.

NEWLY RECORDED LETTER

1804 March to William Hayley
HISTORY: (1) "I now send you his [Prince Hoare's] note to Me" (Blake to Hayley, 21 March 1804); (2) Untraced.

1804 March 12
HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 7, for £2.15s. to Waller; (2) Apparently acquired (with the letters of 31 March, 2, 27 April, 28 September 1804) by [?J.R.] Kirby;220 .... (5) Mrs John Malone (Mary E. Malone) sold it (according to the Pierpont Morgan Library’s records) in 1976 to (6) Charles Ryskamp, who gave it in January 2005 to (7) The PIERPONT MORGAN LIBRARY.221

NEWLY RECORDED LETTER
1804 March 19 to Mr Dally

220 In her Preface to Gilchrist, (1880), Anne Gilchrist thanks "Mr. Kirby" for his "courtesy" in allowing her to print several unidentified letters sold in 1878. Presumably Kirby bought all the letters acquired at the 1878 sale by Waller (listed above), all of which were later sold by Joseph Mayer at Sotheby's, 19 July 1887. All the other letters from the 1878 sale printed in the 1880 Gilchrist come from the collections in the British Museum Library (1), Frederick Locker-Lampson (5), and Macmillan (9).

N.B. The letters of 12 March, 2, 27 April, 28 Sept 1804 were printed in Gilchrist (1880), but that of 31 March 1804 acquired by Waller and presumably by Kirby is not given by Gilchrist, perhaps because it is concerned merely with business.

J.R. Kirby lent Blake's copy of Swedenborg, Divine Providence (1790) and an oil portrait of Blake by Thomas Phillips to the Burlington Fine Arts Club Blake exhibition (1876), No.333.

HISTORY:  (1)In his letter of 2 April 1804 Blake wrote of "Mr. Dally, to whom I inclosed £15 in a letter a fortnight ago"; (2) Untraced.

1804 March 31
HISTORY:  (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 14 (with the letter of 2 April 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 2, 27 April, 28 September 1804) by [?J.R.] Kirby ....

1804 April 2 to William Hayley
HISTORY:  (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 14 (with the letter of 31 March 1804), for £4 to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 27 April, 28 September 1804) by [?J.R.] Kirby ....

NEWLY RECORDED LETTER

1804 April 2 to Mr Dally
HISTORY:  (1)"I write to him [Mr Dally] by this post to inquire about it" (the £15 he had sent about 19 March 1804) (Blake to Hayley 2 April 1804); (2) Untraced.

1804 April 27
HISTORY:  (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 16 (with the letter of 2 April 1804), for £2.10s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2 April, 28 September 1804) by [?J.R.] Kirby ....

1804 May 4

1804 May 20

NEWLY RECORDED LETTER
1804 late May from William Hayley
HISTORY: Blake wrote to Hayley on 28 May 1804, "I thank you heartily for your kind offer of reading, &c."; (2) Untraced.
1809 May
HISTORY: (2) Sold with “Exhibition of Paintings in Fresco” (1809) (A) at Sotheby’s, 3-4 June 1907, lot 385 [for £15.10.0 to B.F. Stevens].
1804 August 7
HISTORY: ... (2) Sotheby’s, 27 July-1 August 1885, lot 1,031 for £3.18.0 to Molini; thereafter it passed to (3) Robert Griffin (c. 1840-1921) of Court Garden, Marlow, Bucks and “thence by descent” to (4) an Anonymous owner, for whom it was sold at Sotheby’s (London), 17 December 2009, lot 72 (partially quoted and reproduced) (ESTIMATE: £25,000-£30,000) [for £46,850 to John Windle] for (5) Robert N. Essick.
1804 August 9
1804 September 28
HISTORY: (1) Sold with the Hayley Correspondence at Sotheby's, 20 May 1878, lot 24 (with the letter of 2 April 1804), for £2.13s. to Waller; (2) Apparently acquired (with the letters of 12 March [q.v.], 31 March, 2, 27 April, 28 September 1804) by [?J.R.] Kirby; ....
NEWLY RECORDED LETTER
1804 October 21? from William Hayley
HISTORY: "I received your kind letter", and "I write immediately" (Blake to Hayley 23 October 1804); (2) Untraced.

1804 October 23

NEWLY RECORDED LETTER
1804? from Joseph Johnson
HISTORY: (1) "Mr. Johnson has, at times, written such letters to me as would have called for the sceptre of Agamemnon rather than the tongue of Ulysses" (Blake's letter to Hayley of 28 May 1804). The dates of Johnson's letters could be any time from 1779 to May 1804; (2) Untraced.

1805 January 22

1805 May 17

1805 June 4

NEWLY RECORDED LETTER
1805 June from Thomas Phillips
HISTORY: Blake wrote in his letter to Hayley of 4 June 1805 that Phillips "sent to me the last sheet [of Hayley's Ballads [1805]) ... desiring that I would forward it to Mr. Seagrave. But I have inclosed it to you"; (2) Untraced.

NEWLY RECORDED LETTER
1807 May to R.H. Cromek
HISTORY: (1) Cromek's letter to Blake of May 1807 referred to "your letter" and paraphrases it; (2) Untraced.

1807 May from Cromek

222 The History in BB 280, is simplistic.
HISTORY: (1) Cromek’s original letter does not survive. (A1) Cromek’s transcription of his letter was lent by Cromek’s son T.H. Cromek to Allan Cunningham, a family friend; “The letter he was never able to get back”, and it is not known to survive. (B1) T.H. Cromek wrote in his manuscript “Memorials” (c. 1865) that “Mr. Cunningham made [a copy] from the original [i.e., from R.H. Cromek’s own transcription of the original] which I lent to him”; “Mr. Allan Cunningham told me (in 1833) that he regretted not having seen [it] until after his ‘Life of Blake’ was finished” (in 1829); Cunningham’s transcription of R.H. Cromek’s transcription of the original sent to Blake passed from Allan Cunningham, presumably in 1842 when he died, to (B2) his son Peter, who allowed it to be printed in Anon., “The Life and Works of Thomas Stothard, R.A.”, Gentleman’s Magazine, NS XXXVII (1852), 149-50 (a review of Mrs Bray’s Life of Thomas Stothard [1851]). (C1) T.H. Cromek transcribed the letter to Blake, extensively normalised, in his manuscript “Memorials” (c. 1865) in Princeton; the source of the letter is obscure, since R.H. Cromek’s transcription (A above) and Allan Cunningham’s transcription of it (B above) were not accessible to him. (D1) Another copy of the manuscript “Memorials” made by T.H. Cromek passed to his descendant Wilfred Warrington (cited in BR (2) 262 footnote); presumably this too has a transcription of Cromek’s letter to Blake of the same authority as C.

The Authority of T.H. Cromek’s Transcription

In comparison with the first paragraph of the Gentleman’s Magazine version, T.H. Cromek (1) alters the lay-out of the place, date, and first line; (2) expands many abbreviations ("rec’d", “with’t”, “ded’n”, “w’h” [i.e., “with”], “c’d”, “w’h” [i.e., “which”], “w’d”, “exclus’y”); (3) divides the first paragraph into three; (4) does not underline “Newman Street”, “May”; (5) gives “4” for “four”; (6) changes “sketched vignette” for “sketched Vignette”; (7) makes minor changes to punctuation; (8) does not italicize or underline “under any circumstances” and “her” and gives underlining in “me” (twice), “you”, “ten”; (9) adds a long “s” in possibly”; (10) alters “yours exclusively” to “exclusively yours”; (11) does not have superscript letters in “Mr.” (twice); and capitalises “guineas”.

Of the two versions, that of T.H. Cromek is much more normalized than that in the Gentleman’s Magazine. The alteration of underlining to italics, the beginning lay-out (and perhaps the reduction of three paragraphs to one), and the conversion of long “l” to short “s” might be standard manuscript-to-print normalization.

I conclude that the Gentleman’s Magazine version is the more authoritative one and suspect that T.H. Cromek was copying from it.

HISTORY: The copy sent by Cromek to Blake has disappeared. However, Cromek's "duplicate copy" was (1) "found ... amongst his father's papers by the late T.H. Cromek", who (2) "knowing Mr. Allan Cunningham personally, and as an old friend of his father, lent it to him at his request ... in 1833 .... The letter he was never able to get
back";\textsuperscript{224} (3) The letter was lent by Peter Cunningham for publication in Anon., "The Life and Works of Thomas Stothard, R.A.", \textit{Gentleman's Magazine}, NS XXXVIII (1852), 146-50; (4) \textbf{Untraced}.

1808 January 18 (A)

HISTORY: (5) Sold at Sotheby's (N.Y.), 14 December 1988, No. 58, to the dealer John Wilson for stock; (6) Sold at Sotheby's (London), 14 December 1992, No. 16 (p. 1 illustrated, \textbf{ESTIMATE}: £18,000-£20,000) for £19,800 to Camelia P.L.C.; (7) Offered in Roy David's exhibition (3-14 April 2000) and sale catalogue (March 2000) of \textit{The Artist as a Portrait}, No. 10 (first and last pages reproduced) for £40,000 [sic] and sold to (8) An \textit{Anonymous private collector}, according to R.N. Essick, "Blake in the Marketplace, 2003", \textit{Blake}, XXXVII (2004), 120; The anonymous private collector returned the MS to (9) Roy Davids, who offered it to John Windle in October 2008 for £55,000 (Windle declined the offer);\textsuperscript{225} Offered from the stock of Roy Davids at Bonham's (London), 29 March 2011, lot 264 (\textbf{ESTIMATE}: £50,000-£60,000 [not sold]).

1815 July 29, Josiah Wedgwood to William Blake

Corrigenda

Stamped, like all the Wedgwood manuscripts here, with "THE PROPERTY OF | JOSIAH WEDGWOOD & SONS, LTD., | ETRURIA MUSEUM". Annotated in modern ink at

\textsuperscript{224} John Bell, "Blake and Cromeck", \textit{Spectator}, No. 1,836 (4 Nov 1882), 1411.
the top right corner with the Wedgwood Museum reference number: "4382-6". The text is as in *William Blake's Writings* (1977) p. 1647, except that (1) there is no comma after "together"; (2) after "two or three drawings" for ":[.]" read ":"; (3) for "vessell" read "vessel"; (4) at the conclusion, for "I am Sir | Your mo obt Serv t" read: "I am Sir Your mo. obd Servt".

29 July 1815, William Blake to Josiah Wedgwood

Corrigenda

Annotated in modern ink at the top right corner with the Wedgwood Museum reference number: "4383-6". Along the right margin is show-through, presumably a docket: "W Blake | 15 Sept 1815". The text is as in *William Blake's Writings* (1977) p. 1648, except that the lineation of the conclusion is different:

17 South Molton Street    William Blake
8 Septembr 1815

1809 May

HISTORY: (2) Sold with “Exhibition of Paintings in Fresco” (1809) (A) at Sotheby’s, 3-4 June 1907, lot 385 [for £15.10.0 to B.F. Stevens].

NEWLY RECORDED LETTER

1818 June from Dawson Turner

HISTORY: (1) In his letter to Dawson Turner of 9 June 1818, Blake referred to "the different Works you have done me the honour to enquire after" with "very Polite approbation of my works"; (2) Untraced.

1819 October 11

HISTORY: (1) It was sold anonymously at American Art Association auction of 14 January 1926, lot 39 [for $100, according to the marked copy of the catalogue in the Essick
NEWLY DISCOVERED LETTER

[25?] November 1825

HISTORY: (1) Acquired presumably by John Murray (1778-1843), bookseller, or his son and successor John Murray (1808-92), both of them keen collectors, and inscribed “Crazy Artist”; it was lent from the John Murray Archive to the Wordsworth Trust exhibition of Paradise Lost: The Poem & Its Illustrators (6 July-31 October 2004), in whose catalogue, item 54, it was partially transcribed and reproduced; it went in 2006 with the rest of the Murray Archive to (2) The National Library of Scotland.

1826 March 31

HISTORY: (6) Offered in Charles Boesen, Rare Books, Manuscripts, Autograph, First Editions, Letters From the Estate of the Late Gabriel Wells Catalogue I (N.Y., 1948), lot 28, for $350, bought by Rosenbach (according to his acquisition card), and offered for $575.00; (7) Offered in John F. Fleming catalogue of Books, Manuscripts and Autograph Letters (January 1961).

NEWLY RECORDED LETTER

226 According to Virginia Murray, Archivist, John Murray Archive.

227 It is also reproduced in G.E. Bentley, Jr, “William Blake and His Circle”, Blake, XXXI (July 2005), cover (recto) and p. 11 (verso); Angus Whitehead, “William Blake’s last residence: No. 3 Fountain Court, Strand, George Richmond’s plan and an unrecorded letter to John Linnell”, British Art Journal, VI, 1 (2005), 27 (recto), and Michael Phillips, “The Printing of Blake’s Illustrations of the Book of Job”, Print Quarterly, XXII (2005), 139 (recto) (“a previously unrecorded letter ... not ... known to scholars before”, pp. 138, 140).
1827 January 16 from John Linnell
HISTORY: (1) In his letter of 27 January 1827, Blake's apologised to Linnell for not having acknowledged the receipt of "your Letter" with the "Five Pounds from you on 16 Jan'y 1827"; (2) Untraced.
1827 March 18
HISTORY: (3) W.T. Spencer allowed it to be published for the first time in Thomas Wright, Life of William Blake (1928), II, 113-14 ....

NEWLY RECORDED LETTER
1827 March 5 from George Cumberland
HISTORY: (1) In his diary for 5 March 1827 Cumberland noted that he had "Sent ... Lett[er] to Blake", and Blake paraphrases it in his letter of 15 March 1827; (2) Untraced.

?1829 Catherine Blake to James Ferguson in Tynemouth
HISTORY: (1) About 1829 Catherine Blake sent to the artist James Ferguson of Tynemouth "a List of Works by Blake, offered for sale by his widow"; (2) Untraced.

228 The date may be about 11 April 1829 when Tatham wrote to John Pye "in behalf of the widow of the late William Blake" with a list of "works for sale" (the works are not detailed in the only known MS of the letter) (BR (2) 495). It is possible that the letter to Ferguson was written on behalf of Catherine Blake (like this one by Tatham) rather than by her.

229Ferguson "took three or four of the Engraved Books" (according to Gilchrist, 366), perhaps including "A work called Outhoon. 12 Plates, 6 inches more or less" which was offered to him (II, 262). BB guesses this to be Visions (N) but does not notice that Ferguson also owned two or three other unnamed books.

Apparently W.M. Rossetti asked Tatham to reconstruct the list of seven colour-prints offered to Ferguson, and Tatham replied a little uncertainly on 9 Nov 1862:

Nebuchadnezzar was one <Butlin #302 or 304>; Pity like a New-born Babe <#311 or 312>, Newton <#307>; The Saviour <"Christ Appearing to the Apostles after the Resurrection", #326 or 327> another, Eve with the Serpent <"Satan Exulting Over Eve", #292>
NEWLY RECORDED LETTERS

4 letters to Ozias Humphry

HISTORY: (1) Offered with the extra-illustrated set of *Nollekens* (no date or edition identified) expanded to 9 volumes with 450 portraits and 200 letters including four from Blake to Humphry, among the autographs of Joseph Mayer of Liverpool, after whose death it was sold at Sotheby’s, 21 July 1887, lot 189; (2) These letters from Blake to Humphry are otherwise unknown and **Untraced**.

n.d., recipient unknown

HISTORY: (1) When the manuscript of “Thomas Dodd, Memorials of Engravers that have practised the Art in Great Britain from the Year 1550 to 1800" was offered with the MSS of Joseph Mayer in the Sotheby catalogue of 21-25 July 1887, lot 730, it included “Letters or Signature by Bewick, Blake ... in 50 [quarto] portfolios”; (2) **Untraced**.

LETTER OF Catherine Wright Armitage (later Blake) (1723-1792), the poet’s mother

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another, *Elijah in the Chariot* <"God Judging Adam", #295 or 296> another; and the seventh I do not remember .... [Rossetti Papers 1862-1876, ed. W.M. Rossetti (1903), 16-17]

None of Ferguson's copies has been traced -- indeed, it is not clear that he bought any separate print.

230 Gilchrist, 366.

231 This is probably not the unbound copy of *Nollekens*, Second Edition (1829) in William Upcott’s auction by Evans, 15-19 June 1846, lot 910, with a letter to J.T. Smith from William Twopenny about Blake’s widow (see Nov 1828 in *BR* (2)).

232 Dodd’s Memorials of Engravers went to the British Library (Add. MSS 33,397,ff. 140-42), but the Blake MS did not accompany it.
[1750 November?]
DESCRIPTION: A single leaf written on one side only, without date or address (beyond “My Dear Bretheren & Sistors” of the Fetter Lane Moravian Congregation), reproduced online in Keri Davies, “The Lost Moravian History of William Blake’s Family: Snapshots from an Archive”, Literature Compass (2006), 1309. The hypothetical date derives from that of her husband’s very similar letter dated 14 November 1750 in the same Archive.
HISTORY: (1) In the MORAVIAN CHURCH ARCHIVE (London) since its receipt.

LETTER OF James Blake (1753-1827)
the poet’s brother

1785 April 1
DESCRIPTION: A letter to the Directors and Governors of the Poor of St James Parish.
HISTORY: By descent to the CITY OF WESTMINSTER ARCHIVES CENTRE, quoted in BR (2) 38-39.

Letters to William Blake of Aldersgate Street
8 January 1792, office draft from Josiah Wedgwood (Wedgwood Museum) -- see BR (2) below.
7 February 1820[?], office draft from Josiah Wedgwood (Wedgwood Museum) -- see BR (2) below.
24 January 1822, office draft from Josiah Wedgwood (Wedgwood Museum) -- see BR (2) below.

EDITIONS
I have no record of a second volume.
REVIEW

§Anon., "William Blake", Times Literary Supplement, 11 January 1907 (with 3 others)

REVIEWS
1956

§K. Raine, New Statesman and Nation, 3 November 1956, p. 558 (with another)
§Anon., Times Literary Supplement, 9 November 1956, p. 667 (with another)
§John Bailey, Spectator, 30 November 1956, p. 797 (with another)
§Kenneth Young, “Imaginative Cockney”, Daily Telegraph, November 1956 (with another)
*Charles Poor, "He disliked some Londoners", New York Times, 22 January 1957, p. 26
§Alfred Kazin, “He found a World of Imagination ... In Blake’s Letters is Stated the Creed Of a Great Poet ...”, New York Times, 27 January 1957, p. 1
§Kenneth Rexroth, Nation, 2 March 1957, p. 194
§Hazard Adams, *American Scholar*, XXVI, 3 (Summer 1957), 384-85
§L. Bonnerot, *Etudes anglaises*, XL (1957), 263, in French
§Anon., *Yale Review*, XLVI (1957), xii-xvii
§H.M. Margoliouth, *Review of English Studies*, NS, IX, 33 (February 1958), 94-95
§R.T.F., *Personalist*, XXXIX (1958), 197-98 (with another)
§Karl Kiralis, *College English*, XX (1958), 98

1968
§Anon., “William Blake in Collotype and Correspondence”, *Times Literary Supplement*, 20 March 1969, p. 308 (with 2 others)
D.V. E[rdman], *English Language Notes*, VIII (1969), 23
G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)

1970

§Peter Quennell, Apollo, CXIV (August 1981), 137
(with 3 others)


§Jacques Blondel, Etudes anglaises, XXXV (1982), 331-32, in French

§Sheila M. Smith, British Journal of Aesthetics, XXII (1982), 90-91

§Mary Ellman, Sewanee Review, XCI (1983), 120-28


The Marriage of Heaven and Hell
([?1790]-[1827?]) <BBS>

Weight and Cost of Copperplates

The 23 new plates\textsuperscript{233} weighed 5,443.6 grams = 11\frac{3}{4} pounds and would have cost £2.1.3.

\textsuperscript{233} Marriage pl. 12-13, 20, 27 are cut from Blake’s private plate of “The Approach of Doom” (?1788) (see BB 167). The verso of Marriage pl. 6 had something else on it before Urizen pl. 20 was etched there, but it is not clear whether the palimpsest under Urizen pl. 20 preceded Marriage pl. 6 or succeeded it.
TABLE

<table>
<thead>
<tr>
<th>Copy Plates</th>
<th>Leaves</th>
<th>Water-Blake Binding</th>
<th>Leaf Size in Cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>25-27</td>
<td>2^235</td>
<td>25-27</td>
<td>10.5-15.2</td>
</tr>
</tbody>
</table>

M

It is reproduced online in the Tate Britain.

The plates of the *Marriage* seem to have been cut out of seven sheets of copper in the following patterns and perhaps in the following order, according to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 337:

<table>
<thead>
<tr>
<th>Sheet</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>II verso</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plate</td>
<td>22</td>
<td>24</td>
<td>12 x</td>
<td>2 3</td>
<td>6 7</td>
<td>15</td>
<td>9 17 16 x</td>
<td>27</td>
</tr>
<tr>
<td>Plate</td>
<td>23</td>
<td>21</td>
<td>&lt;13</td>
<td>1 5</td>
<td>8 11</td>
<td>14</td>
<td>10 19 18</td>
<td>20 x</td>
</tr>
</tbody>
</table>

**Bold-face** indicates plates upside-down; "x" and apparently "--" identify unknown plates.

Sheet II was originally used for "The Approach of Doom", and *Marriage* pl. 4 came from the sheet from which *Thel* was cut (see above).

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235 Copy M consists of two leaves on a half-sheet of paper, pl. 26-27 printed back to back (not pl. 25-26 as in BB), the *front* page of the folded gathering blank.

236 It is wove paper, with two deckled edges.

237 The piece of paper as a whole (bearing two leaves) is 24.3 x 19.9 cm.
Copies were apparently printed in 1790 (K-M [proofs], A, C, B, H), 1794 (E-F), 1795 (D), 1818 (G), 1827 (I) (Viscomi, 376-80).

The conventional dating of the *Marriage* has long been c. 1790-93, but, according to Viscomi, 237-40,

In the course of 1790, apparently within two or possibly three different but not necessarily widely separated plate-making sessions, Blake wrote and executed three sets of *Marriage* plates. [I] Plates 1-3, 5-6, 11-13, and 21-24 have the rightward g and appear to have been written first; [II] Plates 4, 7-10, and 14-20 have the leftward g and appear to have been written second. ... [III] Plates 25-27 ("A Song of Liberty") appear to have originated as an autonomous work, which was attached to the narrative as a kind of coda ....

Plate 7 is the transitional plate ..., with its first g tilting to the right like the g in Plates 5 and 6, and its second [in the same line!] and subsequent gs tilting to the left. ...

Most of the [copperplate] sheets for *Marriage* were approximately 30 x 21 cm. Most of the

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238 D.V. Erdman, "Dating Blake's Script: The 'g' Hypothesis", *Blake Newsletter*, III (1969), 8-13, had argued that Blake formed his "g" with an unconventional leftward serif at the top from "the middle of 1791" until between "Nov 5 1802 ... and March 25 1804" or until 18 June 1805, and made a conventional rightward serif before and after these dates, but "Erdman's hypotheses ... on the formation of Blake's g ... are wrong" (Viscomi, 234); see also "Blake's Sinister 'g', from 1789-93 to ?1803", *Blake Newsletter*, III (1969), 43-45.
sheets can be reconstructed according to the self-contained units; Plates 16-19, for example, share the same widths and heights and together form one 33.0 x 20.7 cm sheet, while Plates 7-10 were probably cut out of one 30.1 x 20.7 sheet. It is therefore significant when plates made from the same sheet have both kinds of g, as with plates 12, 13, 20, and 27, which appear to have been etched on the backsides of four plates cut from the 29.7 x 21 cm plate used for *Doom*. Plates 12 and 13 form a self-contained unit with the rightward g, and Plates 20 and 27 both end sections (14-20, 25-27) that are self-contained but have differently formed gs. Assuming that the plates were prepared at the same time, it follows that their texts were probably written close to each other in time as well. In other words, if the use of the two gs did not overlap in *Marriage*, then the one could not have been employed very far from the other. ...

Apparently they [both kinds of g] overlapped with one another and with the serifless g of the *Thel* plates, which shows up in nine of the twenty-seven plates of *Marriage* ....

The new leftward g was most likely introduced after the rightward g, and, regardless if early use was variable or exclusive, the new g made its first appearance in *Thel* Plates 1 and 8 and in the second set of *Marriage* plates, presumably late in 1789 or early 1790.

PLATE 7
See Small Book of Designs (B).

PLATES 16, 19

According to Viscomi, *ut supra*, 313 n38, *Marriage* pl. 19 (10.2 x 16.4 cm) was "likely paired with [i.e., etched on the verso of] *Urizen* pl. 21 [10.2 x 16.6]" rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.

PLATE 21

According to Joseph Viscomi, *ut supra*, it is *Urizen* pl. 21 (10.2 x 16.6) which is probably on the verso of *Marriage* pl. 19 (10.2 x 16.4) rather than *Marriage* pl. 16 (10.2 x 16.6 cm), as in *BB* 167.²³⁹

SIGNIFICANT VARIANTS

Pl. 10-11, 15, 21: The etched "cave and rock formations" were masked in all save copies G and I; "The traces of ink on Plate 10 of Copy B ... and especially those in Plate 11 ... reveal that the ink was wiped off the forms to prevent them from printing .... The [cave and rock] forms are also revealed as slight embossments in the versos of copies A and F".²⁴⁰

Pl. 21: "the engraved white lines in the hill and ornament over the *i* of the first line" are missing in Copy K (Viscomi, 91).

²³⁹ The dimensions of prints in the *Marriage* given in Viscomi differ slightly from those in *BB* partly because he gives four dimensions (height on left and right sides, width at top and bottom) rather than two (width at bottom and height at right) and partly because he gives individual measurements for five copies, whereas *BB* gives average measurements for each print in all copies. The differences are not, however, significant.

²⁴⁰ Viscomi, 110-11; the slight smudge visible on Viscomi's illus. 134 is not clearly identifiable as the rocky island of the colored designs. *BB* 290 had recorded the rock formations as effects of colouring only for pl. 10-11, 21.
Pl. 26: In the section numbered 15, "chariots" was crudely altered in pen to "charots" in Copy B, probably not by Blake (Viscomi, 147).

Pl. 26, l. 6: Copy M reads "And weep and bow thy reverend locks!" as in Copy L, rather than "And weep!" as in other copies. In Copy M, there is a pencil "x" beside the line.

N.B. When these letters were etched out, they were not replaced with flourishes to fill in the empty space, though every other such space is so filled. The erasure had to be done extremely carefully, for, in the erased "thy" (l. 6), the riser of "h" is on the same level as the flourishing descender of the "y" in "eternity" above it (l. 5), the ornamental descender of the "y" in the same "thy" actually touches the riser in of the "h" in "hands" below it (l. 7), and the riser of the "k" of "locks" (l. 6) overlaps the descender of the "g" of "falling" (l. 7)--and the overlap is still visible on copies such as B where the end of l. 6 is erased.

Pl. 27: The 8-line Chorus is not inked in Copy M. However, the tops of the first two letters of "Chorus" and of the flourishes round it are inked. The obscuring was probably not achieved by masking (by laying a piece of paper between the bottom of the plate and the paper-to-be-printed-on), for there is no indentation from this masking-leaf, and the portions omitted are not in a straight line--the missing word "Chorus" is between the unobscured rearing horses.

Further, the flourish below the word "Chorus" is visible in indentation. Even more strikingly, in sharply-raking sunlight (but not in artificial light), faint hints of the rest of the text of the "Chorus" are also discernable; the "L" of "Let" in the first line, the "dl" of "deadly" in the second line and the
exclamation-point after "not" in the seventh line are particularly clear.

If these ghost-letters are truly there, this means that (1) The plate was not masked, for this embossing would scarcely show through a layer of paper; (2) The letters are not black either because (a) they were never inked or (b) the ink was wiped off or (c), probably, a combination of the two, as must be the case with the "C" of "Chorus", which is inked at the top and only embossed at the bottom; (3) The text was complete when the print was inked; it is not merely waiting for a design or inspiration to fill the space.

But of course we must be cautious about concluding just what was written in this early version of the "Chorus". All this evidence shows clearly is that "deadly" (or at least "dl") and "not!" (or at least "!") were present when pl. 27 of Copy M was printed.

COPY A
HISTORY: Offered with Book of Thel (A) and First Book of Urizen (F) by Quaritch, November 1885, lot 51, for £150.

COPY B
BINDING: The leaf with pl. 7-8 was apparently at first reversed; then 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".241

241 Viscomi, 109; Blake seems to have been printing the work as if it were a folio, with two prints on each side of the paper:
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
HISTORY: (1) ... perhaps acquired by Charles George Dyer; (2) “Blake’s mar. of heaven hell [was acquired from] Dyer” in April 1821 by (3) Francis Douce ....


COPY C

Apparently reproduced in the Brazilian facsimile (2004); it is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY D

HISTORY: Lent to the University of Pennsylvania Blake exhibition (17-21 October 1936).

It was reproduced in black-and-white in 2010 and online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY E

HISTORY: Offered in Quaritch in Catalogue No. 62 (June 1893), Miscellaneous Catalogue (November 1893), and Miscellaneous Catalogue (1893), Catalogue 157 (March 1896), lot 37, for £60, "n.d. (1800)", "4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut" in each ...(3) Mrs

also in the same ink). ... Apparently Blake had forgotten which form he was inking when he printed these four plates.

242 C.G. Dyer’s intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired “the sublime conceptions of Blake” (Gentleman’s Magazine, LXXII [Oct 1817], 369), and Dyer dedicated to Bean his Biographical Sketches of ... Eminent Men (1819). Perhaps Bean was the first owner of Marriage (B).
Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

Copy E was reproduced online by Art Cyclopedia under Fitzwilliam Museum, in the William Blake, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi (2010).

COPY F

HISTORY: (5) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926)....


COPY G

Reproduced online in the William Blake Archive and by Harvard Libraries.

COPY H

It was reproduced in colour in the Spanish edition (2000, 2001) and online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY I

HISTORY: (1) This is probably the copy ordered by T.G. Wainewright by February 1827; (2) It was sold by Benjamin Wheatley on 4 August 1831, lot 395 ("The Marriage of Heaven and Hell, coloured by the author, scarce") [for £2.3.0 to (the booksellers John and Arthur) Arch)].\(^{243}\)

\(^{243}\)According to Wheatley's file copy of the catalogue: British Library:
It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY K

A reproduction was added in 2008 to the William Blake Archive.

COPY L

HISTORY: (1) Sold posthumously with the John Linnell Collection at Christie's 15 March 1918, lot 197 [for £11.11.0 to Tregaskis] on commission for (2) Frank Rinder,244 from whom it was inherited by (3) His daughter Mrs Ramsay Harvey, after whose death it was sold for (4) The heirs at Christie's, 30 November 1993, lot 1 (ESTIMATE: £8,000-£10,000 [sold for £32,200 to John Windle for]) (5) Professor Robert N. Essick, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 192a.

It is reproduced in pl. 9-10 of Michael Phillips, “Blake and the Terror 1792-93", Library, 6 S, XVI (1994), showing the watermark and chain-lines, in Robert N. Essick,

S.C. Wheatley.17 (12) (see Marc Vaulbert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library," pp. 111-42 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). In the same sale, and presumably also Wainewright's, were lot 424, Blair's Grave (1808) [Rich, £1.6.0] and lot 1746 (11 Aug), Young, Night Thoughts "with the singular designs by Richard [sic] Blake" [Williams, £1.13.0]. Wainewright is also probably the vendor of the Job proofs (1826) sold by Wheatley on 20 Dec 1832 (S.C.Wheatley 20.(4)), lot 1313, property of W[heatley] [Molteno £1.9.0].

244The Tregaskis bill for Marriage (L-M), with a £2 commission fee, is dated 16 March 1918, and Rinder's payment was received three days later, according to the Christie catalogue of the sale 30 Nov 1993. The information in this note is not in BB.

COPY M

BINDING: Three plates are printed on two integral leaves (one folded half-sheet); the page left blank is, very oddly, the first one. The first (blank) page is perhaps somewhat dirtier than others, and it seems slightly foxed.

PAPER SIZE: The paper is somewhat irregular in shape, 24.3 cm wide (measured at the bottom) or 23.8 cm (at top) x 20.0 cm high (at right of the inner folding) or 19.6 cm (at left). The original deckled edges are still on the right (when looking at pl. 25-26) and top; the bottom and left edges are slightly crooked as if cut with scissors (a knife would surely have been drawn along a straight edge, as of a ruler). The paper was folded not quite in the middle--who is to say when and by whom it was folded? The crease is now very firm, and there is a tiny tear at bottom of the crease. The leaf with pl. 25 is 11.7 cm wide at the top, and that with pl. 26-27 is 12.1 wide at top.

REGISTRATION: Pl. 25-26 are carefully registered top and bottom--the plate-marks are very clear. Pl. 27 is pretty carefully registered with pl. 26--it is very slightly higher. It is unlikely that copies K (pl. 21-24), L (pl. 25-27), and M (pl. 245 Copy M is on one sheet folded to make two leaves with (blank, pl. 25) and (pl. 26-27), not (pl. 25-26) (pl. 27, blank) as in *BB* fn1.

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25-27) were produced together, for the paper sizes are quite different.

**HISTORY:** (1) Sold posthumously with the John Linnell Collection at Christie's, 15 March 1918, lot 197, for £8.18.6 to the firm of Tregaskis, for (2) Frank Rinder, who offered it to an unidentified friend in an undated note\(^{246}\) still with the prints at £9.18.6 (the purchase price of £8.18.6 plus 10%); (3) Found by John Windle in a copy of Blake's *Job*\(^{247}\) brought to Christie's with a furniture consignment and sold anonymously at Christie's, 26 November 1997, Lot 166 (pl. 25-26 reproduced) (ESTIMATE: £10,000-£15,000) for £9,000 to (4) John Windle for Dr A.E.K.L. Bentley, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 192b; (5) Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr gave it in October 2005 with the rest of their collections to (6) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

It is reproduced in *Blake*, XXXI (1998), 116, 139, 144. in the Tate catalogue (2000), in 2008 in the William Blake Archive, in the Petit Palais exhibition catalogue of 2 April-29 June 2009, and in the catalogue of the 2 August-3 October 2010 exhibition at Victoria University Library in the University of Toronto.

**PLATE 6**

\(^{246}\) The letter is unsigned and unaddressed, but it is on the letterhead and in the hand of Frank Rinder, as is demonstrated by comparison with examples in the collection of Professor R.N. Essick. At the 1918 sale, Rinder bought *Marriage* (L) listed in the same note at the purchase price of £11.10.0 + 10%.

\(^{247}\) The *Job* was "in contemporary red linen box ... as described by John Linnell" (according to the Christie catalogue below) with an inscription by Frank Rinder and was sold in the same 1997 sale as the *Marriage*, lot 168. The Linnell description and box are otherwise unknown to GEB.
It is reproduced online in the Tate Britain.
PLATES 11, 14, 16
PLATES 11, 14, 16
See Small Book of Designs (B).

EDITIONS
The Marriage of Heaven and Hell [F] (London: [Camden Hotten, 1871]. <BB #99>

In Very Important New Books (added to works published by John Camden Hotten, 1868 ff.) is an advertisement for Original Editions of Blake’s Works.

NOTICE.—Mr. Hotten has in preparation a few facsimile copies (exact as to paper, printing – the water-colour drawings being filled in by an artist) of the ORIGINAL EDITIONS of the Books written and Illustrated by WILLIAM BLAKE. As it is only intended to produce – with utmost care – a few examples of each work, Mr. Hotten will be glad to hear from any gentleman who may desire to secure copies of these wonderful books. The first volume, “MARRIAGE OF HEAVEN AND HELL,” 4to, is now being issued, price 30s, half morocco ...
[quotation from Charles Lamb]

No other facsimile was issued in this series.

In Quaritch’s New Catalogue of Miscellaneous Works (1876), lot [16,078], the [Camden Hotten] facsimile was dated “1871”, “Only 100 copies of this facsimile were printed, and
of these only 25 copies were coloured.”

REVIEW

Anon., North American Review, CVIII, 223 (April 1869), 641-46 (with two others) (the Camden Hotten facsimile was “made from a fine copy in the possession of Lord Houghton” [F]; “the artist by whom the hand-work in the facsimile was executed has lately died”)

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

According to the colophon, it was “Printed at Chelsea by J.P. Raverat. January 1910”; a MS note in the copy “ex dono impressionis” to “Sydney Cockerell” (in the collection of Mr James Schaffner) says it was printed in “24 copies” “by Mr Hornby’s permission at the Ashendene Press. SCC”.


The Marriage of Heaven and Hell, Note by Max Plowman (1927) <BB>

REVIEWS

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248 Not “Charlot” (a publisher, not a place), as in BB #111B.
249 The title page is dated “MCMXXIII”, but the colophon (p. 65) says it was printed “a Abbeville, le XXX Novembre MCMXXII”.

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§B.S., Nottingham Gazette, 26 August 1927 (with 3 others)

§George Sampson, Observer, 1927(?) (with 6 others)

Le mariage du ciel et de l'enfer, tr. André Gide (1927)

REVIEWS

Joseph Aynard, "William Blake", Chronique des lettres françaises, No. 3 (mai-juin, 1923), 424 (from Joseph Aynard, Journal de Débats, 30 mars 1923), in French

*Mark Porée, Quinzaine littéraire, No. 769 (1999), 19-22 (with 2 others), in French

La boda del Cielo y del Infierno. (Primeros libros proféticos) Versión castellana con introducción y notas por Edmundo González-Blanco. (Madrid: Editorial Mundo Latino, 1927) In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": Marriage, All Religions are One, and There is No Natural Religion; "Leyendas Simbólicas": Tiriel, Thel, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporáneos": "A Song of Liberty" [from the Marriage] and The French Revolution; "Las Cosmogonías y los Grandes Símbolos": Urizen, Ahania, The Book of Los, The Song of Los, and Europe.
There is no explicit connection between this volume of "Primeros libros proféticos" (1927) and *Premiers livres prophétiques*, tr. Pierre Berger (1927). *BB*

The Spanish translation by N.N. (1947) seems to be adapted from this translation. *The Marriage of Heaven and Hell* (Maastricht, Holland, 1928) *BB*


include “A Song of Liberty” or the “Chorus”; ISBN: 9788484723363 In Spanish


§ _The Marriage of Heaven and Hell ... 1790_. (Roma: De Fonseca Editore, 1945) Phoenix No. 1 28 cm, 38 pp.


The Blake Trust facsimile is reproduced in reduced size in the Dover publication of 1994.

REVIEWS

§[Kathleen Raine], _Times Literary Supplement_, 21 December 1960, p. 840

Martin Butlin, _Burlington Magazine_, CIII, 701 (August 1961), 368 ("The quality of the ... facsimile is once again such that one need make no allowance when using it as a work of reference")

*Nisu’e ha-’eden veha-she’ol_. Tr. Giora Leshem (Tel Aviv: Eked, 1967/68) In Hebrew <BBS> B. §(Tel Aviv: G. Leshem, 1997)

§ _The Marriage of Heaven and Hell_. Drawings by Clark Stewart. (Knoxville [Tennessee]: Darkpool Press, 1972) 29 cm, 35 pp., "limited to 100 copies" <BB #109, here amplified>

REVIEW

*Judith Ott, _Blake_, XI, 2 (Fall 1977), 117-19

REVIEWS
*Brian Alderson, “Blake in the original”, Times [London], 22 December 1975, p. 9 (with 3 others)
*John Beer, Blake, XI, 1 (Summer 1977), 42-44

REVIEWS
§Anon., National-Zeitung [Basel], 27 March 1975, in German
§E[duard] B[eaucamp], Frankfurter Allgemeine Zeitung, 8 August 1975, in German
§Anon., Freie Presse/Prensa Libre [Buenos Aires], 8 January 1976
§Times of India Magazine, 10 October 1976, pp. 6-8 (with another)
§Ronald Paulson, Georgia Review, XXX (1976), 466-67 (with another)
§Graham Reynolds, Apollo, CV (1977), 147
§John Beer, Blake, XI (Winter 1977-78), 42-44 (English version)
§Detlef W. Dörrbecker, Blake, XI (Winter 1977-1978), 44-49 (German version)
§*Cielo e Inferno. Introduzione, Traduzione i Nota di Pasquale Maffeo; con Cinque Disegno e Due Acquaforti Originale de Sandro Stenico. (Napoli: Fiorentino, 1977) 22 cm., 69 pp. In Italian

The prologo was reprinted from Luis Cernuda, “William Blake”, Pensamiento poético en la lírica inglesa (Siglo XIX) (Mexico [City]: Imprenta Universitaria, 1958).

The work was apparently reprinted in El Matrimonio del Cielo y del Infierno y Cantos de Inocencia y de Experiencia. Tr. Soledad Capurro. (Madrid, 1979) Colección Visor de Poesía Vol. 87. <BBS>

§Il Matrimonio del Cielo e dell’Inferno. A Cura di Paolo Manelli. (Firenze [Italy]: Nuovedizioni E Vallecchi, 1979) Biblioteca della Doppia Lettere 18 cm, 82 pp. In Italian


Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären schriften, ed. Silvia Leutjohann (1987) In German <BBS>

REVIEW

§Ksc., Rurh-Nachrichten, 24 July 1989, in German

Äktenskapet mellan Himmel och Helvete, tr. Folke Isaksson, met efterord av Gören Malmqvist (1988) <BBS>

REVIEW

*Morton D. Paley and Gunnel Tottie, Blake, XXIII, 4 (Spring 1990), 209-10

The work consists of "Sakuhin shokai [Introduction of the Work]" (pp. 5-13), "Sakuhin [Work, i.e., the Marriage in English]" (pp. 15-35), "Sakuhin no Nihongo yaku, Tengoku to Jigoku no kekkon [Japanese translation of The Marriage]" (pp. 37-57), "Sakuhin kaisetsu [Commentary]" (pp. 59-84), "Atogaki [Afterword]" (pp. 85-88).


A “faks”.


The work consists of (1)Anon., "Note" (p. [iii]); (2) a reproduction acknowledged on the back cover (of the paperback edition) to be from the Blake Trust facsimile (1960) of Marriage (D) <BB>, though reduced in leaf-size from 37.5 x 26.0 cm to 17.8 x 13.2 cm (the images reduced from c. 10 x 15 cm to c. 9 x 12.8 cm), and the designs reproduced back-to-back rather than on one side only of the leaves; and (3) a transcription of Blake's text with "Blake's spelling, punctuation and use of capital letters ... retained wherever possible" (sic) (pp. 28-43).

The work is boxed with Favorite Works of William Blake (1997).

§*Matrimonio del cielo e dell'inferno. ([by 1998]) Piccola enciclopedia 100. ISBN: 8877102888 In Italian.


A facsimile.


English and French texts are on facing pages; "Petit glossaire du Ciel et de l'Enfer" (pp. 61-62); Ungaretti, "Sur William Blake", tr. Gerard Pfister (pp. 63-66); "Note Biographique" (pp. 67-70).


It is a “faksim”.

Hiperión 8º, 310 pp., 32 pl.; ISBN: 8475176461 In Spanish

It consists of "Cronología" (pp. 7-16); "Estudio: La Génesis del Pensamiento Radical en William Blake" (pp. 17-184) stressing Diggers (pp. 81-92), Ranters (pp. 106-35), and Muggletonians (pp. 135-76); colour reproduction of Marriage (H) (pp. 185-213); English and Spanish texts on facing pages (pp. 215-65); "Notas y Comentarios" (pp. 267-300); and "Bibliografía" (pp. 301-6).

§Zawāj al-Jannah wa-al-Jahīm [Marriage of Heaven and Hell]. Tr. Ḥasan Ḥilmī. (Cairo, 2000) In Arabic


It consists of "Introducción" (pp. 7-42), "Cronología" (pp. 43-48), "Nota a la edición" (pp. 49-50), "Bibliografía consultada" (pp. 51-55), lyrical poems in English and Spanish on facing pages (pp. 56-242), "Notas a los poemas" (pp. 243-54), "Correspondencia escogida" (pp. 255-88), "Blake y sus contemporáneos" (pp. 289-328).

REVIEW

—-250 This is the official Arabic transliteration used by OCLC. The translator's name could also be given as Hassan Helmi.
*Angel Rupérez,* “El viento del invierno”, *El País* [Madrid], 17 de noviembre de 2001, p. 12  In Spanish

§Het Huwelijk van Hemel en Hel. Tr. S. Koetsier. (Utrecht: Bijleveld, 2001) In Flemish?


It consists of “Introducción” (pp. 7- 46), divided into “Vida de William Blake” (pp. 9-26) and “El Matrimonio del cielo y el infierno”” (pp. 26-46), including sections on “Fecha de composición” (pp. 27-30), “Génesis y estructura” (pp. 31-35), “Género literario” (pp. 35-37), “Los discursos enlazados. Enthusiasm and revolution” (pp. 37-46), and followed by “Esta edición” (pp. 47-48); “Bibliografía” (pp. 49-54); colour reproduction of Marriage (H) (pp. 55-81), English and Spanish texts on facing pages (pp. 84-145). “The edition is based upon the best and most recent Blake scholarship.” (G.E. Bentley Fonds, William Blake’s writings #406).

REVIEWS(in Spanish)

Fietta Jarque, “Pasión sobre papel”, *El País* (Babelia) [Madrid], 2 de noviembre de 2002, p. III (with another)

*José M. Goicoechea,* “Inconformismo religioso”, *Tiempo* [Madrid], 23 de diciembre de 2002, p. 119
Jorge Carrión, “La poesía y la hipnosis”, *Lateral* [Barcelona], enero de 2002, p. 23 (William Blake’s modern project is “claramente un proyecto religioso. Que se circunscribe, no debe olvidarse, en las tensiones políticas y teológicas de la época que le tocó vivir. Estas son brillantemente resumidas en el prólogo a esta edición.”)


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


§*The Marriage of Heaven and Hell*. An illustrated transcription online at The Alchemy Web Site.

A murky black-and-white reproduction of Copy D with facing transcriptions and no other added text besides the 2010 title page.


“Acknowledgements” (pp. vii-viii), “Introduction” (pp. 1-47) and its Notes (pp. 47-58), “Transcript” of text of copy B (pp. 59-86), colour reproductions, “Commentary”251 (pp. 87-154), “Checklist of Copies” (pp. 155-63), and “Bibliography” (pp. 164-73) but no index.


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

Alexander Gourlay, Notes and Queries, LIX, 4 (December 2012), 606-7 ("a striking book" with "excellent high-resolution colour facsimile pages"; the editorial matter "is rich with new information, but it is marred by incautious pronouncements ... questionable logic, and ... gratuitous resurgences of long-standing disputes", while "perplexed readers' most urgent questions are barely addressed")

*J.B. Mertz, Blake: An Illustrated Quarterly, XLVII, 1 (Summer 2013), 84-86 (This is “a valuable tool”, though “I find several places where Phillips’s transcription does not agree with ... this reproduction of copy B”)

Julianne Simpson, Library, 7S, XV, 3 (September 2014) 363 (one paragraph description)


§*The Marriage of Heaven and Hell. Ed. Jason Whittaker. Revised Edition. ([No place]: Kindle ["Publisher: None"; "Published by Rintrah Books"], 29 April 2011) Zoamorphus Essential Introductions

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


§*Le mariage du ciel et de l’enfer. Bilingue anglais-français,


Probably Marriage (D) -- see The Complete Illustrated Books of William Blake.

*The Marriage of Heaven and Hell. ([No place: No publisher [copyright Will Jonson], 2014) 8°, 24 pp.; 9781495923869 (1 leaf blank), 1 illustration.


**Milton**

(1804[-1811-18])

Weight and Cost of Copperplates

Most of the plates of Milton seem to have been etched on the versos of other Milton plates. In the list below, perfect matches are in italics, and an asterisk (*) indicates the presence of a copperplate-maker’s-mark. In a number of instances (e.g., pl. 18-20, 23, 28), more than two plates have the same dimensions and the matches proposed below are somewhat arbitrary. For the close but not precise matches, I have allowed a tolerance of 0.1 centimetres on the grounds that one of the surfaces may have bevelled edges and that paper dampened for better printing shrinks differently in different circumstances.

<table>
<thead>
<tr>
<th>Plate Matches Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (11.2 x 16.0)</td>
</tr>
<tr>
<td>2 (10.4 x 14.9)</td>
</tr>
<tr>
<td>3 (10.4 x 14.9)</td>
</tr>
</tbody>
</table>
4 (9.5 x 15.7) 16 (9.6 x 15.7)
5 (10.5 x 15.4) 12 (10.5 x 15.4)
6 (10.4 x 14.9) see pl. 2-3
7 (10.5 x 15.3) 14 (10.6 x 15.3)
8 (11.3 x 16.8) 40 (11.3 x 16.8)
9 (10.4 x 13.6) 38 (10.5 x 13.6)
10 (10.8 x 14.3) 11 (10.8 x 14.2)
13 (11.1 x 16.0) 21 (11.1 x 16.0)
15 (11.0 x 16.9)
17 (11.5 x 16.0) 28 (11.5 x 16.0)
18 (12.0 x 16.0) 19 (12.0 x 16.0)
20 (12.0 x 16.0) 23 (12.0 x 16.0)
22 (11.9 x 16.0) 27 (11.8 x 16.0)
24 (12.0 x 16.0) 28 (12.0 x 16.0)
25 (12.0 x 16.2)
*26 (10.6 x 14.3) 42 (10.7 x 14.3)
30 (10.2 x 14.4) 43 (10.2 x 14.4)
31 (12.1 x 16.0)
32 (11.4 x 16.9) 37 (11.3 x 16.9)
33 (11.3 x 16.9) 39 (11.3 x 16.9)
34 (10.8 x 14.0) 44 (10.8 x 13.9)
35 (10.8 x 16.8)
36 (10.2 x 14.1) 45 (10.2 x 14.0)
41 (11.5 x 16.0) see pl. 17, 28
a (11.3 x 16.1)
b (11.0 x 14.5) e (11.1 x 14.4)
c (9.9 x 15.3)

252 Notice that Blake’s first plate for Hayley’s *Little Tom the Sailor* (1800) is this size: 11.1 x 16.0 cm.
d (11.0 x 15.5)
Total plates 30; Total weight 6,380.9 grams = 14 pounds. The cost of the new plates would have been £5.8.9.
Copies were apparently printed in 1811 (A-C\textsuperscript{254}) and 1818 (D) (Viscomi, 378-79).

VARIANT
Pl. 3 In l. 21, "What" on the copper was altered on the paper to "That" in copy A; all other copies (B-D) give "What".\textsuperscript{255}

COPY A
HISTORY: (1) Probably acquired by Philip Hurd, in whose posthumous sale by Evans on 30 July 1845, lot 162 it was described as "Blake's Illustrations of Milton, &c. COLOURED PLATES, 1834 [sic]", when it sold to Bohn for £6.17.6.\textsuperscript{256}

COPY B
HISTORY: (2) Offered by Quaritch catalogues No. 61 (1891), £180, Rough List 122 (end of March 1892), £180, and No. 62 (June 1893), £180, each described as "large 8vo. 45 leaves ... coloured by the hand of William Blake; calf, neat".

COPY C
According to Viscomi, 325-26.

\textsuperscript{253} Pl. c seems to be etched over another design.
\textsuperscript{254} Copy C was apparently finished in 1811 (Viscomi, 328).
\textsuperscript{255} Viscomi, 420; Erdman, Keynes, and \textit{BB} 309 n1, 311 record this as a change in the copper.
\textsuperscript{256} The date is of course wrong, perhaps a misprint for the "1804" on the title page. The fact that the work is described as "PLATES" indicates that it consists of prints rather than watercolour designs for a poem by Milton, such as \textit{Comus}. \textit{Milton} (A) was bound in half Green morocco, like \textit{Jerusalem} (A) which was lot 161 in Hurd's 1845 sale <\textit{BBS}>.
The single frame line given the plates in copy C--the only copy of *Milton* with frame lines--indicates that copy C was probably finished in or after 1818, when this stylistic feature first began to be used .... Copy C, in other words, was reworked and restructured more than once, probably before and certainly after--but not at the same time as--copy D.

In copy C, plates a-e can be divided into two sets. The leaves of plates a, b, and d are slightly smaller than the others and were apparently cut with a knife, whereas the other leaves were torn in the usual manner from larger sheets. The bottom edges of these leaves are only half gilt because they were not level with the other leaves. ... plates 4, 7, 25, and 41 ... are watermarked "WHATMAN / 1808"; in all four the mark runs vertically at the outside edge of the leaf, either from bottom corner up to the middle of the leaf (4 and 25) or from the top corner down to middle of the leaf (7 and 41). The "1808" is positioned under "HATM"; the "8" is 1.75 cm high, and the "W" is 3.0 cm high. Plates c and e, which were printed on slightly thinner paper, are recorded as having the same mark (*BB 305*), but in them the mark is smaller and runs horizontally across the top right corner. The marks are fragments: "J W" in plate e and "TMAN" with an "8" under the "T" in plate c. The "8" is 1.6 cm high and the "W" is 2.25 cm high. The size of the "W" and size and position of the "8" correspond
exactly to the "J WHATMAN / 1818" paper used in *Songs* copy V and the first copies of *Jerusalem*. (The Whatman 1824 and 1826 papers used in *Jerusalem* copy F have an "8" that is 1.7 cm high.) ... [The numbers echo these divisions.] Plates b, a, and d were numbered 2, 3, and 17, whereas plates c and e were numbered 8* and 32*, denoted as supplementary plates. The first set of plates were [*sic*] numbered in pen and ink like the other impressions, but plates c and e were numbered in an oil-based printing ink and are ragged-looking. These five plates were added to *Milton* C after it was initially collated. All five extra plates, along with plate f, were numbered integrally with copy D, ca. 1818, at which time plate 2 was not printed.\(^{257}\)


COPY D
HISTORY: Offered by Henry G. Bohn (1848) with Thel (O) for £10.10.0.

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\(^{257}\) Viscomi, 328, argues that Wainewright's copy of *Milton* was copy C, not Copy B as in *BB* 319. However, in his letter of 28 March 1826, Wainewright says that in the copy of *Milton* which he has "lately purchased" "The Title says in 12 books" (*BR* (2) 440), and this is only true in copies B and D, and copy D was "finished" for Mr Vine, not for Wainewright.

PLATE 38
HISTORY: (5) After the death of Mrs Ramsay Harvey, it was sold for (6) The heirs at Christie's, 30 November 1993, lot 2 (ESTIMATE: £20,000-£30,000) [for £62,000 to John Windle for] (7) Professor Robert N. Essick who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 278.

EDITIONS

It is reproduced in Milton, ed. Hans-Ulrich Möhring (1995), q.v. under Collections.

REVIEW
[Kathleen Raine], Times Literary Supplement, 14 September 1967, p. 820

For protests, see John E. Grant, Our Reviewer, "Illuminations", Times Literary Supplement, 14 September 1967, p. 820; 7 December 1967, p. 1197 (Grant objects to the inaccuracy of the review of Milton; the reviewer says Blake "and virtually all European major poets and painters ... derived from" Plato, Plotinus, Boehme, et al. For earlier episodes of this firefight, see Grant, Our Reviewer, and Geoffrey Keynes, "Illuminations", Times Literary
Supplement, 2, 9 November 1967, pp. 1045, 1069 <BB #1725, 1730>


REVIEWS

*Joseph Anthony Wittreich, Jr, Blake, XIII, 1 (Summer 1979), 49-51, with a note on the quality of the reproductions by Morton D. Paley, p. 51

I.H. C[hayes], English Language Notes, XVII (September 1979), 63

§Elizabeth Sewell, Notre Dame English Journal, NS XII (1979), 74-77 (with another)


"Introducción (pp. 11-106), Milton in English facing Spanish (pp. 107-257), "Notas y Comentarios" (pp. 259-387), "Bibliografía (de los libros citados)" (pp. 390-92). This is a reliable translation and an up-to-date introduction which is
especially remarkable (in Spain) for its study of Blake's polysemic language and dialectical narrative.

REVIEW

Angel Rupérez, “Conquistas iluminadas”, El País (Madrid), 25 de mayo de 2002, 3 pp. (with another), in Spanish (the translation is reliable and the study well-informed)

*Ramon Andrlat Ramon Andsin sue is r El Periódico [Barcelona], 28 de junio del 2002, 26 (with another) In Spanish

Jordi Doce, “Fabula de una posesión”, Letras libras [Madrid], Año 1, Número 12 (Septiembre 2002), 79-81 In Spanish (the introduction and translation by Bel Atreides “nos ofrece, no sólo un estudio sobrero, sino una traducción fluida y rigurosa” [p. 81])


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


Probably *Milton* (D) -- see *The Complete Illustrated Books of William Blake*.

**Milton,***

*L’Allegro and Il Penserso*,

Descriptions of the Designs

Reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

“Mirth”

(?1820)

Weight and Cost of Copperplate

The copperplate of “Mirth” weighed 304 grams = 0.67 pounds and would have cost 2s 8½d.

**Notebook***

(?1793-?1818)

CONTENTS: P. 74: The full-face pencil portrait in the top row is identified (correctly) as Tom "Paine-like" by John Keane, *Tom Paine: A Political Life* (Boston, N.Y., Toronto, London: Little Brown and Company, 1995), photograph after p. 426; the subject was not identified at all by Keynes, Erdman, Bentley, &c. If, as seems probable, Blake's portrait was drawn from the life, it must have been made before 13 September 1792 when Paine left England. This is the only contemporary evidence that Blake was in direct contact with Paine.

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The fact that the sketch is in Blake's precious Notebook suggests that Paine was at Blake's house in Lambeth rather than Blake in Paine's lodging in Bromley, Kent (about 8 miles south-east of Lambeth, beyond Camberwell and Dulwich), where he was staying inconspicuously with the engraver William Sharp in the spring of 1792.\(^{259}\) Sharp was probably engraving Romney's portrait of Paine at the time.

HISTORY: (9) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

EDITIONS


REVIEW


It was reproduced online by the British Library in 2006 <http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>.

REVIEWS

§Raymond Williams, “Radical Blake”, *Guardian*, 29 November 1973, p. 15 (with another)

§D.A.N. Jones, *Listener*, XCI (10 January 1974), 53-56

§Anon., *Economist*, CCL (26 January 1974), 105

§Frank P. Riga, Library Journal, XCIX (11 March 1974), 657
§Anon., Choice, XI (April 1974), 256
§Dewey R. Faulkner, “Secrets of Dark Contemplation”, Yale Review, LXIII (Summer 1974), 590-99 (with 5 others)
I.H. C[hayes], English Language Notes, XII (September 1974), 31
§G. Ingli James, Apollo, XCIX (November 1974), 428
§Kenneth Garlick, Modern Language Quarterly, LXX, 1 (January 1975), 158-60
§W.H. Stevenson, Studies in Romanticism, XIV, 2 (Spring 1975), 201-5 (with another)
*Robert N. Essick, Blake Newsletter, VIII, 4 (Spring 1975), 132-36
§Jean H. Hagstrum, Philological Quarterly, LIII (1975), 132-36
§R.B. Kennedy, Notes and Queries, NS XXII (1975), 79-82 (with 3 others)
§Harvey Stahl, Print Collector’s Newsletter, VI, 2 (1975), 132-36 (with 3 others)
§Leonard M. Trawick, Studies in Burke and His Time, XVII (1976), 71-74
§Thomas L. Minnick, *Studies in Romanticism*, XVI, 2 (Spring 1977), 267-68

§John E. Grant, *Modern Philology*, LXXV, 2 (November 1977), 196-201


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


A facsimile "with audio and text commentary on selected pages" available apparently only on special versions of iPhone, iPad, and iPod.

Blake’s Notebook seems to be reproduced entire in the British Library’s online *Discovering Literature: Romantics and Victorians*.

**On Homer's Poetry**

(?1822)

Weight and Cost of Copperplate

The copperplate weighed 173.5 grams = 0.38 pounds and would have cost 3s 9d.

All copies were apparently printed in ?1822 (A-F) (Viscomi, 380).

COPY A

It is reproduced online by the Pierpont Morgan Library.  
"The Order in which the Songs of Innocence and Experience ought to be paged"  
(?after 1818)  
<BB 338-41>

It is reproduced online in the Library of Congress.

(27)  [?Europe (c) pl. (4c, 9c)]
(*36) Europe (c) pl. 15b (Harvard)
(*38) Europe (c) pl. (11c, 17c)

According to Viscomi, 336, "The Order" was made not for James Vine, whose copy of the Songs (V) is the only one so ordered, but for Blake himself after he'd sold his own copy of the Songs (R) and had no copy left to serve as a model.

HISTORY:  (1) Sold by §Puttick and Simpson, 3-4 July 1863 ("Blakiana, The Life of William Blake in MS., extracted from Allan Cunningham, with curious plates, drawings, and scraps") for £15.15.0;  
(2) Offered in Bernard Quaritch,  

260 On Homer (A) is erroneously traced to the Library of Congress in BB p. 335.

261 Europe (c) pl. 15b, newly recorded here, is numbered “36”; the leaf with Europe (c) pl. (11c, 17c) is numbered “38” <BBS 104>; Europe (c) pl. (4c, 9c), listed under 36 in BB 338, should perhaps be listed under 27, where 11c, 17c were.

262 Anon., “Fine Arts Record”, Fine Arts Quarterly Review, I (Oct 1863), 434-35. Geoffrey Keynes, Engravings by William Blake: The Separate Plates: A Catalogue Raisonné (Dublin: Emery Walker, 1956), 6, says George A. Smith (who sold the collection in 1880) collected the contents of the volume “About 1853”, and Keynes, A Bibliography of William Blake (N.Y.: Grolier Club, 1921), 319, cites “a prefatory note signed ‘G.A.S. 1855’” (which is not now with the collection). However, the references in Puttick and Simpson (1863) and Quaritch (1864) contradict this history for the 1850s. Note also that the sketch of Thomas
Catalogue of Books (1864), lot 6,521 <see under Catalogues> including “14 portraits of the artist; his friends and contemporaries” (among which is “THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE”) and the huge “Canterbury Pilgrims” print ... (3) Offered in Bernard Quaritch, Catalogue of Works on the Fine Arts (October 1883), lot 10,252, for £80.

(F1) At the George C. Smith sale at Parke-Bernet, 2 November 1938, lot 28, Europe (c) pl. 1 (called “The Ancient of Days” (D) in BB) sold for $300; (F2) Sold by A.E. Newton at Parke-Bernet, 16 April 1941, lot 130, for $175 (probably bought in);

(F3) Acquired by A.E. Newton’s daughter Caroline Newton; (F4) Bequeathed by W.H. Auden (1907-73) to (F5) “a New York Private Collector”, identified to me by R.N. Essick in 2009 as an Anonymous collector of New York.

(G1) At the George C. Smith sale at Parke-Bernet, 2 November 1938, lot 29, with Europe (c) pl. 1[b] [apparently uncoloured], 4a and 5a, was sold for $245 to the firm of Hayley (No. 99 among the "Order" materials, BB 339) is probably the "Portrait of Hayley the Sculptor" <Butlin #345, now in the Yale Center for British Art> sold at Sotheby’s, 29 April 1862, lot 178 (with 7 others including the portrait of Romney, <Butlin #349>).

BB suggests that the copy sold in 1941 [now identified as a Muir facsimile] went to George Goyder.

The information about the history after 1941 derives from the owner via R.N. Essick, “Blake in the Marketplace, 1997”, Blake, XXXI, 4 (Spring 1998), 113, with a black-and-white reproduction (carelessly overlooked by GEB); the identity of the anonymous New York collector was given me by Professor Essick in 2009.
Sessler's of Philadelphia for (G2) Moncure Biddle; pl. 1 was consigned to Sessler's for sale, where it was acquired on 28 March 1957 by (G3) Dan[s?] Grubb, who consigned or sold it to Sessler's again on 13 February 1964 for $60; sold by Sessler's on 30 June 1964 for $175 to (G4) Mr Leonard Baskin, who sold it in May 1997 to (G5) The dealer John Windle, who sold it that month to (G6) Professor Robert Newman Essick. 265

*Europe* (c) pl. 4a and 5a went to Professor Essick in 1989. <BBS>

(J3b) *Europe* (c) pl. 15b was acquired by Mr and Mrs Philip Hofer and given by Mrs Frances Hofer in 1979 to (J4) HOUGHTON LIBRARY, Harvard University. 266

(M) DESCRIPTION: *Marriage* pl. 5-6 on the recto and verso of a leaf 11.7 x 16.0 cm, are printed probably about 1790 in reddish-brown (pl. 5) 267 and red (pl. 6); pl. 5 has blue

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265 The history here for 1957-1997 is revised on the basis of Essick's "Blake in the Marketplace, 1997", *Blake*, XXXI (1998). His information for 1957-1964 is based on "Sessler's acquisition and sales records, xeroxed or carefully transcribed for me years ago by Michael Young". Mabel Zahn of Sessler's had told GEB that Sessler's sold *Europe* pl. 1[b] to Moncure Biddle and bought it again at Biddle's sale (BB 340). Professor Essick points out that Biddle's sale at Parke-Bernet, 29-30 April 1952 did not include *Europe* pl. 1.

266 All the information here about *Europe* (c) pl. 15b was recorded by R.N. Essick, “New Information on Blake’s Illuminated Books”, *Blake*, XV, 1 (Summer 1981), 8 and Illus. 5, scandalously overlooked by GEB until 2009.

267 Not "Sepia" as in BB 287. *Marriage*, copy B, pl. 1, 3, 6, 8-9, 12, 14-15, 18-19, 22-23, 26-27 were also printed (?in 1790) in reddish brown, as were copy H, pl. 1-9, 12, 14-15, 18-19, 22-23, 25-27, and all of copy G (watermarked 1815). Essick (see below) writes: "Neither Joseph Viscomi nor I have been able to find a close match for the red ink of this impression among Blake's other printings of *Marriage* pls. datable to c. 1790."

I am grateful to Robert Essick for many of the new details about pl. 5-6.
wash for sky behind the falling man and horse.

WATERMARK: Wove paper without watermark.

BINDING: The leaf is mounted on an unwatermarked leaf (23.8 x 31.2 cm), with two brown lines boxing pl. 5. At the top right of pl. 5 is written "90" in pen and brown ink. The host-leaf and number were probably added "About 1853" (BB p. 337) by George A. Smith.

The mount was stabbed at least twice: "Eight stab holes, cut into by the left edge of the mount, measure from the top hole 4.0, 3.8, 1.9, 2.5, 4.7, 5.4, and 4.15 cm apart. A second set of 18 much smaller holes is about 3 mm. within the left edge of the mount; these are all about 1.5 cm apart. The mount [is] inscribed in pencil below the print, 'from Marriage of Heaven & Hell page 5'; the verso inscribed in the same position by the same hand 'Heaven & Hell page 6.'"²⁶⁸

The leaf with Marriage pl. 5-6 was acquired in a frame with glass on both sides but the glass was removed by Essick. HISTORY: ... Sold posthumously for George C. Smith at Parke-Bernet, 2 November 1938, lot 36, for $40 to the dealer Jacob Schwartz²⁶⁹ for (M2) John Germain Slocum (1914-97),

²⁶⁸ R.N. Essick, "Blake in the Marketplace, 2013", Blake, XLVII, 3 (Winter 2013-2014), where the prints are described minutely. The plates were "printed with greater pressure than usual. I hesitate ... to attribute the washes to either Blake or his wife Catherine. ... Text from pl. 5 shows through as a blind embossment ... [on pl. 6], particularly lower left."

²⁶⁹ A manuscript note with Marriage pl. 5-6 reads: "Purchased for John J. Slocum by Dr. Jacob Schwartz at the Smith Sale, Nov. 2, 1938, for $45.00. [including his commission], at Park-Bernet galleries[.] J.J.S. attended Sale with his Aunt Olivia & Uncle Sherman Flint."

Everything after "40" above is new.
(M3) whose heir in October 2013 consigned it to Commonwealth Books (Boston) which sold it to for $20,000 John Windle for (M4) Robert N. Essick.

(S1) The leaf numbered 97 with Hayley’s *Designs to a Series of Ballads* (1802) pl. 14 on one side and the “Riddle Manuscript” on the other acquired by Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <BB> was given by them with the rest of their collections in October 2005 to (S2) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

The “Order” was reproduced in the William Blake Archive in 2006.

“*Our End is come*” or “*The Accusers*”

Weight and Cost of Copperplate

The copperplate weighed 332.1 grams = 3/4 pounds and would have cost 2s 11½d.

**The Pickering [Ballads] Manuscript**

(?after 1807)

**PAPER:** The Pickering Manuscript p. 16 has a printed catch-word ("With") from Hayley's *Designs to a Series of Ballads* (1802) p. 20 (E3v) <BB>. Therefore the 22 pages of the Pickering Manuscript probably came from *Designs* Ballad #1, pp. 5-10 (B2r-B4v) and Ballad #2, pp. 11-26 (D1r-E4v). The *Designs* paper sometimes shows a watermark of "1802".

**PAPER SIZE:** 12.5 x 18.4 cm <BB>. Since the leaves were from Hayley's *Designs*, which are 23.5 x 29.4 cm, therefore 11 cm was trimmed from each dimension of the *Designs* leaves.

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270The paper in the Pickering Manuscript is uniform, but it is only an hypothesis that it all comes from Hayley's *Designs to a Series of Ballads* (1802) and that the leaves are in the same order as in the *Designs*. The paper comes from the inner margins of conjugate unfolded, sheets with the text cut away.
to make the Pickering Manuscript leaves. The outer margins were trimmed to remove irrelevant printed text, but why were 11 cm cut off the tops or bottoms?

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

HISTORY: (6) Acquired by William Mitchell, who added his bookplate: "Liber Willemi Mitchell" ....

The Pickering Manuscript was added to the William Blake Archive in 2011 and reproduced on line by the Pierpont Morgan Library.

EDITIONS

The Pickering Manuscript, introduction by Charles Ryskamp (1972) <BB>

REVIEW

Morton D. Paley, Blake Newsletter, VI, 3 (Winter 1972-73), 78-79 (with another)


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271Mitchell's ownership of the Pickering Manuscript was accidentally omitted when the History was revised in BBS 207, as my friend Bob Essick points out to me.

*Poetical Sketches*  
(1783)

**TABLE OF CORRECTIONS**

<table>
<thead>
<tr>
<th>Copy Collection</th>
<th>Corrections on page</th>
<th>Contemporary Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Anon. 12, 15</td>
<td></td>
</tr>
</tbody>
</table>

**COLLATION:** 8° in 4s (half-sheet imposition)

**FACSIMILE PAGES**

The facsimile leaves (H1-K4) in copies K-L, P (I1-K4), and U are distinguishable from the originals by:

1. P. 59, the penultimate “Prepare” is under the “c” of “welcome” rather than under the “w” as in the originals (as in *BB*)
2. P. 59, there is no catch-word (it should be “THE” for “THE COUCH OF DEATH”)
3. P. 65, in “Samson” is “honste-seeing” rather than “honest-seeing”
4. The paper in facsimile leaves (copy K) differs from that in the originals in having somewhat dimmer chain-lines, and it seems a trifle thicker

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272 The situation is further confused by the claim of the anonymous owner to William Wyer of Ursus Books that *Poetical Sketches* (M) has corrections on pp. 4, 9, 12, and 15 (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 120).

Note that the facsimile type of c. 1880 uses the archaic “ſ” for “s” and ligatures for “ct”, “ſl”, “ſh”, “ſi”, “ſk”, “ſl”, “ſſ”, and “ſt”, as in the original.

THE POSTHUMOUS DISTRIBUTION

Copies of Poetical Sketches distributed by Blake (B-F, O, Q, S-T, V-W\textsuperscript{274}) have manuscript corrections in them. Copies which lack Blake's corrections (A, G-N, P, R, U, X) are thought to have been distributed after his death.\textsuperscript{275}

One uncorrected copy of Poetical Sketches (R) still survives in the original unstitched sheets in which it was given to Blake in 1783. This copy belonged to Blake's young friend Samuel Palmer, and so did half a dozen other copies which were still in sheets as late as 1862.

John Linnell Jr wrote on the fly-leaf of Poetical Sketches copy G:

I found in Mr S. Palmer's store room at Furze Hill House [where Palmer lived 1862-1881], 3 copies of this book in sheets [copies G, H?, U?], (one [U?] not quite perfect)-- S.P. told me to take one for my self – I had this copy half bound ... A.H. Palmer sold one of his copies for £20 ....\textsuperscript{276}

\textsuperscript{274} Linnell bought copy T from Mrs Blake in 1831. This suggests that the corrections to copy T were added (1) by Blake before 1827, (2) by Catherine Blake perhaps in 1828-1831, or (3) by Linnell after 1831. Corrected copies B-F, and S went to Thomas Butts, Charles Tulk, George Cumberland, John Flaxman, Nancy Flaxman, and William Hayley.

\textsuperscript{275} BB 346; Blake Books is the source of most of the bibliographical information given here. None of the uncorrected copies has a known history earlier than 1885, except for those belonging to Samuel Palmer.

\textsuperscript{276} BB 349 n1.
And nine years after Samuel Palmer died, his son A.H. Palmer wrote to the antiquarian book firm of Pearson on 5 May 1890:

The two copies of Blake's *Poetical Sketches* [copies A, N], you have just purchased, are, to the best of my belief, all that [still] existed among my father's papers or books. Upon searching through them before giving up the house at Red Hill last March [1890], I found the copies in a parcel of old letters which had been put away in 1861 [when Samuel Palmer moved to Furze Hill House], and evidently forgotten. One sheet was missing, but this I afterwards found among other papers.277

We do not know when and under what circumstances Samuel Palmer acquired these copies of *Poetical Sketches* in sheets, but we may speculate. Since Linnell bought a copy from Mrs Blake in 1831, perhaps Palmer acquired all those left at her death that year.

**What Copies Did Palmer Own?**

Samuel Palmer's own copy of *Poetical Sketches* was copy R, and he gave copy G to John Linnell Jr. Samuel Palmer was probably the friend of Blake who lent a copy of *Poetical Sketches* to Alexander Gilchrist (d. 1861); this is apparently copy I, which was sold uncut in 1888 as Gilchrist's copy.

Among Samuel Palmer's papers, his son A.H. Palmer found a number of copies of *Poetical Sketches*. "One of these

277 The letter with *Poetical Sketches* copy N is transcribed in Willis Vickery, *Three Excessively Rare and Scarce Books and Something of Their Author* (Cleveland: Printed for the Author, 1927), 19.
copies [Copy A] afterward [June 1890] was sent to the British Museum", as Pearson annotated the May 1890 letter above.\textsuperscript{278}

A second copy of *Poetical Sketches* found by A.H. Palmer in his father's collection is copy N, referred to in the 1890 letter; it was in the sale of Thomas Gaisford on 23 April 1890.

A third is copy U (with the last three leaves in facsimile) sold by A.H. Palmer to John Pearson, who offered it in his Catalogue 60 (?1885).

In addition, A.H. Palmer may have been the source of copy H which Pearson sold in 1916.

Samuel Palmer thus owned copies A, G, I, N, R, and U and perhaps copy H as well. This includes all the uncorrected copies of *Poetical Sketches* save copies K-M, P, and X whose histories are not known before the 20th Century; perhaps Palmer owned them as well.

**The Condition of Palmer's Copies**

All the copies of *Poetical Sketches* which Palmer certainly owned were in sheets when he got them.

Since one of the two copies found by A.H. Palmer [copies A, N] lacked a sheet which was later located, presumably these two copies were still in sheets when he found them.\textsuperscript{279}

\textsuperscript{278} Copy A was sold by Quaritch to the British Museum (now the British Library) on 15 June 1890.

\textsuperscript{279} The two copies in sheets "forgotten" since 1861 and found in 1890 by A.H. Palmer must be different from the three copies in sheets found between 1862 and 1881 by John Linnell Jr.
Copy U was defective, missing the last three leaves; these were replaced in facsimile before 1885. With copy U should be associated copies K-L, and P which also have leaves supplied in facsimile. It seems exceedingly likely that these defective copies came from Samuel Palmer. This would mean that copies A, G, I, K-L, N, P, R, and U all belonged to Samuel Palmer.

All Palmer's copies A, G, I, N, R, and U were in sheets. It therefore seems likely that copies K-L, and P were also in sheets when Palmer received them.

"The facsimile pages were printed ... before 1887, when they were described in a Pearson catalogue, and probably before the death in 1883 of Francis Bedford, who bound copies K and U." It seems virtually certain that the facsimile leaves were provided either by Samuel Palmer or after his death in 1881 by his son A.H. Palmer.

COPY A

HISTORY: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831, put away with old letters in 1861, and rediscovered in March 1890 by his son (2) A.H. Palmer (according to the letter he wrote now with copy N); A.H. Palmer sold it to the dealer John Pearson; (3) Sold by the dealer Quaritch on 19 June 1890 for £42 to (4) The British Museum.

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280 In Copies K-L, P, U, gatherings H, I, and K are in facsimile. (In copy P, only gatherings I and K are in facsimile.) Copy Q has leaf [A2] in facsimile, probably supplied at a different time for a different owner, for Blake's manuscript corrections in copy Q indicate that he prepared it for a friend.

281 BB 345. Bedford also bound copies H-I, N, and X.

282 The copy which Crabb Robinson gave in May 1848 to J.J.G. Wilkinson cannot be copy A, as BB suggests. Perhaps it was copy Q.
COPY E

COPY J
HISTORY: (6) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926)....

NEWLY RECORDED COPY

COPY K
HISTORY: Perhaps this is the copy283 sold with William Beloe, Poems and Translations (1788), Borrow, Romantic Ballads from the Danish (1826), [Henry Card (1779-1844)], Brother-in-Law, a Comedy (Lee Priory Press, 1817), and Boyd, Plays (1793) in the Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office... S. Leigh Sotheby, June 8-11 [1846], lot 47 [for 7s to the dealer Rodd].

COPY N
HISTORY: (1) Acquired by Samuel Palmer, perhaps after the death of Catherine Blake in 1831; tucked away "in a parcel of old letters which had been put away in 1861" and found in March 1890 by (2) A.H. Palmer (according to his letter of 5 May 1890 still with copy N), who sold it and copy A to the dealer John Pearson; (3) Acquired by Thomas Gaisford, who

283 It could also be copies E, L-M, O-Q, V-Y. N.B. The five works are not said to be bound together.
added his book-plate, and sold it at Sotheby's, 23 April 1890, lot 184, for £48 to Quaritch ....

COPY Q

Reproduced in facsimile by Tate Publishing in 2007.

NEWLY DISCOVERED COPY

COPY Y

BINDING: (1) Probably first stabbed (by Mrs Blake) close to the gutter through three holes 7.0 cm from the top and 4.4 and 3.0 cm apart. Dust and damp-stains on the title page (A1') suggest “that it was exposed without a cover for some years”; perhaps the blank last leaf (K4) (lacking here) was similarly stained and discarded.

(2) "BOUND BY WOOD, LONDON" (stamped in gilt on the inside front cover) in dark blue crushed morocco, gilt, with stamped ruled lines on the front, back, and spine, the spine stamped in gilt "POETICAL | SKETCHES | W.B. | 1783". There are marbled end-papers, a blue cloth place-mark ribbon, and added flyleaves of “off-white machine made

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284 Most of my information derives from letters to me from Robert N. Essick (May and August 2011), the basis of his description in "Blake in the Marketplace, 2011", Blake, LXV (2012).

285 All three holes are visible in I2, I4, K3; only the top and bottom holes are seen in D3 and E2; only the top hole shows in C1-2, D2, D4, F2; and only the bottom hole shows in H1. No other work exhibits this pattern of stab-holes (see BB 55-56). The commercial way of binding was to sew through the gutters rather than stabbing from the sides, which, in a work in 4s, required piercing four times as many leaves.

286 According to Essick, "The present binding may have been produced by Harry Wood, active in London in the 1890s, or (more probably) by the successor firm continued by Henry Thomas Wood that operated under the name H.T. Wood from 1900 to the early 1930s. See Maurice Packer, Bookbinders of Victorian London (London: British Library, 1990) 166, and Mirjam M. Foot, Studies in the History of Bookbinding (Aldershot: Scolar P, 1993) 74."
William Blake and His Circle
Part I: Editions of Original titles

327

paper”, two at the front and two at the back. It lacks the final leaf (K4, blank) as in all but 7 copies. Leaf B4 is pasted to a stub.\textsuperscript{287} Some leaves have deckled fore-edges, and one leaf (D2) has a deckled bottom edge, indicating that the trimming was very light.

HISTORY: (1) Acquired by 1784 (the last year Blake lived at the manuscript address on the title page) probably by John Hawkins (see below); (2) Acquired by Frederick R. Jones, bookseller and antiques dealer of “Eastbury”, Thames Ditton, Surrey and later at Adwell House, Torre, near Torquay [Devon], from whom it passed to a “Descendant”;\textsuperscript{288} (3) Sold at Bonham’s (London), 22 March 2011, lot 24 (\textbf{ESTIMATE: £60,000-£80,000}), the source of the information above, for £72,000 to (4) John Windle for \textit{Robert N. Essick}.

Of course in 1782-84 when he lived in Green Street (the manuscript address on the title page), Blake had scarcely any fame--or Latin either for that matter. He had exhibited a few pictures at the Royal Academy in 1780 (1) and 1784 (2), and he had signed 58 commercial engravings (none invented by him).\textsuperscript{289} In 1782-84 only an enthusiastic admirer could have called him undeservedly obscure, and only a scholar would have done so in Latin (see below).

These qualities are conspicuous in the man whom Blake later called "Our Dear Friend Hawkins".\textsuperscript{290} According to John

\textsuperscript{287}The stub for B4 (width 1.0 mm [top] to 5.0 mm [bottom]) corresponds to the portion missing from B1.
\textsuperscript{288}According to Essick, "Bonhams has no earlier ownership information."
\textsuperscript{289}See \textit{BR} (2) 813-16.
\textsuperscript{290}Letter of 28 Dec 1804. Hawkins subscribed to [Elizabeth Blower],
Flaxman's letter of 18 June 1783, John Hawkins called on Flaxman, "& at my desire has employed Blake to make him a capital drawing for whose advantage in consideration of his great talents he seems desirous to employ his utmost interest". 291 Perhaps Flaxman or Blake gave a copy of Poetical Sketches to Hawkins before 10 May 1784, though no work by Blake has previously been associated with him. 292 The handwriting in the book corresponds to that of John Hawkins.

SIZE:  12.7 x 21.8 cm (B1 is narrower, and B4, D1, D4, E1, F1-2, G2, I2-3, K1 are shorter). The tall leaves seem to have deckled fore-edges, suggesting that they have not been trimmed. (The foot of D2 seems to be deckled.) The upper fore-edge corner of B1 and the lower fore-edge corner of F1 are torn off (not affecting the text), perhaps during printing.

PAPER: Laid paper without watermark, vertical chain lines 2.8 cm apart. The paper is 0.11-0.12 mm thick (like copy C; copy S is 0.09-0.11 mm thick), normal variants for hand-made paper.

MANUSCRIPT ADDITIONS
On the title page "W.B." is extended in MS in a contemporary hand (not Blake's 293 but quite like it) to "W.

Maria: A Novel (1785) with Blake's plate.

291 BR (2) 28-29. On 26 April 1784, Flaxman wrote to Hayley that "M.'r Hawkins is going out of England" on "the 10th of May next" (BR (2) 31).

292 A Catalogue of Rare and Valuable Books Selected from the Libraries of John Hawkins (1758-1841), removed from Bignor Park, Sussex, Hodgsons, 16-17 Dec 1926, has no Blake in it.

293 Comparing it with the reproduction of An Island in the Moon, p. 1 (William Blake’s Writings [1978] II), the “G”, “k”, “M”, “S”, and “y” are significantly different. Professors Robert Essick, Alexander Gourlay, and Joseph
Blake”, and below it in the same hand is
   at Mr Taylors
   Green St Leicester fields

Below this, in the same colour ink and probably in the same hand, is
   Paulum sepulta distatinertiae
   celate virtus

The handwriting of these inscriptions is very similar to that of John Hawkins. In particular, the "G" and "T" are convincingly similar.

There are corrections in black ink on
p. 4 "To Winter", l. 11, the "in" of "in his hand" deleted as in copies B-C, E-F, O, Q, S-T, V-W
p. 7 "Fair Elenor", l. 6, "cheeks" altered to "cheek" as in copies C, E, Q, S, V
p. 9 "Fair Elenor", l. 61, "I am" altered to "behold" as in copies B, D-F, O, Q, S, W

Viscomi also believe it is not Blake’s hand.

The last two words appear to be spelled "Leicisterfeilds" because of misplaced dots over the "i"s. In 1782-84 Blake lived at 23 Green Street, Leicester Fields, where his landlord was Thomas Taylor (not the Platonist) (BR (2) 740-41).

As Bentley, Essick, Gourlay, and Viscomi believe. The Bonhams catalogue said that the Latin inscription is "in a different hand".

The passage is from Horace, Odes, Book 4, Ode 9, ll. 29-30. The context is that brave men are unknown unless their deeds are celebrated by poets. "When courage lies hidden, it is little better than shame hushed up in the grave".

See the examples reproduced in The Letters of John Hawkins and Samuel Lysons, ed. Francis W. Steer(Chichester: West Sussex Record Office, 1966). R.N. Essick, Alexander Gourlay, and Joseph Viscomi agree that the hand of the inscriptions in Poetical Sketches (Y) is that of John Hawkins (as Professor Essick writes to me).
p. 15 "Mad Song", l. 4, "unfold" altered to "infold" as in copies B, E-F, O, Q, S, W
p. 15 "Mad Song", l. 7, "beds" altered to "birds", as in copies B-F, O, Q, S-T, V-W
p. 29 "King Edward the Third", stage direction, "before | it" deleted, as in copy S
The only other copy with these corrections--and no other--is copy S, sent on 26 April 1784 by Flaxman to Hayley.298
COPY Z?
EDITIONS
Poetical Sketches [facsimile by William Griggs, 1890]
REVIEW
Times, 22 July 1891
REVIEW
Anon., North American Review, CVIII, 223 (April

298 BR (2) 310.
299 Copy E, sold from Pickering & Chatto Catalogue 686 [1991], lot 164, to a Private American collector, and copy M, the Buxton Forman copy, not traced since it was sold at Anderson Galleries, 15 May 1920, lot 35.
1869), 641-46 (with two others)

Reproduced online from the copy F in Turnbull Library (Wellington, New Zealand).


*Poetical Sketches* (1927)

**REVIEWS**

§ *Review of English Studies*, V, 19(July 1919), 364-65

S. Foster Damon, *Modern Language Notes*, XLIV, 6 (June 1929), 415-17 (with another) (Lindsay is "Opinionated ... wordy, and often deliberately irritating")


**Receipts Signed by Blake**

<table>
<thead>
<tr>
<th>PAYER</th>
<th>DATE</th>
<th>SUM</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Butts</td>
<td>5 July 1805</td>
<td>£5.7.0</td>
<td>Kenneth Rendle</td>
</tr>
<tr>
<td>Thomas Butts</td>
<td>9 Sept 1806</td>
<td>£6.6.0</td>
<td>HUNTINGTON</td>
</tr>
</tbody>
</table>

1805 July 5

HISTORY: (1) Acquired by Joseph Holland; (2) Offered with the collection of Joseph Holland and Vincent Newton in John
Windle Catalogue 26 (December 1995), lot 1 (with Keynes, *Bibliography* [1921] and other ephemera, reproduced, Price on Enquiry [sold], i.e., kept for the Windle collection), sold by Windle in June 1996 (according to R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]) to (3) The autograph dealer Kenneth Rendell; it was offered on consignment in John Windle Catalogue 40 (November 2005), lot 1 ("Price on application"), for (Mr Windle tells me) $45,000 by Kenneth Rendle; (4) It was sold in March 2009 to a “museum”, according to Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII (2010), 120.

**1806 September 9**

HISTORY: (1) Owned by Ruthven Todd; (2) Sold at Sotheby-Parke Bernet, 23 May 1979, lot 1; (3) Offered in The Rendells’ Catalogue 152 (October 1980), lot 3, for $25,000; (4) Sold at Christie’s, 27 March 1985, lot 146A, for £5,184 to Rendell; (5) Sold from Marvin Sadik Fine Arts, Catalogue 1 (April 1998), no price named (6) to John Windle, who sold it (with funds provided by Robert N. Essick) in May 1998 to (7) The HUNTINGTON LIBRARY.

It is reproduced in *Blake*, XXXII (1999), 119.

**“Riddle” MS (?1802)**

See the “Order” of the *Songs*.

**Small Book of Designs**

(1796)

In 1794, when Blake was printing *The First Book of Urizen*, he apparently made extra copies of pl. 9 (Princeton), 12 (Morgan), 14, 21, and 22 (Essick), all full-page designs without text. He used pl. 14 and 21 in the Large Book of
Designs (A), but pl. 9, 12, and 22 he put aside with his stock of miscellaneous prints.\textsuperscript{300}

About 1796,\textsuperscript{301} the texts of Thel pl. 7 (Anon.), Urizen pl. 1 (Keynes Family Trust), 2 (Tate), 3 (Keynes Family Trust), 5 (Yale), 7 (Anon.), 10 (Yale), 11 (Anon.), 17 (Anon.), 19 (Anon.), 23 (Anon.), Marriage pl. 11 (Princeton), 14 (U.S. National Gallery), 16 (Anon.), 20 (Essick), and Visions pl. 10 (Keynes Family Trust) were masked with canvas or linen (identifiable on the versos of Urizen pl. 1-2, 7, 19 [the last three reproduced in Blake, XLII (2008), 72, 70, 62]), colour-printed on unwatermarked\textsuperscript{302} wove paper (for the dimensions, see the table above) as duplicates of the prints in The Small Book of Designs (A), and hand-coloured.

Perhaps at this time ink numbers were added to Marriage pl. 14 ("9"), Urizen pl. 9 ("13"), Marriage pl. 20 ("16"), Urizen pl. 10 ("20"), and Visions pl. 10 ("22").

On 9 June 1818, in reply to Dawson Turner’s letter enquiring about works for sale, Blake described the Large (A) and Small Books of Designs (A) which he had made for Ozias Humphry. Probably he then looked over the duplicate prints he had made in 1794 and 1796, chose out the best or most appropriate of them, drew three framing lines round each design,\textsuperscript{303} added a watercolour wash between the two inner

\textsuperscript{300}The account of The Small Book of Designs (B) in this paragraph is largely due to correspondence with Robert N. Essick. His thesis is set out succinctly in Blake, XLII, 4 (Spring 2008), 142 note 10.
\textsuperscript{301}On Urizen pl. 1, the printed date "1794" is altered to "1796".
\textsuperscript{302}Marriage pl. 16 is watermarked “E&P”.
\textsuperscript{303}Urizen pl. 11 and 23 have 4 framing lines. When Urizen pl. 3 was
framing lines, pale yellow on Urizen pl. 1 and 7 and pale blue on Urizen pl. 22, and below the outer framing line wrote inscriptions in ink\(^\text{304}\) (for the inscriptions, see the Table above).

Probably at this time he or Catherine stabbed the leaves through three holes, about 8 cm from the top and 3.9 and 4.4 cm apart (with an extra stab hole 0.2 below and to the right of the third hole) and sewed them together.

After the pamphlet was disbound, pencil numbers were added at the lower left corner on Urizen pl. 19 (“1”), Urizen pl. 1 (“3”), Marriage pl. 16 (“4”), Thel pl. 7 (“3 [altered to] 5”), Urizen pl. 11 (“6”), Urizen pl. 23 (“7”), Urizen pl. 17 (“8”), and Urizen pl. 7 (“9”).

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

<table>
<thead>
<tr>
<th>Plate</th>
<th>Leaf Size in Cm</th>
<th>Water mark</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 2#</td>
<td>22.5 x 29.2</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
<tr>
<td>Thel pl. 4#</td>
<td>19.0 x 26.0</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
<tr>
<td>Thel pl. 6#</td>
<td>19.0 x 26.0</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
<tr>
<td>Thel pl. 7</td>
<td>19.0 x 26.0</td>
<td>---</td>
<td>Colour-printed</td>
</tr>
</tbody>
</table>

\(^\text{304}\)There is no inscription on Visions pl. 10.
Urizen pl. 1 16.6 x 26.1 --- Colour-printed
Urizen pl. 2 19.0 x 26.0 --- Colour-printed
Urizen pl. 3 19.0 x 26.0 --- Colour-printed
Urizen pl. 5 19.0 x 26.0 --- Colour-printed
Urizen pl. 7 19.0 x 26.0 --- Colour-printed
Urizen pl. 8# 19.0 x 26.0 --- Colour-printed
Urizen pl. 10 19.0 x 26.0 --- Colour-printed
Urizen pl. 11 19.0 x 26.0 --- Colour-printed
Urizen pl. 17 19.0 x 26.0 1794 J Colour-printed
Urizen pl. 19 16.1 x 26.1 --- Colour-printed
Urizen pl. 23 19.0 x 26.0 --- Colour-printed
Urizen pl. 24# 19.0 x 26.0 --- Colour-printed
Urizen pl. 27# 19.0 x 26.0 --- Colour-printed
Marriage pl. 11 18.9 x 26.0 --- Colour-printed
Marriage pl. 14 18.9 x 26.0 --- Colour-printed
Marriage pl. 16 18.9 x 26.0 --- Colour-printed
Marriage pl. 20 18.9 x 26.0 --- Colour-printed
Visions pl. 3# 19.0 x 26.0 --- Colour-printed
Visions pl. 10 17.8 x 26.0 --- Colour-printed

All are reproduced in Butlin, pl. 308-30.

COPY B

Dimensions of the image after the text was masked out

305Corrections of Small Book (B) for 2007 (Blake, XLII[2008]) are on the basis of Martin Butlin and Robin Hamlyn, “Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse”, Blake, XLII (2008), 52-72, especially the reproductions.
Thel pl. 1 10.6 x 8.2 cm
Thel pl. 4 11.0 x 7.4 cm
Thel pl. 6 10.8 x 8.9 cm
Thel pl. 7 10.8 x 8.2 cm
Urizen pl. 1 110.3 x 8.4 cm
Urizen pl. 5 10.7 x 7.7 cm
Urizen pl. 7 10.6 x 11.8 cm
Urizen pl. 11 11.0 x 10.3 cm
Urizen pl. 17 9.0 x 14.8 cm
Marriage pl. 11 10.4 x 4.4 cm
Marriage pl. 14 10.1 x 3.8 cm
Marriage pl. 16 10.2 x 6.0 cm
Visions pl. 3 11.2 x 8.6 cm
Visions pl. 6 12.0 x 5.4 cm

<table>
<thead>
<tr>
<th>Plate</th>
<th>Collection</th>
<th>Watermark</th>
<th>Leaf-Size</th>
<th>Printing</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 7</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.6 x 25.7</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 7</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.5 x 25.0</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 11</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.5 x 26.4</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 17</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.1 x 25.85</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 19</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.5 x 26.3</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 23</td>
<td>Anon.</td>
<td>wove paper</td>
<td>18.4 x 26.7</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td>Marriage pl. 16</td>
<td>Anon. E&amp;P</td>
<td>wove paper</td>
<td>18.7 x 25.9</td>
<td>colour printed</td>
<td></td>
</tr>
</tbody>
</table>

Urizen pl. 1-3, 5, 9-10, 12, 22, Marriage pl. 11, 14, and Visions pl. 10 are reproduced in Butlin, pl. 350-60, and Thel pl.

306 All the image-dimensions derive from Butlin.
7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16 in Butlin and Hamlyn.

The versos of *Thel* pl. 7 (Anon.), *Urizen* pl. 1 (Keynes Family Trust),\(^{307}\) 7 (Anon.), 11 (Anon.), 12 (Anon.), 19 (Anon.) and 23 (Anon.) are inscribed “This Coloured Print by Wm Blake | was given to me by his Widow | Frederick Tatham | Sculptor”. There is a pin hole, perhaps for hanging the unframed print, on *Urizen* pl. 11-12, and 23.

**ORDERS**

<table>
<thead>
<tr>
<th>Offset order(^{308})</th>
<th>British Museum Print Room Accession Number(^{309})</th>
<th>Pencil Number on verso</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Marriage</em> pl. 11</td>
<td>426</td>
<td></td>
</tr>
<tr>
<td>?<em>Urizen</em> pl. 7442</td>
<td></td>
<td>15a</td>
</tr>
<tr>
<td>?<em>Marriage</em> pl. 20</td>
<td>430</td>
<td></td>
</tr>
<tr>
<td><em>Urizen</em> pl. 17427</td>
<td></td>
<td>8a</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 10439</td>
<td></td>
<td>16a</td>
</tr>
<tr>
<td>?<em>Marriage</em> pl. 14429</td>
<td></td>
<td>B9</td>
</tr>
<tr>
<td>?<em>Urizen</em> pl. 24</td>
<td>432</td>
<td></td>
</tr>
<tr>
<td><em>Thel</em> pl. 2434</td>
<td></td>
<td></td>
</tr>
<tr>
<td>?<em>Urizen</em> pl. 2</td>
<td>436</td>
<td></td>
</tr>
<tr>
<td><em>Urizen</em> pl. 19</td>
<td>438</td>
<td></td>
</tr>
<tr>
<td>?<em>Visions</em> pl. 10444</td>
<td></td>
<td>10a</td>
</tr>
<tr>
<td><em>Urizen</em> pl. 1</td>
<td>425</td>
<td>13a</td>
</tr>
</tbody>
</table>

---

\(^{307}\) *Urizen* pl. 1 (Keynes Family Trust) is inscribed “Moses” and “192” in pencil at the lower right.

\(^{308}\) Most versos are invisible because they are pasted down.

\(^{309}\) The British Museum Print Room accession numbers all begin with 1856-2-9.
The orders given by the offsets (Copy A), the accession numbers (Copy A), the pencil numbers (Copy A), and the ink numbers (Copy B) are quite irreconcilable one with another. Only the offsets in Copy A and the ink numbers in Copy B bear Blake’s authority – *Urizen* pl. 10 comes before *Marriage* l. 14 in the offsets in copy A but the same plates are numbered 20 and 9 in Copy B.

**BINDING:** All these prints were stabbed together through three holes 7.2 and 8.8 cm apart; the distance of the top hole from the top of the leaf varies from 2.2 cm (*Urizen* pl. 8) to 4.3 cm (*Urizen* pl. 10), suggesting either that the leaf-size was variant when bound or that they have been trimmed since they were stabbed. They bear no Blake number or inscription.

**COPY B**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Collection</th>
<th>Watermark</th>
<th>Leaf-Size in Cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Thel</em> pl. 7</td>
<td>Anon.??</td>
<td>c 18.5 x 26.0@</td>
<td>colour printed</td>
<td></td>
</tr>
<tr>
<td><em>Urizen</em> pl. 1</td>
<td>Keynes Trust</td>
<td>--18.2 x 26.0</td>
<td>orangish brown</td>
<td></td>
</tr>
</tbody>
</table>
William Blake and His Circle
Part I: Editions of Original titles

Urizen pl. 2  TATE  ---18.7 x 20.8  colour printed
Urizen pl. 3\textsuperscript{310}  Keynes Trust  --15.0 x 9.9  orangish brown
Urizen pl. 5  YALE  --19.0 x 16.0  colour printed
Urizen pl. 7  Anon.?? c 18.5 x 26.0@  colour printed
Urizen pl. 9#  PRINCETON  invisible 15.6 x 20.7  colour printed
Urizen pl. 10  YALE  --9.0 x 16.0  colour printed
Urizen pl. 11  Anon.  ??c 18.5 x 26.0@  colour printed
Urizen pl. 12#  MORGAN  ---10.2 x 15.1  black
Urizen pl. 17#  Anon.??  c 18.5 x 26.0@  colour printed
Urizen pl. 19  Anon.??  c 18.5 x 26.0@  colour printed
Urizen pl. 22#  Essick 1794  18.3 x 26.2  colour printed
Urizen pl. 23  Anon.??c 18.5 x 26.0@  colour printed
Marriage pl. 11  PRINCETON  invisible 17.9 x 12.9  colour printed
Marriage pl. 14  LIBRARY OF CONGRESS  --18.8 x 12.1  colour printed

Plate

Dimensions of the image after the text was masked out\textsuperscript{312}

Thel pl. 7\textsuperscript{313}  (Anon)  10.7 x 8.3 cm
Urizen pl. 1  (Keynes)  10.25 x 9.1 cm
Family Trust
Urizen pl. 2  (TATE)  10.2 x 10.9 cm

\textsuperscript{310} Another copy of Urizen pl. 3 (Sendak Collection) was cut down to 9.9 x 6.1 cm, eliminating any framing-lines, numbers, and inscriptions, if they existed.

\textsuperscript{311} The original size of Marriage pl. 20 is found by combining the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).

\textsuperscript{312} All the image-dimensions derive from Butlin.

\textsuperscript{313} Unfinished ruled pencil lines are drawn outside the ink framing lines.
Urizen pl. 3 (Keynes Family Trust) 9.6 x 6.1 cm
Urizen pl. 5 (YALE) 10.7 x 7.7 cm
Urizen pl. 7 (Anon) 10.4 x 11.4 cm
Urizen pl. 9 (PRINCETON) 15.4 x 14.8 cm
Urizen pl. 10 (YALE) 10.0 x 6.5 cm
Urizen pl. 11 (Anon) 10.0 x 10.8 cm
Urizen pl. 17 (Anon) 9.1 x 14.8 cm
Urizen pl. 19 (Anon) 10.4 x 7.3 cm
Urizen pl. 22 (Essick) 10.0 x 15.4 cm
Urizen pl. 23 (Anon) 10.2 x 10.1 cm
Marriage pl. 11 (PRINCETON)
Marriage pl. 14 (U.S. NATIONAL GALLERY) 10.1 x 4.2 cm
Marriage pl. 16 (Anon) 10.2 x 5.8 cm
Marriage pl. 20 (Essick) 10.5 x 5.5 cm
Visions pl. 10 (Keynes Family Trust)

@ The newly-discovered prints are 18.2 to 18.7 by 25.0 to 26.7 cm.
# Not in Copy A.

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314 The leaf has been trimmed, perhaps removing stab holes and framing lines.
315 Faint, unfinished ruled pencil lines are drawn outside the ink framing lines. The verso is inscribed “Q’ Heaven & Hell”.

340
Urizen pl. 1-3, 5, 9-10, 12, 22, Marriage pl. 11, 14, and Visions pl. 7 are reproduced in Butlin, pl. 350-60.
The facts that one plate is numbered “22" but that there are only 20 prints traced suggests that at least two prints are missing from Copy B.

**Small Book of Designs**

<table>
<thead>
<tr>
<th>Plate</th>
<th>Inscription</th>
<th>Ink Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thel pl. 7</td>
<td>“Doth God take care of These”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 1</td>
<td>“Which is the Way”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“The Right or the Left”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 2</td>
<td>Teach these Souls to Fly</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 3</td>
<td>O flames of furious desire ³¹⁷</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 5</td>
<td>The Book of my Remembrance</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 7</td>
<td>“I sought Pleasure &amp; found Pain”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Unutterable”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 9</td>
<td>#Eternally I labour on</td>
<td>13</td>
</tr>
<tr>
<td>Urizen pl. 10</td>
<td>“Does the Soul labour thus”,</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>“In Caverns of The Grave”</td>
<td></td>
</tr>
<tr>
<td>Urizen pl. 11</td>
<td>“Every thing is an attempt”</td>
<td></td>
</tr>
</tbody>
</table>

³¹⁶The inscriptions are in black ink in Blake’s hand below the outer framing line except for those on Urizen pl. 3 and 12 which are heavily trimmed; the inscriptions in a modern hand are on the versos, perhaps repeating those trimmed away.

³¹⁷The pencil inscription on the verso is not in Blake’s hand, but it may have been transcribed from a Blake inscription. Another copy of Urizen pl. 3 (Sendak Collection) was cut down to 9.9 x 6.1 cm, eliminating any framing-lines, numbers, and inscriptions, if they existed.
“To be Human”

*Urizen* pl. 12# I labour upwards into futurity

Blake³¹⁸

*Urizen* pl. 17 “Vegetating in fibres of Blood”

*Urizen* pl. 19 “Is the Female death”

“Become new Life”

*Urizen* pl. 22# “Frozen doors to mock”

“The World: while they within torments up lock.”

*Urizen* pl. 23 “Fearless tho in pain”

“I travel on”

*Marriage* pl. 11 “Death & Hell”

“Teem with Life”

*Marriage* pl. 14 “A Flaming Sword”

“Revolving every way”

*Marriage* pl. 16 “Who shall set”

“The Prisoners free”

*Marriage* pl. 20 “O revolving serpent”

“O the Ocean of Time & Space”

*Visions* pl. 10 “Wait Sisters”

“Tho all is Lost”³¹⁹

# Not in Copy A

---

³¹⁸Another copy of *Urizen* pl. 12 (*Anon.*) is inscribed “The floods overwhelmed me”; this was associated with Small Book (B) in *Blake*, XLII (2008), but Butlin and Hamlyn and now GEB are persuaded that it does not belong there.

³¹⁹The pencil inscription is not in Blake’s hand.
COPY B

BINDING: Each print in copy B “is a repeated pull from the same coloring” as in Copy A.\(^{320}\)

Probably stabbed together through three holes 3.8 and 4.3 cm apart (as in *Thel* pl. 7, *Urizen* pl. 2, 5, 7, 10-11, 17, 19, 22-23, and *Marriage* pl. 7, 11) but now disbound. There are three or four framing lines round *Thel* pl. 7, *Urizen* pl. 1-3, 5, 7, 9-11, 12 (2 lines), 17, 19, 21, 22 (1 line), 23, *Marriage* pl. 7, 14, 20 (2 lines), and *Visions* pl. 10, and the surviving numbers are in the top right corners in black ink.

HISTORY: (1) Copy B was almost certainly created about 1796 – the *Urizen* title page is here dated “1796”, though the etched date was “1794” – at the same time as Copy A, but with the addition of three or four framing lines, numbers, and inscriptions on each print; R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2007), speculates that “Blake may have begun, c. 1818 or later, to assemble two sets of *A Small Book of Designs*” (Copies B and C) “using illuminated-book illustrations color printed c 1794-96” – *Urizen* pl. 9, 12, 22, which are not in copy A, “have thinner color printing, but more extensive hand coloring, than their companions”; at Blake’s death in 1827, the collection was inherited by (2) His wife Catherine; at her death in 1831 they were (3) Acquired by Frederick Tatham, who wrote “This Coloured print by Wm Blake | was given me by his widow | Frederick Tatham Sculptor” on the versos of *Thel* pl. 7, *Urizen* pl. 7.

pl. 1, 7, 11-12, 19, 23, and Marriage pl. 7 and sold the prints piecemeal.  

*Book of Thel* pl. 7 (Anonymous)

See *Thel* pl. 7 below

**NEWLY DISCOVERED PRINTS**

*Thel* pl. 7, *Urizen* pl. 7, 11-12, 17, 19, 23, and *Marriage* pl. 16

**HISTORY:**  (4) Acquired at a furniture auction (in London) “many years ago” by an Anonymous collector who took them to the Victoria & Albert Museum, where they were identified, and offered them at an [unidentified] auction in 2007; the prints were sold by the Anonymous owner in 2009 for £441,000 to the Tate.

They were reproduced in the William Blake Archive in 2009.

There are pencil numbers 1, 4-10 in the bottom right corners of *Urizen* pl. 19, *Marriage* pl. 7, *Thel* pl. 7, *Urizen* pl.

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321 *BBS* 108 suggests that Small Book (B) may be the “prints” referred to in the letter of 15 Aug 1797 from James Currie in Kettering (near Northampton) to Ozias Humphry (who owned Small Book [A]):

As poor Blake will not be out of need of money, I shall beg you to pay him for me, and to take the trouble when you return to town of having a box made for the prints, & sending them by the Kettering Coach from the White Hart S:t John Street Clerkenwell.--

However, the clear association of many of the prints with Tatham and Blake’s other disciples suggests that the Currie prints are not Small Book (B).


11, 23, 17, 7, and 12. This suggests that this group once had ten prints, two of which, numbered 2-3, are now missing.

*Urizen* pl. 1 (*Keynes Family Trust*)

**HISTORY:** (4) Acquired by Lord Killanin, who lent it to the Carfax Exhibition (1906), No. 79a, and sold it at Sotheby’s, 28 July 1947, lot 166, for £65 to (5) Geoffrey Keynes, who reproduced it in Keynes and Wolf (1953), p. 84, and lent it to the exhibitions of the British Museum (1957), No. 27 1a, (anonymously), the Whitworth Art Gallery (1969), No. 82, and the National Library of Scotland (1969), No. 51, described it in his catalogue (1964), No. 522; at his death in 1982 it passed to *The Keynes Family Trust*, which lent it to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 30a; it is deposited in and still promised to (6) *The Fitzwilliam Museum*. <BB, BBS>

*Urizen* pl. 2 (*TATE*)

**HISTORY:** (4) Acquired by Samuel Palmer’s cousin John Giles, who sold it posthumously at Christie’s, 4 February 1881, lot 440, to (5) Dr Richard Sisley,\(^{324}\) from whom it was acquired by his daughter (6) Mrs John Richmond, who sold it in 1922 to (7) *The Tate Gallery*. <BB>

*Urizen* pl. 3 (*Keynes Family Trust*)

**HISTORY:** (4) It was sold “by either Mrs. Blake or a relation of hers” to (5) “E. Danniels, 53 Mortimer Street”,\(^{325}\) perhaps


\(^{325}\) According to a note on the verso presumed to be by C.L. Trumpington – see *The Blake Collection of W. Graham Robertson*, ed. Kerrison Preston (1952), No. 136*. 
related to E.T. Daniell who bought a copy of *Job* in September 1827 (*BR* (2) 791, 798, 801); acquired successively by (6)“Ogden, Oxford” (according to Preston), (7) Mr. C. Layle Trumpington in whose catalogue it was described (Preston), (8) “Mrs. Pollitt, 1897” [Preston], and (9) W. Graham Robertson, who lent it anonymously to the Carfax exhibition (January 1904), in whose catalogue it was described, and who sold it posthumously at Christie’s, 22 July 1949, lot 87 (for £78.15.0 to Eames [Preston]); (10) Acquired by Geoffrey Keynes, who described it in his catalogue (1964), No. 522; at his death in 1982 it passed to *The Keynes Family Trust*, which lent it to the Tate Exhibition (9 November 2000-11 February 2001), No. 286; it is deposited in and still promised to (10) The *FITZWILLIAM MUSEUM*. <BB, BBS>

*Urizen* pl. 5, 10

**HISTORY:** (4) Acquired by the Revd. Stopford Brooke, who sold them posthumously at Sotheby’s, 9 April 1919, lots 448, 450, for £26 and £29 to (5) James Tregaskis, who offered them in his Caxton Head Catalogue 815 (23 June 1919), lots 1 (£65) and 2 (£70); (6) Acquired by Templeton Crocker, who lent them to the Philadelphia exhibition (1939), No. 78, and sold them to (7) Chauncey Brewster Tinker, described in his catalogue (1959), No. 261-62, and bequeathed at his death in 1963 to (8) *YALE UNIVERSITY*. <BB>

*Urizen* pl. 7 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 9
HISTORY: (4) Sold posthumously by the Revd Stopford Brooke at Sotheby’s, 9 April 1919, lot 451, for £38 to the dealer Tregaskis, who apparently sold it to the U.S. dealer(5)Gabriel Wells, who in turn sold it to (6) A.E. Newton, who wrote in a notebook with it: “I bought it from Gabriel Wells when we were in London together in the summer of 1921, and I paid a pretty stiff price for it, too”; Newton lent it to the Philadelphia Museum of Art exhibitions (1926 – “the beautifully drawn and coloured ‘Urizen’” – which could also be Newton’s Urizen pl. 22) and (1939), No., 80, and sold it at Parke-Bernet, 16 April 1941, lot 133, for $150 to the dealer Sessler, apparently for Newton’s daughter (7) Miss Caroline Newton, who place it on deposit in and then bequeathed it to PRINCETON UNIVERSITY. <BB>

*Urizen* pl. 10 (YALE)
  See *Urizen* pl. 5, 10 above

*Urizen* pl. 11 (Anonymous)
  See *Thel* pl. 7 above

*Urizen* pl. 11 (Anonymous)
  See *Thel* pl. 7 above

*Urizen* pl. 12 (Anonymous)
  See *Thel* pl. 7 above

*Urizen* pl. 12

HISTORY: (4) Acquired by William Bell Scott, who evidently lent it to the Victoria & Albert Museum in 1860,

\[326\] Anon., “Water-Colour Drawings at South Kensington”, *Critic*, XXII (1860), 467.
and sold it at Sotheby’s, 21 April 1885, lot 177 (“Man sinking in Water”), for £6.6.0 to Fawcett; (5) Acquired by the Revd Stopford Brooke, who sold it posthumously at Sotheby’s, 9 April 1919, lot 449, for £32 to Tregaskis; (6) Acquired by Herschel V. Jones, who gave it to his daughter (7) Miss Tessie Jones, who bequeathed it in 1968 to (8) The Pierpont Morgan Library. <BB, BBS>

*Urizen* pl. 17 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 19 (*Anonymous*)

See *Thel* pl. 7 above

*Urizen* pl. 21

**HISTORY:** (4) Acquired by John Linnell, listed in Gilchrist (1863), II, 202, and sold posthumously at Christie’s, 15 March 1918, lot 177, for £94.10.0 to Martin; (5) Presented by The Felton Bequest to (6) The National Gallery of Victoria, Melbourne, Australia. <BB>

*Urizen* pl. 22

**BINDING:** There are three stab holes, 3.9 and 4.3 cm from the top, corresponding to those in *Urizen* pl. 2, 5, 10, and *Marriage* pl. 11 from the Small Book of Designs (B).

**HISTORY:** (4) Sold for H.B. Forman at Anderson Galleries, 15 March 1920, lot 66, for $1,060 to Rosenbach; (5) Acquired by A.E. Newton, who lent it to the Philadelphia exhibition (1939), No. 82, and sold it at Parke-Bernet, 14 April 1941, lot 132, for $300 to “private”, i.e., (6) Mr Joseph Holland, who lent it to the exhibition at the National Museum of Western
Art (Tokyo), 25 September-25 November 1990, No. 25d; after his death in 1994, it was (7) Offered with the Collection of Joseph Holland and Vincent Newton in John Windle Catalogue 26 (December 1995), lot 1 (reproduced in colour, Price on Enquiry) and sold to (8)Professor Robert N. Essick. <BB, BBS, Blake>

*Urizen* pl. 23 (Anonymous)

See *Thel* pl. 7 above

*Marriage* pl. 11 (PRINCETON)

HISTORY: (4) Acquired by Alexander Gilchrist’s son H.H. Gilchrist, who lent it to the Pennsylvania Academy Exhibition (1892), No. 159; (5) “Bought by Carl Edelheim from H. Gilchrist in 1895” (according to A.E. Newton’s note on the back of the frame); Edelheim gave it (according to Keynes and Wolf) to his son-in-law (6) A.E. Newton, who lent it to the exhibitions at the Philadelphia Museum of Art (1926) and (1939), No. 81, and from him it passed to his daughter (7) Miss Caroline Newton, who lent it to the Princeton exhibitions of 1967 and 1969 (No. 52) and then bequeathed it to PRINCETON UNIVERSITY. <BB>

*Marriage* pl. 14

HISTORY: (4) Acquired by John Varley (according to Keynes and Wolf); (5) Sold by Sydney Morse at Christie’s, 26 July 1929, lot 19 (described as “The Soul hovering over the Body”) for £78.15.0 to Colnaghi; (6) Acquired by Mr Lessing J. Rosenwald, who gave it to (7) The LIBRARY OF CONGRESS. <BB>

*Marriage* pl. 16 (Anonymous)

See *Thel* pl. 7 above
Marriage pl. 20
BINDING: (1) The design from the bottom of Marriage pl. 20 was colour-printed about 1796 onto a leaf at least 18.9 x 15.5 cm;327 (2) Perhaps about 1818,328 Blake took up the print again, drew four Black framing lines round the design, wrote "16" in the top right corner, and inscribed it in the same black ink:

"O revolving serpent"
"O the Ocean of Time & Space"
(3) A ragged-edged pink masking-leaf c. 16.5 x 12.2 cm with a window exactly the size of the print was pasted to the print-leaf, and the mount was touched up with washes of the same colours as the print, some of the colour lapping over and disfiguring the masking-leaf;329 (4) A cardboard backing was pasted to the verso of the print; (5) A strip 2.5 x 18.9 cm bearing the inscription and the outer two framing-lines was cut off the bottom of the print-leaf and pasted to the bottom of the

327 The size is a combination of the present dimensions of the separated print-leaf (18.9 x 13 cm) with those of the fragment with the inscription once pasted to its verso (18.9 x 2.5 cm).
328 In his letter of 9 June 1818 to Dawson Turner, Blake mentioned the copy of the Small Book of Designs (A) which he had made in 1796 for Ozias Humphry and which Turner had apparently seen in the collection of Humphry's son William Upcott who was, like Turner, a keen autograph collector. Perhaps in 1818 Blake took up again the prints for Small Book (B).
329 This ragged-edged pink masking-leaf seems to be an expendible device to keep the margins of the print neat; presumably it was to be discarded, as were similar windows (if they were used) in all other cases. Its preservation here must be an accident.
verso of the cardboard backing; (6) Apparently a leaf with a window exactly the size of the print was pasted to the recto of the print-leaf, presumably to obscure the colouring which laps outside the print-area onto the masking-leaf and which would have obscured the inscription had it not been trimmed off and pasted to the verso; (7) The (hypothetical) outer window was removed from the masking-leaf (leaving behind a good deal of disfiguring paste) and discarded; (8) In 1995, the paper strip was heavily cleaned\(^{330}\) in order to return its colour to match the portion of the sheet bearing Blake's print, the strip was re-attached to the print, the masking-leaf, and the two other fragments of pink paper were removed (and preserved).\(^{331}\)

HISTORY: (4) Probably acquired by John Varley; (5) Acquired by Varley’s wife Delvalle (daughter of Wilson Lowry), who gave it on 31 March 1856 to (6) Adam White – the verso is inscribed “Drawing of Blake’s given to A White by Mrs Varley March 21 1856”; (7) Acquired by Sir Joseph Noel Paton (1821-1901); (8) Paton’s anonymous heir\(^{332}\) sold it at Sotheby’s, 7 July 1995, lot 71 (\textsc{estimate}: £20,000-£30,000) for £36,700 to (9) John Windle for Professor \textit{Robert N. Essick}. <\textit{BBS, Blake}>

\footnotesize{\textsuperscript{330} In the process of cleaning, the inscriptions in three non-Blakean hands -- "8623", "Drawing of Blake's given to A[dam] White by M[r]s Varley March 31 1856", and "evidently printed in oil & touched with colour afterwards"— were lost. \textsuperscript{331} For almost all the information and deductions here, I am indebted to correspondence with Professor Essick and to "Blake in the Marketplace 1995", \textit{Blake}, XXIX (1996). \textsuperscript{332} See Martin Butlin, “A New Color Print from the Small Book of Designs”, \textit{Blake}, XXVI (1992), 19-21.}
Visions pl. 10
HISTORY: (4) Perhaps this was the unidentified plate from Visions lent by H.H. Gilchrist to the Pennsylvania Academy Exhibition (1892), No. 147; (5) Perhaps it was among the thirty leaves of Blakeana (see Urizen pl. 19, BB 185) sold anonymously at Sotheby’s, 24 February 1897, lot 809, for £60 to Quaritch; (6) Acquired by Dr Greville Macdonald, by whom it was sold to (7) Francis Edwards, who offered it in a catalogue (1931), No. 2, for £60, and sold it in 1936 to (8) Geoffrey Keynes, who listed it in his catalogue (1964), No. 522; at his death in 1982 it passed to (9) The Keynes Family Trust, though deposited in and still promised to (10) The FITZWILLIAM MUSEUM. <BB, BBS>

Song of Los
(1795)

Weight and Cost of Copperplates

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

According to Viscomi, “Blake’s ‘Annus Mirabilis’”, Blake, XL (2007), the full-page designs in The Song of Los (pl. 1-2, 5, 8) were colour-printed from mill-board, as may be
seen in the striations on pl. 8 (copy B), and not from copper, as had always previously been assumed (e.g., BB 70).

All copies were apparently printed in 1795 (A-B) (Viscomi, 376).

According to Viscomi, 287, the sequence of plate 4 impressions can be established by tracing the changes in the cloud line trailing from the A in “Albion” in the last line. It is printed in the gray of the text in copy C, as are the birds. This is the first impression pulled. The second impression is copy F; the plate is again inked in gray and painted in colors, only here the trailing line is half-wiped, its lower portion is dabbed in red, and the birds are wiped away. The third impression, copy D, has the same gray and red cloud line, and the birds have been reinserted in a dark brown. In the fourth impression, copy A, Blake dabbed the top portion of the cloud line blue. In the fifth, copy B, the cloud line is printed in blue, the gap between Los's head and the cloud is filled in, and the birds are reinked in brown. The sixth and last impression pulled was copy E; there are traces of the blue ink, but here Blake has color printed the shallow between the cloud and the woman's head in red. This has to be the last copy, since the red ink is substantial enough to have left traces in subsequent impressions. The sequence of impressions for plate 4 is not the same as that for plate 1, which can be traced according to the color,
disappearance, and reappearance of the birds. Their order appears to be copies F, B, A, C, D, and E. Essick found a slightly different order (*Printmaker* 129), but the point remains the same: the different printing orders of plates 1 and 4 indicate that copies were collated from sets of impressions and not printed one at a time.

COPY A


COPY B

BINDING: "bound in contemporary half morocco" with *Europe* (A) and *Visions of the Daughters of Albion* (F), according to Quaritch Catalogue No. 203 (December 1900), lot 193.

HISTORY: (3) Offered at £315.0.0 in Quaritch Catalogue No. 203 (December 1900), lot 193.


COPY C

It was added to the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2009.
COPY D

It was added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2004.

COPY E

BINDING: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII, 3 (Winter 1993-94), 98.


EDITIONS

*The Song of Los: Pesn' Losa.* Tr. into Russian with commentary by V.V. Serdechnaya. *Volshebnaya gora* [Moscow], No. 15 (2009), 461-68.


*The Song of Los (Illuminated Manuscript [sic] with the Original Illustrations of William Blake).* (e-artnow, 2013) ISBN: 9788074844140

Probably *Song of Los* (B) -- see *The Complete Illustrated Books of William Blake*.

*Songs of Experience*

(1794 [-1802])

Weight and Cost of Copperplates
Songs of Experience (Songs pl. 1, 28-33, 37-52, b) are etched on the versos of the copperplates of Songs of Innocence (see BB 382) except for pl. 29-30, which are on recto and verso of the same copperplate (7.2 x 12.4 cm) and pl. a. They would have weighed 153 grams or 1/3 pound and cost 1s. 4½d.

N.B. Songs pl. a (5.2 x 6.3 cm), with only a design, known in one copy, is not matched in size by any other print from the works in Illuminated Printing and would have cost 4½d. Pl. b, “A Divine Image” (7.0 x 11.2 cm), may be on the verso of Innocence pl. 17, “A Cradle Song” (7.1 x 11.1).

Copies were apparently printed in 1794 (F, G-H, T\textsuperscript{1}; B-E), 1795 (J, O, S), 1802 (P, Q) (Viscomi, 376-77). Note that numbers of copies of Experience were produced separately but later added to Innocence to form Songs of Innocence and of Experience.

In Songs (B-D), "The Little Girl Lost" and "The Little Girl Found" (pl. 34-36) were "borrowed from copies of Innocence", but in Songs (A, R) they are printed integrally with Experience. However, "in both copies A and R, plate 34 was printed in the ink of Experience but plates 35-36 are in the ink of Innocence, as though Blake momentarily forgot about the transfer" (Viscomi, 294, 415).

COPY N

The work is reproduced online in Huntington Digital Images.

The work is boxed with Favorite Works of William Blake (1997).

REVIEW

Jenijoy La Belle, Blake, XIX, 2 (Fall 1985), 83-84 (with another)


English and French texts are on facing pages; "Abstrait humain, concret divin" (pp. 83-88).


Songs of Experience. (N.Y.: Dover, 1997)

Apparently first published with the Dover Favorite Works of William Blake ([?1997]).


Edition of 65 copies, “Opened at $7500 – SOLD OUT – Closed at $18,000 ... 18" x 15" and weighs over 14 pounds”, according to The Journal of Contemporary Photography 21st online.

See also Innocence (2002) and Songs (2004).
§William Blake Songs of Experience. ([Great Britain:] Narbone Publishing, [?2004]) 31 pp., no ISBN, letterpress text only


§Cantares de Experiencia. (Mexico [City] Vico, 2005) Internet Resource In Spanish
See also Contares de Innocencia (2005).


Probably from Songs (C or Z) -- see The Complete Illustrated Books of William Blake.

Songs of Innocence
(1789[-1808?])

Weight and Cost of Copperplates

The 31 copperplates of Songs of Innocence (Songs pl. 2-27, 34-36, 53-54) weighed 3,016.7 grams = 6.6 pounds and would have cost £2.13.6.

Copies were apparently printed in 1789 (E, V?; F, I-J, X; A-H, K-M, Z, B-E), 1795 (J, N), 1802 (P, O, R/Y333), 1804

333 Innocence (R/Y) was apparently printed as one copy but was later separated into two fragments.
(P-Q, Q), 1811 (S, S), and posthumously (T) (Viscomi, 376-78).

PRINTING: In early copies, "Many of the impressions contain the same accidentals. 'The Lamb' of **Innocence** copy E ..., for example, has the same traces of ink along the inside of the wiped border as 'The Lamb' in **Innocence** copy B ... and other copies" (Viscomi, 115). Similarly, an ink blot in the leaves beside stanza one of "Night" (plate 20) occurs with diminishing strength in **Songs** copy E, **Innocence** copy I, and **Songs** copy F, which reveals that the three impressions shared the same ink, dabbers, paper, and printing pressure [Viscomi, 243].

**ORDER OF THE PLATES**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Prints</th>
<th>Number of leaves</th>
<th>Watermark</th>
<th>Binding Num-</th>
<th>Blake Leaf Size</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>R/Y</td>
<td>#R/Y</td>
<td>2, 4-20, 24</td>
<td>BUTTA[N-SHAW]</td>
<td>Loose 1, 3-19.14.5 x 20.9 (2) pale brown</td>
<td>27-28 14.0 x 20.3 12-14, 16-17</td>
<td></td>
</tr>
</tbody>
</table>

334 The plates are now loose, and some are missing, but the order is established by Blake’s numbers. The plate following pl. 20 (“Night” pl. 1) must be pl. 21 (“Night” pl. 2) numbered 20. The plates following pl. 21 and 25 are probably pl. 53 and 54 (as in **Innocence** [S] and **Songs** [S] on paper watermarked 1808), numbered 21 and 26.
## Watercoloured by Blake or his wife.

**SIGNIFICANT VARIANTS:**

Pl. 9: In the first plate for "The Little Black Boy",

From the earliest to the last impressions ..., which were produced ca. 1795 and ca. 1825, the woman's back is arched and her hair is in a bun. This is how Blake drew her on the plate. In all posthumous copies ..., her back and hair have been altered on the plate. [Viscomi, 248]

There does indeed seem to be a difference, though the "bun" is at the bottom of her neck or the top of her shoulder rather than

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335 Pl. 5 has a deckle edge at the bottom. According to the 2007 catalogue, the deckle edges are “above and below” on pl. 5 and “below” on pl. 18. Deckle edges appear on the margins of the original uncut sheet of paper, and no sheet was manufactured only 20.3 cm high, as in pl. 5.

336 Pl. 20 and 23 are smaller than the others. Presumably the different sizes are to be explained at least in part by the need to trim them after they were scorched in a bon-fire in the 1890s.
on her head (where one might expect to find a "bun"). There seem to be very faint traces in the posthumous copies of the former larger outline.

Pl. 12: In "The Chimney Sweeper" of *Innocence* in copy AA, the first word of l. 20 ("And the Angel told Tom if he'd be a good boy | He'd have God for his father & never want joy") was changed in pen to "But" ("But have God ..."); the change, "which makes little sense", may have been made by Catherine Blake, who perhaps helped in the coloring of this copy (Viscomi, 146).

Pl. 25: According to Viscomi, 245-46,

“Infant Joy” ... in [*Innocence*] copy U is an unrecorded first state: the bottom of the J of “Joy” crosses into the flower in this but not in any of the subsequent copies .... The presence of this first state and the very poor inking throughout the book indicate that copy U was the first copy of *Innocence* printed.

In Viscomi's reproductions (illus. 251-52, 274-77) of *Innocence* (N) and *Songs* (C, I, L, O), the "J" appears to be merely colored over, but in posthumous copies b (reproduced in the edition of Ruthven Todd [1947]) and c (reproduced in *William Blake's Writings*, ed. G.E. Bentley, Jr [1978], 48) it is clear that curve of the "J" crossing the petal was removed from the copperplate.

**COPY A**

**HISTORY:** (6)Lent by Colonel and Mrs. David McC. McKell of Chillicothe, Ohio, to the exhibition of *§The Printmaker 1450 to 1950* [21 September-3 November at the] Achenbach
Foundation for Graphic Arts, California Palace of the Legion of Honor [San Francisco], 1957).


COPY B
BINDING: The watermark on the front fly-leaf is "BEILBY & KNOTTS 1825", a Birmingham firm, not "BEILK & KNOT 1825" as in BB, as I am told by my friend Stephen Massil.

HISTORY: Acquired by “R H Clarke”,[337] who signed the first fly-leaf; W.E. Moss sold it at Sotheby's, 2 March 1937, lot 143, for £750, to Rosenbach. ...

It is reproduced online the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY E
HISTORY: The "C. Newman Born July 21st 1804", whose birth is recorded on the leather label, is Charles Newman, son

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[337] BB 405, silently following Geoffrey Keynes and Edwin Wolf 2nd, William Blake’s Illuminated Books: A Census (1953), identifies R.H. Clarke as “the son of Hayley’s friend J.S. Clarke [1765?-1834]”. However, my friend Stephen Massil of the Garrick Club Library (London) tells me that R.H. Clarke does not appear in the Will of James Stanier Clarke or in that of his widow. The identification of the Blake collector as the son of J.S. Clarke therefore seems implausible. He is probably Robert Henry Clarke (1818-1906), son of Henry and Margaret Clarke, baptised March 1818 at Manchester Square Wesleyan Church, St Marylebone, recorded as "clerk in stationers" in the 1881 census, buried Jan 1906 at Camberwell Old Cemetery, near his wife Harriet (1812-98), who was buried in Nov 1898, aged 86.
of Joseph and Ann Newman, who was born on 21 July and baptised in St Martin's in the Fields on 12 August 1804, and Charles R. Robson, who acquired *Innocence* (E) "at Leicester in or about the year 1899" and sold it at Sotheby's, 15 December 1926, lot 612, is probably Charles Raynor Robson (1869-1947), schoolmaster of Leicester and cricketer, as I am told by my friend Stephen Massil.

**COPY G**

**HISTORY:** (4) Mrs Emerson probably lent it to the exhibition at the Boston Museum of Fine Art in December 1929.\(^{338}\)

It was added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2012 and reproduced online in the Yale Center for British Art.

**COPY I**

**BINDING:** (3) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII (1993-94), 98.

The work is reproduced online in Huntington Digital Images.

**COPY J**

**STAB HOLES:** There are five stab-holes 1.2, 3.1, 1.1, and 1.2 cm apart.\(^{339}\)

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\(^{338}\) See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, 28 Dec 1929, p. 11; the owner of the copy of *Innocence* in the exhibition is not identified in the article, but Mrs Emerson lent other works to the exhibition and may well have lent her copy of *Innocence* as well.

\(^{339}\) According to David Swinford, as reported by R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 108. When *Innocence* (J) was sold at Christie's (N.Y.) on 8 Oct 2001, lot 6, it was said to have a set of "stab-holes in
FRAMING LINE: The single red ink line (not mentioned in BB) surrounding each of the first four prints (pl. 2-5 – the frontispiece, title page, "Introduction", and "The Shepherd") is rather crudely drawn, perhaps intended to make the images appear straighter on the page. The lines are practically on the plate-marks, on the title-page they go through some of the colouring and divide the imprint from the design, and I should be very surprised were they Blake's.

HISTORY: (2) Offered in Quaritch Catalogue 197 (1 March 1900), lot 3651, frontispiece, title page plus 10 leaves, for £20; while it was on loan to the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; ... (9) Abel Berland sold it at Christie's (New York), 8 October 2001, lot 5 [for $941,000 to Anon. [Justin Schiller for (10) Maurice Sendak].

COPY Q
Exhibited and reproduced in colour in the Syracuse University exhibition, 31 March-2 May 2003.

COPY R/Y
According to Viscomi, 308,
The facts that three of the nine extant impressions of Innocence copy R are blue and that all nine impressions constitute thirteen [sic] impressions

the gutter margins ... which appears to match" those of the Innocence prints in Songs (E); BB, which does not report the stab holes in Innocence (J), gives those in Innocence of Songs (E) as 3.5 and 3.4 cm apart. As Essick remarks succinctly, "I cannot reconcile any combination of these holes [in Innocence(J)] with those present in the green-ink plates in Songs copy E."
missing from copy Y strongly suggest that these two fragmented copies once formed a single copy. ... The paper size of *Innocence* copies Y and R is the same, approximately 20 x 15 cm, but what proves conclusively that the two copies were once joined is the fact that both sets of impressions were stabbed three times, 2.8 and 3.4 cm apart.  

Copy Y/R was presumably broken up while in the Dimsdale family, perhaps at the time of or because of the fire damage. If so, then *Innocence* Y/R was first acquired by someone other than the first Baron Dimsdale, since it was produced after the baron died.

Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008), suggests that the plates were printed in different colours and coloured and collated (and numbered) at several different periods. (1) The pale brown prints, some watermarked BUTTANSHAW, were printed about 1802. (2) The reddish-brown and blue prints were printed somewhat

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340 *Blake Books* measures the stab holes in copy R as 2.6 cm and 3.5 cm apart (55). But those in the middle impressions – plate 18 of copy Y and plate 19 of copy R – are exactly the same” (Viscomi, 418). Copy Y was still "UNTRACED" when *Blake Books* was published; its stab holes are not reported in *Blake Books Supplement*, pp. 119-20, but copies R and Y are linked there.

341 Blake used paper marked BUTTANSHAW about 1801-1808:

<table>
<thead>
<tr>
<th>BUTTANSHAW</th>
<th>1799</th>
<th>1802</th>
</tr>
</thead>
<tbody>
<tr>
<td>INNOCENCE</td>
<td>(Y)</td>
<td>(P, Q)</td>
</tr>
<tr>
<td>1801</td>
<td>Letter of 19 Oct 1801</td>
<td></td>
</tr>
<tr>
<td>Songs</td>
<td>(P, Q) dated by Viscomi to 1802</td>
<td></td>
</tr>
</tbody>
</table>
later, perhaps at the same time (?1807) as the blue plates in *America* (M) and *Jerusalem* proofs. (3) Blake numbered the plates 1-28 in black ink at the top right corners in the order of *Innocence* (S) and *Songs* (S) on paper watermarked 1808 (printing dated 1811 by Viscomi) and stabbed them in the left margin through three holes 2.6 and 3.5 cm apart. The (hypothetical) presence in *Innocence* R/Y of pl. 53-54, which Blake moved to *Experience* in late copies, suggests that *Innocence* R/Y was collated before this transfer took place in 1818 (*Songs* [T\(^2\), U]). Pl. 34-36, not found in *Innocence* (R/Y), appear in early copies of *Innocence* but later were placed in *Experience*. The liquefied gold in *Innocence* R/Y implies a late date for some of the colouring, as in *Innocence* (S) and *Songs* (S).

In the 1890s the volume was damaged in a bonfire,\(^{342}\) the leaves were removed, and some were trimmed (pl. 18 partially through the stab-holes). Pl. 3, 21, 53-54 were lost, probably through fire-damage. The remaining leaves were hinged at the corners of the versos (leaving paste-marks on the versos of pl. 10, 12, 18) “into a 4to album, green straight-grained morocco–gilt” (1952 catalogue). (4) By 1952 the leaves were separated into 9 leaves (pl. 2, 19-20, 22-27, here called copy R) and 15 leaves (pl. 4-18, here called copy Y). After 1952 Geoffrey Keynes had the leaves of copy R matted and bound. In April and May 1962 the margins of copy Y

\(^{342}\) According to the 1952 catalogue, in copy R “some leaves [are] stained by fire”.

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366
were cleaned by Mrs Kastner of Wolfenbuttel (according to letters kept with the prints).

HISTORY: (1) Copy R/Y was acquired by Baron Dimsdale;\textsuperscript{343} the leaves were “rescued by their owner from a bonfire”;\textsuperscript{344} “in the 1890s”;\textsuperscript{345} at some time thereafter the twenty-four surviving leaves were separated into Copy R (pl. 2, 19-20, 22-27) and copy Y (pl. 4-18); (2) Sold by Major T.E. Dimsdale at Sotheby’s, 24 November 1952, lot 99, for £240 to Armstrong; (3) Acquired by Geoffrey Keynes, who lent them to exhibitions in the British Museum (1957), No. 32 2-4, 6-7, No. 33 2-6, and (anonymously) the National Library of Scotland (1969), No. 28, the Whitworth Art Gallery (1969), No. 3, described them in his catalogue (1964), No. 508, and bequeathed them to (4) The FITZWILLIAM MUSEUM.

For the history of the rest of Copy R/Y, see Copy Y.

COLOURING:
Pl. 4-5, 9, 12, 17-18 have liquefied gold.
Pl. 10 The boy on the left has darker skin than the other boy. The bottom 0.7 cm is uncoloured – in later copies it is coloured to represent earth or water.

COPY T
According to Viscomi, 247,

\textsuperscript{343} According to the family tradition reported in the 1952 catalogue, the purchaser was first Baron Dimsdale (1712-1800), but, as the volume seems to have been produced in c. 1802-1811, the purchaser was more probably his son.


The plates of *Innocence* copy T ... were printed posthumously and colored in imitation of *Innocence* copy B. For example, the figures in “The Ecchoing Green” plates 1 and 2 are colored in the same five and eight colors as copy B; the difference is that in plate 1 the old man and the faces are pink in copy T and white in copy B. The shapes and colors (blue, pink, and orange) of the very distinct tripart [sic] sky of “Spring” plate 1 are duplicated exactly, as are the shapes and colors (blue and pink) of the sky in “The Shepherd.” Copy T also imitates the plate order of copy B, except that the frontispiece and title plate are reversed and plates 53 and 15 are missing. The coloring model is not always so readily apparent because the undercoloring in imitation of copy B was touched up and supplemented with superfluous ornamentation and because an early coloring style was combined with a late printing style.

All other posthumous printings of *Innocence* are combined with copies of *Experience* to form *Songs of Innocence and of Experience*, which are distinguished by lower cased identifying-letters (e.g., "Songs copy c").

**BINDING:** Copy T is carelessly described in the Christie catalogue of 8 October 2001, lot 6, as a "forgery", but this probably means no more than that it was printed after his
death from Blake's copperplates and coloured, as Joseph Viscomi suggests (381).

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

The list of prints missing from the untraced copy W included pl. 18 ("The Divine Image"), though this is not mentioned in BB 366, as Viscomi, 416, points out.

HISTORY: Pl. 9-10 from the Fitzwilliam and pl. 13-14, 16-19, 23-25, 27, 34-36, 53-54 (the rest) from the National Gallery of Victoria (Melbourne) are reproduced together in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 17a-q.

DESCRIPTION: Pl. 6-7, 13-14 were printed in light brown ink c. 1802, like *Innocence* (O), and partly coloured then; hand-colouring with shell gold and numbers was added c. 1811.

Pl. 8 was printed in grey-black c. 1802, like *Innocence* (O), and coloured and numbered c. 1811.

HISTORY: (2) Sold by “a gentleman” at Sotheby’s, 12 March 1962, lot 151, for £1,000 to Fairbrother (i.e., the dealer

346Pl. 6-8, 11, 13-15 are reproduced and extensively described in Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), from which much of the present account derives.
Nicholas Rauch of Geneva)\textsuperscript{347} apparently for (3) Dr Walter Neuerburg, who acquired it in March 1962, blind-stamped each print at the lower right with the collection mark of his father Heinrich Neuerburg (d. 1956),\textsuperscript{348} and “placed it on permanent deposit in 1978[according to Detlef Dörrbecker] in the \textsc{Wallraf-Richartz-Museum, Cologne} <\textit{BBS} 120>; while it was in the Wallraf-Richartz-Museum, prints from it appeared in the Wallraf-Richartz-Museum exhibition of 27 January-28 March 1982; by 2007 copy Y was divided into eight prints with pl. 4-5, 9-10, 12, 16-18 (here called \textit{Y}\textsuperscript{1-2}), and seven prints with pl. 6-8, 11, 13-15 (here called \textit{Y}\textsuperscript{3}).

### DESCRIPTION:
Pl. 6-7, 13-14 were printed in light brown ink c. 1802, like \textit{Innocence} (O), and partly coloured then; hand-colouring with shell gold and numbers was added c. 1811.

Pl. 8 was printed in grey-black c. 1802, like \textit{Innocence} (O), and coloured and numbered c. 1811.

### COPY \textit{Y}\textsuperscript{1}

#### HISTORY:
(4) The Neuerburg family sold pl. 4-5, 9-10, 12, 16-18 at Sotheby’s (N.Y.), 1 November 2007, lots 16-21, to Professor \textit{Robert N. Essick} (pl. 4-5, 9-10, 18, Copy \textit{Y}\textsuperscript{1}) and \textit{Alan Parker}(pl. 12, 16-17, Copy \textit{Y}\textsuperscript{2}).

\textsuperscript{347} M. Rauch’s sale records were not preserved after his death by his successor, André Cottet.

\textsuperscript{348} Fritz Lugt, \textit{Les Marques de Collections de Dessins & d’Estampes Supplément} (LaHaye: Martinus Nijhoff, 1956), 190 #1344a, cited by R.N. Essick, “Blake in the Marketplace, 2007”, \textit{Blake}, XLI (2008), the source of much of the information here about copy Y.
COPY Y²
HISTORY: Pl. 6-8, 11, 13-15 were sold at Sotheby's (New York) on 26 April 2012, lot 42 (pl. 11, "The Blossom" [$74,500 to Adam Fuss]), lot 43 (pl. 8, "The Lamb" [$40,625 to Victoria University in the University of Toronto]), lot 44 (pl. 15, "Laughing Song" [$80,500 to an anonymous private collector]), lot 45 (pl. 6-7, "The Ecchoing Green" [$116,500 to the dealer James Cummins for Northwestern University]), lot 46-47 (pl. 13-14, "The Little Boy Lost" and "The Little Boy Found" [$59,375 and $68,500 to John Windle for Robert N. Essick]).³⁴⁹

COPY Y²
HISTORY: Lent anonymously by Alan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Y³
HISTORY: (4)According to Essick, the Neuerburg family reclaimed Copy Y about 2004-2005 and sold pl. 4-5, 9-10, 12, 16-18 at Sotheby’s on 1 November 2007 but in December 2007 the “owners”, plural, “had no plans to sell the seven remaining plates”.

COPY Y
Pl. 13, 16, 18-19, 23-24, 35 are reproduced online by the National Gallery of Victoria (Melbourne, Australia).

EDITIONS
§Songs of Innocence. (London: Robert Scott [c. 1900-1910])

³⁴⁹ Pl. 6-8, 11, 13-15 are reproduced and extensively described in Essick's "Blake in the Marketplace, 2012", Blake (2013), from which much of the present account derives.
The Gem Booklets, ed. Oliphant Smeaton 5.6 x 8.5 cm, 22 pp. “Introduction” (2 pp.)


Nine poems from *Experience* are included (not noted in *BB*).

*Songs of Innocence [I] (1923)* Frederick Hollyer facsimile

REVIEW

§*Burlington Magazine*, XLVI,267 (June 1925), 320-321

*Songs of Innocence* (1926), Benn reproduction <BB>

REVIEWS

§*Anon., Observer*, 5 December 1926

§*George Sampson, Observer*, 1927(?) (with 6 others)

*Songs of Innocence,* illustrated by Jacynth Parsons, preface by *W.B. Yeats* (1927) <BB>

REVIEW

§*Anon., Observer*, 4 December 1927

*Songs of Innocence.* (London and Glasgow: Collins' Clear Type Press [1928?]) 16 pp., 16 cm, unpaginated; the anonymous illustrations are pasted in.
§ Announcing the Felpham Edition of Songs of Innocence by William Blake: An Intaglio Plate Book Designed & Printed in Colour at the Pear Tree Press and Now Offered for Subscription. (Flansham, Bognor Regis, Sussex: Pear Tree Press, 1937) 4 leaves

There seems to be no record of the publication of such an edition.

Songs of Innocence [Written out by Helen Hinkley and decorated by James Guthrie] (Flansham, Bognor Regis: Pear Tree Press, 1939) Guthrie's Felpham Edition <BB #63>

REVIEW


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

According to the colophon it was “Produced under the direction of Thomas J. Cowley”.

Songs of Innocence (1954), The William Blake Trust <BB>

REVIEWS

§ Anon., *Times Literary Supplement*, 31 December 1954, p. 850


§ L.W., *Connoisseur*, CXXXVIII (1956), 133-34

Songs of Innocence (1971) Dover facsimile <BB>

The work is boxed with *Favorite Works of William Blake* (1997).


English and French texts are on facing pages. "Révélation et Révolution" (pp. 71-74); biography of Blake (pp. 75-79).

See above for *Chants d'expérience*, tr. Alain Suied (1993).

REVIEW


§*Songs of Innocence*. Photographs by Joel-Peter Witkin, Poems by William Blake. (No place: Leo and Wolfe Photography, Inc., [2002], Platinum Series

“65 numbered copies and 5 lettered copies, 10 initialed, bound platinum prints” in a “Basilwood clamshell box 18 x 15" ... Currently $12,000”, “Text by John Wood” [sic], according to *The Journal of Contemporary Photography* 21st online.

See also Experience (2002) and Songs (2004).

§*Cantares de Inocencia*. (Mexico [City]: Vico, 2005) Internet Resource In Spanish


See also *Cantares de Experiencia* (2005).

*Songs of Innocence (Illuminated Manuscript [sic] with the Original Illustrations of William Blake). (e-artnow, 2013)

ISBN: 97880748444027

Probably *Songs of Innocence* (B) -- see *The Complete
Illustrated Books of William Blake. 
*Songs of Innocence* (L), "never before reproduced", ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, was added to the William Blake Archive.

§*Songs of Innocence* [with illustrations by Geraldine Morris (1902)]. (Charleston [South Carolina]: BiblioLife, 2014) 68 pp.; ISBN: 9781293456392

### *Songs of Innocence and of Experience* (1794[-1831?]?)

#### Order of the Plates in *Songs of Innocence*

| Copy | 1-11, 13-14, 16-25, 48, 26-27 |

#### Order of the Plates in *Songs of Experience*

| Copy | 28, 33, 29, 34-36, 38-43, 46, 49, 52-54 |

#### Table

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates missing Num-</th>
<th>Leaf Size in Cm</th>
<th>Watermark</th>
<th>Blake Printing Num-</th>
<th>Colour</th>
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<td>Un-</td>
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<td>i</td>
<td>-15, 30-32, 44</td>
<td>19.8 x 24.1</td>
<td>WHATMAN</td>
<td>1831</td>
<td>Grey</td>
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<td>J WH</td>
<td>1831 (pl. 39)</td>
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<td>VICTORIA</td>
<td>38, 44-45,</td>
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<td>J WH</td>
<td>(pl. 6, 13, 28)</td>
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<tr>
<td>UNIVERSITY</td>
<td>51</td>
<td></td>
<td>J WH</td>
<td>(pl. 19 29)</td>
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<tr>
<td>IN THE UNIVERSITY OF</td>
<td></td>
<td></td>
<td>J WH(pl. 14)</td>
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<tr>
<td>TORONTO</td>
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<td>J W</td>
<td>(pl. 11, 20)</td>
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<td>HATMAN</td>
<td>1831 (pl. 16-17)</td>
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<td>ATMAN</td>
<td>1831 (pl. 8, 10,</td>
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<td>22, 27, 33)</td>
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<tr>
<td>TMAN</td>
<td>831 (pl. 42)</td>
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</tr>
</tbody>
</table>
William Blake and His Circle
Part I: Editions of Original titles

O23-24, 30, 5 7.5 x 2.8 (23)\(^{350}\) -- colourprinted (23)\(^{352}\)

VICTORIA 38, 53 9.7 x 14.0 (24) -- dark grey (24)

UNIVERSITY 38, 53 11.0 x 17.9 (30) grey (30)

in the Univer- 18.3 x 28.5 (38) -- reddish brown

in the city of Toronto 18.4 x 27.8 (53)\(^{353}\) -- (38, 53)

PHILADELPHIA 11.3 x 14.8 (52) brownish-red (52)

MUSEUM OF ART (pl. 28)

q -1-2, 28- 25 unknown\(^ {355}\)

Untraced 22, 28, 30, 9 small 4to.

40, 44-46, 48 (2)

PLATES 25("Infant Joy"), 39 ("The Sick Rose"), b ("A Divine Image")

According to Joseph Viscomi, *Huntington Library Quarterly*, LVIII (1996), 301 n28, "A close examination of the shapes of the plates" reveals that "Infant Joy" (6.8 x 11.1

\(^{350}\) The paper was trimmed to exhibit the design only, giving it a very irregular shape with vines hanging loose at the top corners. No other Blake print is known to have been so trimmed.

\(^{351}\) The paper is stiff, rather like WHATMAN paper.

\(^{352}\) Pl. 5, 22-23 (designs only) are the only plates from *Innocence* known to have beencolour-printed.

\(^{355}\) Un. The sizes in centimetres measured by GEB (like those in the table above) are discrepantly reported as

<table>
<thead>
<tr>
<th>Plate</th>
<th>(BBS)</th>
<th>Essick, &quot;Marketplace 2006&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>7.8 x 11.6</td>
<td>9.9 x 13.8</td>
</tr>
<tr>
<td>38</td>
<td>18.7 x 28.1</td>
<td>18.7 x 27.9</td>
</tr>
<tr>
<td>53</td>
<td>7.2 x 11.2</td>
<td>18.4 x 28.0</td>
</tr>
</tbody>
</table>

\(^{354}\) Pl. 28, like 5 other copies, has the plate-maker's-mark of "JONES No. 4[7?] | SHOE LANE LONDON".

\(^{355}\) It was described as "high 4to." in the Quaritch catalogues of 1871 and 1873.
cm) has on its verso "A Divine Image" (7.0 x 11.2 cm) rather than "The Sick Rose" (6.8 x 11.1 cm) as in BB 382.

ORDER OF THE PLATES in Songs of Experience

CC The last plate is pl. 39; no other copy ends with pl. 39

NEWLY RECORDED

PLATE 30 (Songs of Innocence and of Experience title page)

State 2: In posthumous copies h (2 examples) and p, a tool has cut into the relief surfaces, most notably on the heads of the two figures at the bottom and on the woman's left upper arm.356

NEWLY RECORDED

PLATE 48 ("Infant Sorrow")

Quaritch, Rough List, No. 73 (November 1885), lot 53, records untraced copies of pl. 48 in "two states".

The only variant recorded in Blake Books, p. 402, is in the colouring: "The woman's cap has been suppressed in J, R, W-X".

PRINTING

According to Viscomi, 416, "The Lamb" of Innocence copy N ... features the same inking patterns (words darker and lighter) as "The Lamb" of Songs copy O. “The Tyger” of Songs copies L and N has the same ink splatters under the tiger's neck and the word “fearful,” and the e of “fearful” is touched up in both. In Songs L, N, and S, the letters O and W of “On” and “What” of lines 3 and 4 of the second stanza did not print and had to be touched up; in copy N, they

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356 As Bob Essick reported to me in an e-mail of 2 March 2013.
were touched up in the same black ink used to number the copy.

Copies were apparently printed in **1795** (A, R; I, L, O/K, M, W/N, BB\(^{357}\)), **1818** (T\(^2\), U), **1821** (V), **1825** (W, Y), **1826** (Z-AA), **1827** (X), and *posthumously* (a-o plus separate pulls including Tate and Theodore B. Donson Ltd; the colouring of K and M is also posthumous) (Viscomi, 376-81).

According to Viscomi, 269-74, "The Sick Rose", "The Garden of Love", "The Little Vagabond", and "Infant Sorrow" (pl. 39, 44-45, 48) were etched on four plates cut from "the full 22.2 x 13.7 cm sheet" of copper. The fact that these four poems are not included in *Songs* (F-H, T\(^1\)) signifies that these specific plates had not yet been prepared, that the sheet had not yet been cut, which in turn indicates that copies F-H and T\(^1\) were printed before copies B-E, which include these plates.

Therefore copies F-H, T\(^1\) "were the first copies of *Experience* printed".

*Experience* (B-E) were color-printed from the surface only (unlike F-H, T\(^1\) which are color-printed from both surface and shallows) because they had to match back-to-back *Innocence* prints, and shallow-printed designs can only be printed on one side of the leaf.

PLATE a

\(^{357}\) Copies A and R were produced in a different print-run from the rest. Copies O/K and W/N are sets which were later separated.
Plate a "may originally have been executed for There is No Natural Religion, series b, but rejected", according to R.N. Essick, "Blake in the Marketplace, 1995", Blake, XXIX (1996).

**COLOURING**

Viscomi, 416, says that the stream at the bottom of “The Lamb” [pl. 8] and “The Little Black Boy” (plate 2) [pl. 10] is painted as green ground (in the same green color) in both Songs copy L and Innocence copy N, which strongly indicates that the one was painted with reference to the other, and thus at the same time. Songs copy L was acquired by 1799 (BB 417), which means that both copies were colored between 1795 and 1799.

**FRAMING LINES**

"Copies W and Y were printed in the same orangish brown ink and were given the same kind of elaborate scroll and foliage borders"; "The changes in frame styles suggest this order: W and Y; Z and AA; X" (Viscomi, 365, 366). Though they are possibly the work of Mrs. Blake, the frames [in W and Y] were not added after Blake's death, since the numbers are Blake's and they were written after the frames were drawn, as their placement out of the way of the scrolls and flourishes makes evident. Blake intended the designs to be framed more elaborately than ever before, and he may have drawn a few of the frames himself [as he did for Job] [Viscomi, 366].

**COPY A**
HISTORY: *BB* does not note that between 1882 (when copy A was described as having 50 prints) and 1924 (when it was given to the British Museum Print Room with 54 prints), it was supplied with "a hand drawn copy" of pl. 2 and uncolored lithographs [of pl. 50-52, b] printed in light black or reddish brown ink on unmarked paper. The leaves are the size of the authentic impressions, which indicates that the four facsimiles were specially produced to complete the copy [Viscomi, 412]. Reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2007.

COPY B


COPY C


COPY D

HISTORY: (6) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ....

COPY E

Copy E, which was made from impressions printed and colored at different times, "was made visually coherent by being recolored in a consistent palette" (Viscomi, 145).
BINDING: By 1999 the leaves were individually mounted and matted, and the former binding by Bedford was carefully preserved separately.

HISTORY: (3) A note about it appears in §Augustine Birrell, Frederick Locker-Lampson: A Character Sketch with ... Notes on a Few of the Books Formerly in the Rowfant Library (N.Y.: Charles Scribner’s Sons, 1920) ...


COPY F

"The Experience plates are printed on one side of the leaf only" (BB 373 n27), not "on both sides of the leaf" (BB 383 n3), as Viscomi, 412, points out.

HISTORY: (1) Cumberland may have acquired Songs (F) in August 1800. On 2 July 1800, Blake wrote to Cumberland about the "deep pit of Melancholy" from which "I begin to Emerge". Cumberland may have tried to lift Blake from his depression by offering to sell Blake's books and by buying Songs (F), which was "prepared by him [Blake] expressly for an intimate friend [Cumberland]", and with which Blake's thankful letter of 1 September 1800 was apparently kept. Cumberland may even have acquired at the same time the copies of America (F), Europe (C), Song of Los (D), Visions

358 Kerslake's Catalogue (after Dec 1857), lot 733. However, Songs (F) is fairly clearly a made-up copy, for the Innocence leaves are printed (early?) on both sides of the leaves and water-coloured in a late style, while those in Experience are colour-printed on only one side of the leaf.
(B) (these four works bound together), *Thel* (A), and *For Children* (C) which he also owned. In August Cumberland apparently told Blake of his ill-success in trying to sell Blake's works, and on 1 September Blake replied: "To have obtained your friendship is better than to have sold ten thousand books". ... (4) The Scribner Book Store Catalogue 135 (1947), listed it as lot 37, “sold”.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and in the Yale Center for British Art.

COPY G

BINDING: (1) Described in Quaritch's catalogue of *Books in All Classes of Literature* (1860, lot 5400, as bound with *Songs* (N) and "coloured by the Author, 2 vols. in 1, 4to 40 most remarkable engravings, half red morocco, uncut ... Bound up with the volume is a scarce work, 'The World turned upside down,' in 28 plates, from the designs of G. Salviati, engraved by F.C. Lewis, 1822", “inlaid on folio size cardboards, with guards, half morocco, g.e.” when sold at Sotheby’s (19 January 1885), lot 309.

HISTORY: (1) Copies G and N were listed in *A Catalogue of Books in All Classes of Literature ... Offered for Sale by Bernard Quaritch* (London, 1860), 320, lot 5400, “2 vols. in 1, 4to, 40 most remarkable engravings, half red morocco, uncut, £8.10s” bound up with *The World Turned Upside down*.

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359 Cumberland owned no work of Blake in Illuminated Printing written after 1800, though he did acquire *Descriptive Catalogue (U)* in 1809 and *Job* in 1828.
Down (1822); (2) after the leaves of Copy N were separated, copy G was offered by Quaritch in *A New Catalogue of English Books ... October 1875*, lot 9,426* (small octavo, “15 plates of 17 poems ... printed in colours on thick paper, on one side only, hf. calf”, with a list of the poems, £25); (3) Sold by Sotheby's with *the Library of the Late Alfred Aspland* at Sotheby’s (19 January 1885), lot 309, for £7.10.0 to Suarez.

Pl. 37-38, 42, 47, 50-51 were lent by the Keynes Family Trust to the Tate Exhibition (9 November 2000-11 February 2001) as No. 152, 118b, 163, 198, 150, 147.

**COPY H**


**COPY I**

**BINDING:** Described in Quaritch Catalogue *No. 217* (July 1902), lot 130, as ""coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. ... A flyleaf bears the signature of H.W. Phillips, the painter". **HISTORY:** (1) Probably acquired by Thomas Phillips\(^{360}\) when he painted Blake's portrait in April 1807\(^{361}\) and inherited by his son (2) H.W. Phillips ... (4) Offered in Quaritch Catalogue *No. 217* (July 1902), lot 130, for £315.0.0.


**COPY L**

\(^{360}\) Viscomi, 307

\(^{361}\) BR (2) 232.
It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi and in the Yale Center for British Art.

COPY N

HISTORY: (1) Offered in Quaritch catalogue (1860).

BINDING: (4) It was disbound by the winter of 1993-94, according to Anon., "Blake at the Huntington, Fall 1994", *Blake*, XXVII (1993-94), 98.


COPY P

BINDING: Pl. 34-36 are numbered in the style of the *Innocence* plates though bound with *Experience*, as Joseph Viscomi points out in *The Wormsley Library* (below).

HISTORY: (7) ... Lent to the exhibition at the Pierpont Morgan Library 27 January-2 May 1999 and described in *The Wormsley Library: A Personal Selection by Sir Paul Getty, K.B.E. Catalogue by H. George Fletcher, Robert J. D. Harding, Bryan D. Maggs, William M. Voelkle, & Roger S. Wieck*, ed. H. George Fletcher (London: Published for the Wormsley Library by Maggs Bros. Ltd; N.Y.: The Pierpont Morgan Library, 1999), No. 69; Sir Paul Getty lent it to the exhibition at Grasmere where it was described in Robert Woof, Stephen Hebron, with Pamela Woof, *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives* ([Grasmere:] The Wordsworth Trust, 2000); on the death of Sir Paul Getty on 17 April 2003, the Wormsley
Estate and Library passed to (8) The Wormsley Foundation, perhaps permanently. It was lent by the Wormsley Library to the Petit Palais exhibition of 2 April-29 June 2009.

COPY Q

HISTORY: (8) When Gertrude Weyhe Dennis died suddenly in May 2003, Songs (Q) passed to (9) An Anonymous collection.

COPY R

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY T

The first copy of Muir’s facsimile of Songs of Experience was coloured after Copy T in the British Museum Print Room and sent in October 1884 to The Times (according to Muir’s letter of 28 November 1885 to the editor of The Times in the collection of R.N. Essick), but the other copies were coloured after Copy U BB 422.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY T₁


There is, however, in the top left corner of the plate-mark in three of these prints a very small ink-mark, and a similar ink-mark appears just outside the plate-mark in the
fourth. I cannot determine whether these marks are accidental or purposeful. At any rate, they could scarcely have been used for registering the paper to the copperplates. These ink-marks (rather than "pin-holes") are reported by Robert N. Essick and Joseph Viscomi, in "Inquiry into Blake's Method of Color Printing", www.iblio.org/jsviscom [2001]. I am grateful to Mr Morrow (Senior Conservator of Prints, Drawings, and Photographs at the National Gallery of Canada) for his generosity in showing me these prints and for discussing them with me.

On the title page, the white-lead pigment on hands and faces had turned black (to black lead sulphide); at the National Gallery of Canada, "With the application of hydrogen peroxide it was converted to lead sulphate, a white compound".362

COPY T²

HISTORY: (2a1) It was sold at Sotheby's on 20 January 1852, lot 45, for £4.14s. to Evans, evidently then incomplete;363 ....

COPY U

BINDING: Described in Quaritch Catalogue No. 62 (June

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363 The catalogue specifies "Fifty-four" designs (presumably because the last print is numbered "54"), but the British Library copy of the catalogue is emended to "Fifty-two", and Anon., "Notes of the Month", Gentleman's Magazine, NS XXXVII (Feb 1852), 165 <BB>, says it was "wanting three plates out of fifty-four".
1893) and *Miscellaneous Catalogue* (November 1893), as "coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, Hamilton Palace ... Pages 1-54, title included".

**HISTORY:** (5) Offered for £170 in *Catalogue of Works on the Fine Arts ... On Sale by Bernard Quaritch* (October 1883), lot 10,250, and in Quaritch Catalogue No. 62 (June 1893), and *Miscellaneous Catalogue* (November 1893).

**COPY V**

**HISTORY:** (3) Perhaps this is the copy "coloured by the Author", 2 octavo volumes half-bound in morocco, gilt edges, offered in John Bohn’s Catalogue (1843), lot 1,123, for £5.5.0; ...

It was reproduced for the first time in the William Blake Archive in 2006.

**COPY W**


**COPY X**

**HISTORY:** (1) Wainewright's copy was sold by Wheatley, 2 May 1835, lot 833 [for £2.6.0 to W] apparently to (2) The bookseller James Weale, for whom it was sold in 1840.

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364 The owner listed on the printed title page is Joseph Earle, but the manuscript list of owners gives "Wright M", and beside lot 833 in Wheatley's master copy is "W-ght", i.e., Wainewright.
COPY Y

It was reproduced online in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomiin 2006 and in the Metropolitan Museum (N.Y.).

COPY Z

The copy of the Songs which Blake showed to Crabb Robinson on 10 December 1825 (BR (2) 435, 786) was probably Blake's own copy (W), rather than copy Z, which Crabb Robinson paid for on 15 April 1826) (Viscomi, 365).


Reproduced in the CD-ROM (2003) and in colour online in the Library of Congress.


366 Willis Vickery, Three Excessively Rare and Scarce Books and Something of Their Author (Cleveland: Printed for the Author, 1927), 28; none of the information in bold face above is in BB. Hughes also owned America (C), Ghost of Abel (C), Poetical Sketches (E), No Natural Religion (F), Blake's letter of May 1809, and a coloured set of Job prints.
COPY AA
The copy of the *Songs* which Blake showed to Mrs Charles Aders on 10 December 1825 (*BR* (2) 431-32) was probably Blake's own copy (W), rather than copy AA, which Mrs Aders paid for on 29 July 1826 (Viscomi, 365).

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY BB
BINDING: According to Viscomi, 416,

In the right margin of plate 3 is the date “1789,” written in the same ink and by the same hand [i.e., Balmanno's]. Under “89” is “37” written in another hand and ink, which, as suggested by its former owner Justin Schiller, may refer to thirty-seven years, thereby dating the binding 1826.

NEWLY DISCOVERED COPY

COPY CC
BINDING: Described in Quaritch *Rough List, No. 73* (November 1885), lot 52, as bound in "12mo. calf gilt": "COLLATION; Songs of Innocence, 1789: Plate 1 (frontispiece [pl. 2]), plate 2 (title [pl. 3]), plates numbered367 3-28 (no 29) and plate 30--Songs of Experience, 1794, the plates numbered on 31-53.

"On comparing this copy368 with that from Hamilton Palace [U] (priced £170), it appears to want the general title [pl. 1] 

367 The fact that the plates are numbered indicates that this is not a posthumous copy.
368 "this copy" has 52 plates, lacking pl. 1, 39.
and the plate 'The Sick Rose. [pl. 39]'\(^{369}\) Plain copies are scarcer than those issued in a coloured state."

"12mo calf gilt", 50 "plates numbered" 3-28, 30-53, lacking pl. 1, 28, 39, and another, not coloured.

HISTORY: (1) Offered in Quaritch Rough List, No 73 (November 1885), lot 52, for £31.10.0; (2) **Untraced.**

COPY b


COPY e

The plates were all posthumously printed and coloured (pl. 30-33, 37, 41, 44-47, 50-52 were not "coloured by Blake" as in *BB* 417, 427),

but not all were colored similarly. Indeed, at least two colorists were involved. The two sets are similar only in that both are richly colored and use gold, but the colors in the thirteen impressions are deeper, more opaque, and were applied with a drier brush.

\(^{369}\) "The Sick Rose", which is missing, must have been numbered "54". No extant copy of the *Songs* has pl. 39 as the last leaf.
“The Lamb” of *Songs* copy e ... imitates “The Lamb” of *Songs* copy Y .... The colorist of copy e, in other words, used *Songs* copy Y as the model, copying the palette, technique, placement and shape of colors, as exactly as the colorist of *Innocence* copy T copied *Innocence* copy B and the colorist of *America* copy Q copied *America* copy A. [Viscomi, 299]

COPY g

HISTORY: (2) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ("another volume ... [with] some impressions from plates engraved for these books [?Songs] – uncolored") ...

COPY i

BINDING: Loose, never sewn, printed on one side only. The uncut prints regularly show the irrelevant borders. The last verso (pl. 54) is somewhat browned.

The prints are uncoloured except for pl. 25 ("Spring" second print) where the text is watercoloured faintly pink, yellow and grey, the vines green, the orange-haired child is strongly pink, his sky blue, his ground green. <Cp. the colour-printed copy of the design only in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO in which the child's hair is brown and the sky pale blue.>

The copperplate-maker's mark ("LONDON") is clearly visible at the top left of pl. 28 (the frontispiece to *Experience*). This is not visible in copies printed by the Blakes.

HISTORY: It was sold for a descendant of Henry Cunliffe (1826-94) on 18 June 2014 at Bonhams (London), lot 73 [to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO].

COPY j
HISTORY: (4) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...
COPY o
Pl. 24, 38, 53

HISTORY: (5Diii) They were offered in §Antique & Book Collector (July 1995), No. 25-27 at £2,250 each; Pl. 24, 38, 53 were sold by N.W. Lott of Larkhall Fine Art in 2006 to (5Div) John Windle, who offered them in his Catalogue Forty-Two: Blake Plates (2006), lots 77-79 (each Price on Request), from which they were bought by (5Dv) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

NEWLY RECORDED PRINTS

COPY o pl. 28 (frontispiece to Experience), and pl. 52 ("To Tirzah")

HISTORY: (5Bi) Pl. 28 and 52, with notes about the Charles Eliot Norton collection, were acquired by Carl Zigrosser and given by him in 1975 to (5Bii) The PHILADELPHIA MUSEUM OF ART.  

The traced prints of Songs (o) in 2011 are pl. 13, 20-21, 24, 28, 36, 38-39, 46, 49, 52-53.

COPY o pl. 30

BINDING: Rebound by 1857 in 3/4 calf over cloth boards, the spine elaborately gilt with “SONGS | OF | INNOCENCE |
ETC.”, with red marbled paste-downs and endpapers, all edges marbled, with pl. 30 tipped in as the frontispiece in the Pickering edition of *Songs of Innocence and of Experience* (1839); the preface (p. xxi) is signed by the editor “J.J.G. Wilkinson” “Finchley Road & 76 Wimpole St.” (*DNB* says he lived at 4 Finchley Road from about 1848).

F. 1\(^v\) is inscribed in pencil:

Poet, Artist & Musician

Roger Langois died 10\(^\text{th}\) Decr 1859 exactly 100 yrs old to an hour; leaving his wife Kate, a son 75, and a Grandson 50. He was a pupil of Flaxman’s—He left 49 Portraits of his wife

“Times 15 Dec 1859"

HISTORY: (1) Acquired “From a Print shop in West Street, given me by my Bro\(^f\) in Law M.\(^f\) W.M.H. 1857, A.H.” (according to the pencil inscription on the verso of pl. 30); (2) Acquired by “Adelaide A.L. Hewetson.” From her husband, with affection. 15\(^\text{th}\) Nov. 1861" (according to the ink inscription on f. 2\(^v\)); (3) Sold at Bloomsbury Auctions (London), 25 November 2005, lot 746 (ESTIMATE: £200-£300) for £2,618 to (4) John Windle in partnership with Maggs Brothers; sold by John Windle in February 2006 to (5) Roger Lipman, (6) Listed in John Windle Catalogue 46 (November 2009), lot 5 (sold), and sold in January 2010 to (7)

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372 It is inscribed in pencil “See P. 37", where the poem is printed.
373 Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson who published *The Influence of Joy upon the Workman and his Work: Illustrated by Autotype Facsimiles of Drawings by William Blake* [and others] (1880).
the Library of VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

COPY o pl. 39

HISTORY: (5a) Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr  
<BB #139; BBS 129> gave it with the rest of their collections  
in October 2005 to (6) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

The locations of the scattered prints of copy o are

<table>
<thead>
<tr>
<th>Pl.</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>BROWN</td>
</tr>
<tr>
<td>18</td>
<td>Untraced</td>
</tr>
<tr>
<td>20</td>
<td>BROWN</td>
</tr>
<tr>
<td>21</td>
<td>BROWN</td>
</tr>
<tr>
<td>24</td>
<td>VICTORIA UNIVERSITY in the University of Toronto (acquired from Windle 2006 catalogue)</td>
</tr>
<tr>
<td>31</td>
<td>Untraced</td>
</tr>
<tr>
<td>36</td>
<td>DARTMOUTH</td>
</tr>
<tr>
<td>38</td>
<td>VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO</td>
</tr>
<tr>
<td>39</td>
<td>VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO (Bentley Collection)</td>
</tr>
<tr>
<td>46</td>
<td>WESLEYAN UNIVERSITY</td>
</tr>
<tr>
<td>49</td>
<td>WESLEYAN UNIVERSITY</td>
</tr>
<tr>
<td>53</td>
<td>VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO (acquired from Windle 2006 catalogue)</td>
</tr>
</tbody>
</table>

3 pl. Unidentified and Untraced

COPY p

BINDING: Bound in "late-19th-century English green roan,

\[^{375}\text{All the details of the binding and sale of copy p derive from the Christie (N.Y.) sale catalogue of 9 April 2013, lot 64, superseding BBS, pp. 113, 130.}\]
sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". The otherwise unique selection of prints "corresponds precisely with copy d (printed in sepia ...)").

*Songs* pl. 1 (the title page)
is in a previously unrecorded 2nd st. ... work with a tool has cut away some of the relief surfaces of the upper figure's left upper arm, above his head (thereby eliminating part of his left hand), and along the lower edge of his left leg and foot. Similar work appears on the lower figure's left upper arm, above and to the left of her head, and on her left upper leg and foot. A relief patch in the upper outline of her back, just below the man's right knee, has been almost completely cut away. ... I have found this 2nd st. only in other posthumous copies (e.g., copies b and h); it does not appear in late copies printed by Blake, such as Z and AA of 1826. The 2nd st. alterations may have been made by Blake's wife Catherine or Frederick Tatham after Blake's death.376

HISTORY: (1) Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) [Mrs George Madison Millard] to (2) Caroline Boeing Poole (1884-1932) [Mrs John Hudson Poole (née Boeing)]; acquired in 1977 by (3) Bernard M. Rosenthal (b. 1920), who sold it in 1979 to (4) the Vershbows;

after the death of Arthur Vershbow in 2012, it was sold at Christie's (N.Y.) on 9 April 2013, lot 64 (ESTIMATE: $100,000-$150,000) [for $123,750 with buyer's premium] to (5) an anonymous buyer.

**NEW COPY**

**COPY q**

BINDING: Described in Quaritch Catalogues No. 270 (March 1871), lot 35, as "high 4to. a Series of 20 Poems, *engraved on copper, and surrounded with eccentric designs, hf. bd. £2.16s, s.a. (?1830)“, and No. 289 (April 1873), lot 14716, "high 4to. a Series of 20 plates of very quaint execution, hf. bd. £2.2s.s.a. (? 1830)". It probably consisted of pl. 3-27 on 25 leaves.

HISTORY: (1) Offered in Quaritch catalogue No. 270 (March 1871), lot 35, £2.16.0, and No. 289 (April 1873), lot 14716, at £2.2.0; (2) Untraced.

PLATES 1, 3, 22, 42, 49 (2)

The plates are reproduced in the Tate Britain online catalogue in 2013.

**NEWLY RECORDED**

PLATES 22, 28, 30, 40, 44-46, 48 ("two states")

BINDING: Described in Quaritch Rough List, No. 73 (November 1885), lot 53 as "PROOFS before the numbers, printed in tints, small 4to. vouched by Fred. Tatham (?1820)"

HISTORY: (1) Offered in Quaritch Rough List No. 73 (November 1885), lot 53, for £5.0.0; (2) Untraced.

PLATES 5 ("The Shepherd”), 20-21 ("Night” [2 plates]), 22-23 ("Spring” [2 plates]).

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377Professor Essick tells me in 2006 that Andrew Edmunds sent him a sketch of lot 207 in the Sotheby (Belgravia) sale of 5 April 1977, which made it
BINDING: Pl. 23 was carefully trimmed to the outer margins of the inner vines above and to left and right of the babe and sheep at bottom and below the ground, removing the text and leaving a very irregular shape with dangling vines. I think that Blake himself trimmed it. Perhaps the complete leaf was somehow defective or its mate pl. 22 (Yale Center for British Art) was spoiled, and this was the way Blake salvaged it.

N.B. In *Innocence*, only pl. 5 (Yale Center), pl. 22 (Yale Center), and pl. 23 (Victoria University) were colour-printed, though prints in *Experience* (*Songs* B, G-H, T) were colour-printed about 1795.

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

HISTORY: (2Ci) Pl. 23 was sold by “a Lady” at Sotheby’s (Belgravia) on 5 April 1977, lot 207, for £280 to a dealer <BBS> for (2Cii) The American Blake Foundation library; Roger Easson, one of the Foundation’s founders, placed it on consignment with John Windle in September 2006, who offered it in his *Catalogue Forty-Two: Blake Plates* (2006), lot 76 (reproduced twice, once in colour, Price On Enquiry); Acquired through John Windle in October 2008 by (2Ciii) The Library of Victoria University in the University of Toronto.

PLATES 6-7 (Harvard)

clear that the fragmentary design was for the second plate of “Spring” (pl. 23), not the first (pl. 22) as in the catalogue and thence in BBS 130.
HISTORY: (1) Perhaps this is the copy of “the first page of ‘The Songs of Innocence’ (the Echoing Green)” lent anonymously to the 1860 exhibition at the Victoria & Albert Museum.\(^378\)

PLATES 22, 28, 30, 40, 44-46, 48\(^{a-b}\)

HISTORY: (4) Dr A.E.K.L.B. Bentley & G.E. Bentley, Jr (<BB, BBS>) gave them with the rest of their collections in October 2005 to (5) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

PLATE 30

BINDING: Bound by 1857 as the frontispiece in the Pickering edition of Songs of Innocence and of Experience (1839); the preface is signed in pencil by the editor “J.J.G. Wilkinson”.

HISTORY: (1) Acquired “From a print shop in West Street, | given me by my Bro’ in Law | M.’ W.M.H. | 1857, | A.H.” (according to the pencil inscription on the verso); (2) Acquired by “Adelaide A.L. Hewetson.\(^379\) | From her husband, with affection. | 15\(^{th}\) Nov. 1861” (according to the ink inscription at the end of the “Preface”); (3) Sold at Bloomsbury Book Auctions (London) 25 November 2005, lot 746 (ESTIMATE: £200-£300) for £2,618 to (4) John Windle in partnership with

\(^378\)Anon., “Water-Colour Drawings at South Kensington”, Critic, XXII (1860), 467.

\(^379\) Her address may be “Finchley Road & | 76 Wimpole St.” inscribed in pencil, perhaps in her hand, on the verso of the front free endpaper. Her husband John Hewetson (d. 1876) may be related to H. Bendelack Hewetson who published The Influence of Joy upon the Workman and his Work: Illustrated by Autotype Facsimiles of Drawings by William Blake [and others](1880).
Maggs Brothers; sold by John Windle in February 2006 to (5) Roger Lipman.

PLATE 32(“The Clod and the Pebble”)
HISTORY: (1) A posthumous impression (perhaps from copy o) was sold at Sotheby’s, 15 July 1982, lot 174 (a posthumous print [perhaps one of the disjecta membra of copy o]), for £275; (2) Untraced.

PLATES 42, 47
HISTORY: Lent by "The Keynes Family Trust on deposit at the Fitzwilliam Museum" to the 1996 February 2-April 7 exhibition of the Fundación "la Caixa" in Madrid, No. 27a-b.

PLATE a (tailpiece)
DESCRIPTION: Joseph Viscomi and R.N. Essick conclude from the ink colour (terra cotta red, used by Tatham in posthumous pulls but not by the Blakes), the flatness and evenness of the inking, the heavy printing pressure, and the slightly larger size (compared with undoubted life-time impressions) that this is a posthumous pull, according to R.N. Essick, "Blake in the Marketplace, 1999", Blake, XXXIII (2000).

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HISTORY: (3) Offered for £23 in James Tregaskis Caxton Head *Catalogue 796* (15 October 1917), lot 3, (reduced in MS in the Essick copy to £11), *Catalogue 810* (20 January 1919), lot 4, *Catalogue 815* (1919), and James Tregaskis and Son Caxton Head *Catalogue 830* (September 1920), lot 46 ... (6) Joseph Holland had it reproduced on a zinc plate and printed very persuasively in brown ink (like his original) on paper very similar to the Japanese paper in his reproduction of *Little Tom the Sailor*; the chief distinguishing feature is "Wm Blake Sculp" added below the design, which does not appear in the original; after Mr Holland’s death in 1994, it was (7) Offered with the collection of Joseph Holland and Vincent Newton in John Windle Catalogue 26 (December 1995), lot 2 (reproduced in colour), Price on Enquiry, and sold to (8) John Windle, who sold it in 1995 to (9) Justin Schiller, who sold it at Christie's (N.Y.), 4 May 1999, No. 1 (reproduced in colour; *ESTIMATE*: $20,000-$30,000) for $20,700 to (10) the print-dealer Robin Garton, who returned it in May 1999 to Christie's, who returned it to (11) Schiller, who returned it to (12) John Windle who sold it in February 2000 to (13) an *Anonymous* U.S. private collection.383

COPPERPLATES

HISTORY: (1) The copperplates passed from William Blake on his death in 1827 to (2) His widow Catherine (who printed a few copies watermarked 1830), and at her death in 1831 they passed to (3) Frederick Tatham, who seems to have

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382 Holland's rough instructions to the facsimilist with the GEB copy say that it is to be "etch[ed] deep".
acquired all her property and who printed at least pl. 29-30, 37 in 1838; all but sixteen of the plates (pl. 3, 6, 8, 16, 18, 24, 27, 29, 33-34, 36, 43, 46-48, 53) on ten pieces of copper were stolen by an Afro-Briton and sold for scrap;\textsuperscript{384} the remaining copperplates were used to make electrotypes which were printed in Gilchrist, (1863, 1880), II, and then the original copperplates in turn disappeared.

**ELECTROTYPES**

(?1861)

The 16 electrotypes of the *Songs*\textsuperscript{385} consist of 10 from *Innocence* (pl. 3, 6, 8, 16, 18, 24, 27, 34, 36, 53) and 6 from *Experience* (pl. 29, 33, 43, 46-48). These 16 electrotypes were made from “ten plates, [which were] taken off sixteen impressions [i.e., etchings] (a few having been engraved on both sides)”.\textsuperscript{386}

However, one of these 16 electrotypes made from “Blake’s copper-plates”, the title page of *Songs of Experience* (pl. 29), is an imitation rather than an electrotype of Blake’s original; it differs in a number of significant respects from the original, for instance in size, particularly in height (it is 7.05 x 11.8 vs 7.2 x 12.4 for the original) and in omitting the “1794" on the column to the right and the bun in the weeping girl’s hair.

\textsuperscript{384}“The gentleman from whom they were obtained [?Tatham] had once the entire series in his possession; but all save these ten were stolen by an ungrateful black he had befriended, who sold them to a smith as old metal” (Gilchrist, 126).

\textsuperscript{385}Printed in Alexander Gilchrist, Vol. II; the description at Vol. II, p. 267, misleadingly specifies “original plates of the *Songs*” on “copper”, not electrotypes.

\textsuperscript{386}Gilchrist, 27.
Of the electrotypes made from genuine *Songs* etchings, 13 are etched on the other side of *Songs* plates,\(^{387}\) and 2 (pl. 8 and 24) have nothing on the versos (*BB* 382). These come to 10 pieces of copper, not counting the imitation pl. 29.

According to *BB* 382, nine of these *Songs* plates – (3, 51), (6, 43), (16, 44), (18, 1), (27, 33), (29-30), (34, 47), (36, 46), and (53, 48) – are etched back-to-back, and pl. 8 (7.7 x 11.9) and 24 (7.8 x 11.5) have nothing on the versos. These come to 11 pieces of copper, not Gilchrist’s 10.

In each of these cases, an *Innocence* print is paired with one from *Experience* – except that pl. 29-30 (each 7.2 x 12.4 cm) are both from *Experience* (title-page and “Introduction”). Pl. 29-30 are taller than all other plates in the *Songs*; no other is taller than 12.0 cm. However, etchings on 10 pieces of copper suggests that pl. 29 or pl. 30 was on the verso of pl. 8 or pl. 24.

The Victoria University electrotypes average 0.42 cm thick (cumulatively 2 5/8" or 6.79 cm high). However, their weight and thickness are irrelevant as indicators of the dimensions of the originals because the electrotypes are mounted on slightly larger pieces of metal.

**HISTORY:** (2Di) Dr A.E.K.L.B. Bentley and G.E. Bentley, Jr <BB, BBS> gave their set with the rest of their collections in October 2005 to (2Dii) VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

**Drawings**

\(^{387}\) Pl. (3, 51), (6, 43), (16, 44), (18, 1), (27, 33), (34, 47), (36, 46), and (5, 48) are etched back-to-back – those represented in the electrotypes are here in bold-face.
William Blake and His Circle
Part I: Editions of Original titles

*Songs* pl. 2 (frontispiece to *Innocence*)
and pl. 4 “Introduction” to *Innocence*

DESCRIPTION: Three drawings on 3 leaves, described in Quaritch (below) as

A PROJECTED WORK: Original Designs
(considerably different from the published engraving):

‘Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:’--

5 verses of 4 lines each, on 1 leaf [*Songs* pl. 4
(“Introduction”)]
The Shepherd, a frontispiece 1 “[*Songs* pl. 2, or
perhaps pl. 28]
An ideal Hell 1 “[Butlin #217]

-- the three Drawings in Blake’s usual rich style of
colouring, executed circa 1820

No other drawing for *Songs of Innocence* is known, and
“An ideal Hell” has not been further identified.

HISTORY: (1) They came “From the Collection of a friend of
Blake’s”; (2) Offered at £10 in Bernard Quaritch catalogues
(1878), lot 12,894; No. 322 (March 1879); (1880), lot 12,894;
No. 346 (15 November 1882), lot 12,894; (October 1883), lot
10,249; (1887), lot 10,249, £10; (3) Untraced.

CONTEMPORARY FACSIMILE

COPY Beta

HISTORY: (4) Acquired from Colin Franklin by *R.H. and J.E. Schaffner*.

By the courtesy of its owner, a new examination was
made of the water-coloured thin-paper guest-leaves (mounted
on thick-paper host-leaves watermarked J WHATMAN | 1821).
A flashlight shining through the host- and guest-leaves, the latter extensively coloured, revealed the following watermarks on the guest-leaves: 388

- **EEN | 0** (both “E”s and the “0” uncertain, the “0” under the first hypothetical “E”) on pl. 22, first page of “Spring”
- **PINE** on pl. 54, “The Voice of the Ancient Bard”
- **RUSE &** on pl. 15, “Laughing Song”
- **[T]HOMAS** on pl. 12, “The Chimney Sweeper” from *Innocence* (but bound in *Experience*)
- **[T]URNER** on pl. 53, “The School Boy”

Blake used paper from the same paper-makers for his own works, 389 though the paper he used was thick and heavy, unlike the thin leaves bearing the watercolours for *Songs* facsimile Beta.

Works by Blake using paper with the same watermarks: **EDMEADS & PINE** in *Jerusalem* (F), *Innocence* (Q), self-portrait (1802) (Essick), and in the 1813 printing of Blair’s *Grave*

- **EEN | 9** in Butlin #792 (1820-25) as in J GREEN 1819 in three Visionary Heads (Butlin #709, 736, 763)
- **RUSE & TURNER | 1810 [and 1812 and 1815]** Butlin #757 (1820), letters of 31 January, 16 July 1826; 12 April 1827; *America* (N), *Thel* (N-O), *Europe* (I), *Urizen* (G), *Marriage* (G), *Milton* (D), *Visions* (N-P), *Songs* (T-U)

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388 Pace *BBS*, 132, which says that there is no watermark on the coloured guest-leaves.
389 See above.
THOMAS is not found elsewhere in Blake.

J WHATMAN | 1821 in *Ghost of Abel* (A), Illuminated
Genesis MS, “Man Sweeping” (1822)

NEW COPY

COPY Gamma

A previously unrecorded skilfully-hand-coloured – ?and hand-drawn – facsimile was made apparently in the late 19th or early 20th Century. It consists of the *Experience* prints (pl. 18-54) from *Songs* (T, in the British Museum Print Room) plus the rare pl. b (“A Divine Image” [7 copies known], perhaps from *Songs* [b] in the British Museum Print Room) and a list of the poems included, encased in blue paper wrappers similar to those in William Muir’s facsimiles (*Innocence* [D, 1884; A, 1927], *Songs* (U, 1885), *Experience* [A, T, 1927]).


EDITIONS

*Songs of Innocence and of Experience* [ed. James John Garth Wilkinson] (London, 1839) <BB>

REVIEW

The author may be John A. Heraud, the editor of the *Monthly Magazine*, whose *Judgement of the Flood* is quoted.) <BBS 342-43, q.v.>


The 2012 edition is scanned from that of 1893.

For Quaritch’s business records of the edition, see February 2007 Charles Cox Catalogue.

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

§*Songs of Innocence, Songs of Experience.* (N.Y. and London: G.P. Putnam’s Sons, The Knickerbocker Press [c. 1903]) Ariel Booklets no. 150 9.5 x 13.9 cm, 86 pp. (plus 6 pp. list of Ariel Booklets) 390

Includes “A Cradle Song” from Blake’s *Notebook.*


The title page of B is reset.

*Songs of Innocence and of Experience,* ed. George H.

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REVIEW
1925

B.C.E. Davis, Review of English Studies, III, 9
(January 1927), 116 ("admirably serves its purpose")

Poésie et Théâtre <BB #192>

An extract was published in Nouvelle Revue Française, XXVI, 152 (May 1926), 537-42. <Not in BB>


REVIEW
§*Mary Ellen Reisner, “Folcroft Facsimile of the Songs”, Blake Newsletter, X (Spring 1977), 130 (it has been “retouched”)

Songs of Innocence and of Experience [Z] (1955), The William Blake Trust <BB>

REVIEWS
§Anon., Times [London], 2 December 1955
§Anon., Times Literary Supplement, 2 December 1955, p. 720
§J.D. Bodley, Art News, 1955(?)
§K.R.J., New Statesman and Nation, 7 January 1956, p. 21
§R. Attenbury, Spectator, 23 March 1956, p. 386
§L.W., Connoisseur, CXXXVIII (1956), 133-34

Anthony Blunt, Burlington Magazine, XCIX, 648
(March 1957), 101-2 (with two others) ("The quality of reproduction is if anything more striking than in the previous volumes and comes as near as any facsimile can to the actual subtlety of Blake's printing and colouring")

_Söngvar Sakley sisins og Ljóð lífsreynslunnar_. Tveir Ljóðaflokkar eftir William Blake. Tr. Þóroddur Guðmundsson. (Reykjavik: Ísafoldarprentsmiðja, 1959) 8°, 119 pp., 17 pl. <BB> In Icelandic

_Songs_ (pp. 7-74), “William Blake” (pp. 75-97), “Athugasem dir” (notes) (pp. 98-116).

It also includes “Drottinsborg” (“Jerusalem”, presumably the lyric from _Milton_) (pp. 85-86).

_Songs of Innocence and of Experience_ (1967) The William Blake Trust <BB>

**REVIEWS**

§Anon., _Times Literary Supplement_, 4 April 1968, p. 334 (with another)

§John E. Grant, “Review Article: Blake’s _Songs of Innocence and of Experience_”, _Philological Quarterly_, XLVII, 4 (October 1968), 571-80

_Auberon Waugh_, _Spectator_, CCXX (1968), 46

§Alan Weinberg, _UNISA English Studies_, VIII (November 1970), 34-36 (with 2 others)

_G.E. Bentley, Jr_, “Blake Scholars and Critics: The Texts”, _University of Toronto Quarterly_, XXXIX (1970), 274-87 (with 5 others)

The prints are reproduced in gray, and Keynes's Introduction is translated by Yang Yi in *Tianzhen yu jing yan zhige* [*Songs of Innocence and of Experience*] (1988).

§*Die Illuminationen zu der Songs of Innocence and of Experience = Lieder den Unschuld und der Erfahrung.* (Wiesbaden [Germany]: Limes-Verlag, 1972) 21 cm, 54 leaves In German

*Lieder der Unschuld und Erfahrung* [*Songs (T)*], ed. Werner Hofmann (1975) <BBS>

**REVIEWS**

§Anon., *Tagesspiegel* [Berlin], 13 April 1975, in German

§Anon., *Frankfurter Abendpost Nachtausgabe*, 15 May 1975, in German

§Anon., *Oberösterreichische Nachrichten* [Linz, Austria], 24 July 1975, in German

§Anon., *Elseviers Magazine* [Netherlands], 26 July 1975, in German

§Anon., *Berliner Morgenpost*, 26 August 1975, in German


A 4-page translator's introduction is followed by English and Catalan texts on facing pages.

*Cantos de inocencia. Cantos de experiencia.* Cronología, introducción inédita, notas y traducción de Elena Valentí (Barcelona: Bosch, 1977) Erasmo textos bilingües, textos

Stresses how counterculture has played a role in reassessing Blake

*Alexander S. Gourlay* and *John E. Grant*, *Blake*, XXIV, 1 (Summer 1990), 260-61

*Robert N. Essick*, *Blake*, XIX, 2 (Fall 1989), 39-52 (an admiring account which includes a valuable “thumbnail history of hand-colored [Blake] facsimiles” [p. 41])

*Joseph Viscomi*, “Recreating Blake’s Illuminated Prints: The Facsimiles of the Manchester Etching Workshop”, *Blake*, XIX, 2 (Fall 1989), 4-11 (an intimate account, stimulated by Essick’s review)

§**Canciones de inocencia y de experiencia.** Ed. J.L. Caramés y S.G. Corugedo. (Madrid, 1987) In Spanish

*Canciones de Inocencia y de Experiencia.* Edición bilingüe
William Blake and His Circle
Part I: Editions of Original titles


It consists of “Introducción” (pp. 7-51), divided into “William Blake (1757-1827)” (pp. 9-12), “Contexto” (pp. 12-20), “Ritual” (pp. 20-28), “Simbología” (pp. 28-37), “Cosmología y Canciones de Inocencia y de Experiencia” (pp. 37-44) , “Nota a esta edición” (pp. 45-46), “Tabla de concordancias” (p. 47), “Obras de William Blake” (p. 48), “Bibliografía” (pp. 49-51) English and Spanish texts on facing pages (pp. 56-161)

According to the editors Blake identified the essence of poetry with the process of a ritual. Reproduces a few Blake designs and plates in black and white.


G. Kaiensi [G. Keynes], "Yinhan [Introduction]" (pp. 1-8); T.S. Ailuete [T.S. Eliot], "Weillian Bulaike [William Blake]" (pp. 1-8 [bis]); "Fan zhe de hua [Translator's comments]", dated the Fiftieth Anniversary of the War of Resistance Against Japanese Aggression, 13 August 1937 (p. 204). The text consists of faint pale gray reproductions of the Songs from the reproduction edited by Geoffrey Keynes (1970) of the Blake Trust facsimile (1955) of copy Z, with facing translations into Chinese and followed by short comments.

In Macedonian


The 2011 edition is said to be "revised".

REVIEW

David Worrall, British Journal for Eighteenth-Century Studies, XV (1992), 231 (a useful book)


REVIEWS

§Los Angeles Times Book Review. 1 December 1991, Section D, p. 6 (with another)

§Christian Science Monitor, LXXXIV (6 December 1991), p. 11 (with another)

§Library Journal, CXVI (December 1991), 150 (with another)

§Anon., Print Quarterly, VIII (1991), 440
*Andrew Barnet*, "From the Dark Satanic Mills", *New York Times*, 15 March 1992 (with another) ("exquisite")

§*Wilson Library Bulletin*, LXVI (April 1992), 106 (with another)

David Fuller, *Book Collector*, XLI, 1 (Spring 1992), 121-23 (with another) ("the quality of facsimile ... is excellent" [p. 121] and "some readings are exemplary")

§*Religious Studies Review*, XVIII (October 1992), 321 (with another)

Irene Tayler, *Blake*, XXVI, 2 (Fall 1992), 57 ("this is a volume that every Blakean may joy to own")

§*Journal of English and Germanic Philology*, XCI (1992), 203+

Michael Ferber, *Word and Image*, IX, 1 (January-March 1993), 87-90 (with another) (reprehends "the often automatic ambiguo-tropic readings of Lincoln")

Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 276-77 ("extremely beautiful")

§*Jon Mee*, *Australian Journal of Art*, X (1993), 105-6 (with another)

I.H. C[hayes], *Romantic Movement ... Bibliography for 1992* (1993), 70

Iain Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *Songs*)

(deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§Grevel Lindop, *Times Literary Supplement*, 26 September 1997, 18+ (with 5 others)

§Jason Whitaker, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

Deirdre Toomey, "‘Printed Perfect’", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])


The "Introduction" (pp. v-xv) says that the reproductions and transcriptions are from the Blake Trust edition (1991).


*Cantigas da Inocência e da Experiência: Mostrando os Dois Estados Contrários da Alma Humana*. Tr. Manuel
"Forord" (pp. 5-6); "William Blake" (pp. 7-23); translation facing reproductions in black-and-white and colour from the Blake Trust facsimile (W); "Kommentarer til de enkelte dikt" (pp. 15-144).
Text of the Songs on facing pages in English and Italian. “Note ai Testi” (pp. 139-44); T.S. Eliot, “Blake”, tr. in Italian (145-49).
Clásicos de Bolsillo 12°, 144 pp.; ISBN: 9507398600 In Spanish
"Introduccion: William Blake: La visión es la misión" (pp. 3-30, discusses Allen Ginsberg and psychedelia and says Blake was like a hippy); 8 colour "Ilustraciones de William Blake peron Cantares de Inocencia y Cantares de Experiencia" (pp. 31-47).


The CD is 253 pp.: Commentary, Binding, Contents, and Provenance (pp. 3-18), Transcription (pp. 19-77), Images and Ephemera (pp. 78-195), Comparison (pp. 196-249), 118 images.

REVIEW

§Steve Clark, European Journal of English Studies, VIII (2005), 255-57
plus 200 copies “hors commerce”), 1892733129 (deluxe edition, 85 copies with “an original, signed platinum print”)


See also Innocence (2002) and Experience (2002).


A facsimile (each plate facing a transcription by Andrew Lincoln), much reduced in leaf-size, of the Blake Trust facsimile (1991) of copy W. “Introduction” (pp. v-xv) says that Blake “frequently got into street-brawls” and that the Songs have “a quality of philosophic epic” (pp. vii, xiv).

§Songs of Innocence and of Experience.  Ed. Ramji Lal. (New Delhi: Rama Brothers India Pvt, 2006)


§*Songs of Innocence and Songs of Experience, "First published 1789 [sic]", “Republished 2008 by Forgotten Books”, “original title page” is unrelated to the one
reproduced here 27 pp., 102 reproductions


This is an adjusted reproduction 391 of Copy E <Huntington>, replacing the print of “The Clod & the Pebble” (which was posthumously printed and coloured in copy E) with one from Songs (N) <Huntington> and adding two prints omitted in Copy E: “A Divine Image” from Songs (h) <R.N. Essick> and the tailpiece from Songs (C) <Library of Congress>. The reproductions are adjusted in respect to the paper, which is slick and pale brown and quite unlike the originals. The designs are all printed back-to-back, though in Copy C pl. 1-4, 29-31 are printed on one side only, and the images are “slightly rotated and made consistent in position” (p. 177) to normalize Blake’s often careless formatting. “John Sullivan, head of the Huntington’s Photography Department ... [has produced] a level of fidelity to the original coloring not previously achieved” (p. 177).

The “Commentary and [plate by plate] Transcription” (pp. 1-173) are masterly.

See *Blake*, XLII, 3 (Winter 2008-2009), 111 for Robert N. Essick Corrigenda: In the reproduction of the Huntington Songs (E) “the paper color ... is too brown ... the original is much whiter” except for “The Tyger”; a passage in Essick’s commentary should be adjusted.

REVIEWS

391Not a “facsimile” as claimed on the back cover but not in Essick’s text.


§*Songs of Innocence and Songs of Experience. (the only location is a web-site:) Forgotten Books, 2008) viii, 58 pp.; ISBN: 9781606801598


§*Songs of Innocence and Songs of Experience, First published 1789 [sic]”, “Republished 2008 by Forgotten Books”, www.forgottenbooks.org, “original title page” is unrelated to the one reproduced here 27 pp., 102 reproductions

§*Songs of Innocence and Songs of Experience. ([Rockville, Maryland:] Wildside Press [2009]) 64 pp.; ISBN: 9781434404169

“Introduction (pp. 5-9). The colour reproductions are enlarged, rather dark, and lacking Blake’s page-numbers but including the framing lines. There is no letterpress transcription of the poems.


*ПЕСНИ ИЕВИНОСТИ И ОИЫТА Songs of Innocence and of Experience [W] [Tr. M. Falikman, M. Kostionova A. Kruglov, S. Liacheva, and M. Lipkin; introductions by Richard Holmes (from the Folio Society edition of 1992) and Gregory Kruzhkov, commentary by Sasha Dugdale, plus an appendix which gives alternative translations](Moscow: Rudomino, 2010) 20.5 x 12.0 cm, 240 pp., 475 roubles

REVIEW

*Vera Serdechnaya, Blake: An Illustrated Quarterly, XLVII, 1 (Summer 2013), [82-83] (“For the first time in Russian, this edition reproduces the illuminated prints of the Songs, and all translations are new”)


§Blake's Songs of Innocence and [of] Experience. Epilogue and other Comments by Crayola; Afterword and Commentary on the Illustrations by Rachel Lee. Illustrated by Robert Crayola. ([No place: Robert Crayola, 2011] 26 cm, 126 pp.; no ISBN.
§*Songs of Innocence and of Experience. Tr. various. Introductions by Richard Holmes and Gregory Kruzhkov, Commentary by Sasha Dugdale. ([Moscow:] British Council and All-Russia State Library for Foreign Literature, 2011)

All the translations are by new young poets. The reproductions are in colour. Apparently it was published in conjunction with the Pushkin Museum exhibition of Blake (29 November 2011-19 February 2012).


Foreword by Peter Harness. A facsimile of copy W, with transcriptions on facing pages.


Probably Songs of Innocence and of Experience (C or Z) -- see The Complete Illustrated Books of William Blake.


§*Facsimile of What is Believed to Be the Last Replica [sic] of the Songs of Innocence and of Experience. (Charleston [South Carolina]: BiblioLife, 2014) 146 pp.; ISBN: 9781294573968
Perhaps this is a version of *Facsimile of the Original Outlines before Colouring of The Songs of Innocence and of Experience* [U], *With an Introduction By Edwin J. Ellis* (London, 1893).


The only reproduction, from "Oberon, Titania, and Puck, with Fairies Dancing" <#161>, is on the cover.

§ *Songs of Innocence and [of] Experience.* (ebookfredon, [2014]) [No editor, no ISBN.]

_William Blake's Songs of Innocence and [of] Experience Illustrated by Robert Crayola "Shewing the Two Contrary States of the Human Soul"._ ([No place: No publisher; Made in the USA Middletown, DE, 18 October 2014; copyright 2011]) 4°, vi, 130 pp.; no ISBN

Robert Crayola. "Epilogue." P. 99 ("William Blake was referred to by other Romantic poets as 'the cool, old man' of the group. ... Had he escaped the assassin's bullet that prematurely took his life, William Blake would turn 254 this year" [i.e., 2011].)


Anon. "About the Author [i.e., William Blake]." P. 123.


NEW TITLE

THE SOPHOCLES MANUSCRIPT

BINDING: Bound in pale reddish marbled boards over a parchment spine; by December 1995 the parchment spine had mostly perished, but the leaves were still secure. Mr John Byrne, who examined the manuscript in 1993, tells me that it was inscribed on the spine with the name of "BLUNDEN", but this has now disappeared. Many leaves were torn out close to the gutter, generally one at a time but at least once (between ff. 51-52) in a group of up to half a dozen, leaving very narrow stubs. HISTORY: (1) Apparently acquired by "Blandford" (perhaps the son of the Duke of Marlborough, known by the courtesy title of the Marquis of Blandford), whose name is written by itself in a hand unlike those in the rest of the manuscript on the first paste-down in old brown ink; (2) Offered for sale as "3 Vol £1-0-0" (according to the note on the first paste-down); (3) Acquired (? without the two accompanying volumes).

392 The MS had previously been referred to in print only in Peter Ackroyd, Blake (1995).

393 F. 121 is now free, leaving no stub, raising the possibility that other now untraceable leaves may also have been removed without leaving a stub or other trace.

394 The son of the Marquis of Blandford bears the courtesy title of the Earl of Sunderland, "Sunderland" is written on ff. 24r, 43r, 48r, 50r, 71r, 79r, 91r, and 114r, and "Blake" deletes "Sunderland" on f. 43r, 91r, and f. 114r.

395 In Feb 1993, Mrs Blunden helped Mr Anthony Rota to search the library for the other two volumes which apparently were once with the Sophocles Manuscript, but with no success.
during the 1920s probably for its blank paper by Edmund Blunden (1896-1974), who later wrote brief autobiographical essays in it; (4) Inherited by his wife Clare Blunden, who in 1993 offered it for sale through Mr Anthony Rota of Bertram Rota.  

DESCRIPTION: It is a small quarto volume (16.0 x 21.0 cm) presently consisting of 191 leaves (one fly-leaf at each end on laid paper with vertical chain lines – the intervening leaves foliated 1-189 in 1993 by Mr John Byrne then of Bertram Rota) of laid paper with horizontal chain-lines (as in a quarto) bearing at the centre of the inner margins a watermark of Britannia and a crown of a type common before 1794 and a countermark of GR above a tiny cross.  

396 Neither Mr Blunden nor his wife seem to have thought the Blake names significant, for Mr Blunden scratched one out at the head of one page of his essay (f. 35r), and the volume was considered as little more than an example of Mr Blunden's writing until it was examined by Mr John Byrne and Mr Anthony Rota.

397 W.A. Churchill, Watermarks in Paper in Holland, England, France etc., in the XVII and XVIII Centuries and their Interconnection (Amsterdam: Menno Herzberger & Co., 1935), No. 219-238, show Britannia with a staff in her hand and a shield behind her, within an oval beneath a crown, some of them (e.g., No. 221) with GR, but all are pretty distinct from that in the Sophocles MS (a reproduction of which was generously provided to GEB by Mr Anthony Rota). Edward Heawood, Watermarks in Paper Mainly of the 17th and 18th Centuries (Hilversum, Holland: The Paper Publications Society, 1950: Monumenta Chartae Papyraceae Historiam Illustrantia, I), No. 201-220, show a similar Britannia, and of these No. 207-210, 214-221 have a GR attached, No. 208 (n.d.), 217 (1794), and 218 (1790) being most like the Sophocles MS. The GR watermark is more common, with 24 examples in Heawood, none just like those in the Sophocles Manuscript.

The Britannia watermark (only half visible at a time) is on ff. 1-39, 106-39, 141-144, 146-49, 170-71, 174-75; and GR (half at a time) is on the rest. Normally a watermark appears on only half the leaves of a divided sheet of paper, not on each leaf, as in the Sophocles MS, but, according to Heawood, such double marks (two on the same sheet) were not uncommon.
leaves were bound with a printed octavo volume bearing the Greek text of Sophocles, which have offset very faintly onto facing pages showing two columns of footnotes separated by a vertical rule. On many leaves one or more 18th-Century hands wrote in old brown ink a translation (into very colloquial 18th Century English) of Ajax (ff. 3-22) by Sophocles, and another handmade learned annotations in English, Latin, Greek.

At apparently random intervals (including ff. 35r, 43v, 45v, 48v, 51r[?], 60r, 71r[?], 79r, 81r, 83r, 91r, 103r, 113r, 114r, 116v), generally on pages with little or no other writing, "Blake", "Wm Blake", or "William Blake" is written in old brown ink, once in mirror-writing ("BLAKE" on f. 116v), and twice in stipple ("Wm Blake" on ff. 43v, 45v). On f. 71r is an ornamental B followed by a flourish, with two drawings beneath it.


The size is indicated by the fact that in the outer margins of some leaves (ff. 96r, 101r, 102r, 104r, 106r, 107r, 115v, and 116v) there are regular rows of horizontal parallel lines as if of deletions, ending on the inner side in a sharply-defined vertical hiatus, suggesting that lines begun on now-missing octavo leaves continued from the now-missing leaves onto the quarto host-leaves. The size defined by the hiatus is c. 14 cm wide.

Mr John Byrne has read the offset running-heads of Ajax, Electra, Trachiniae, and Philoctetes.

"Blake" is written at the top of f. 35r which now bears Edmund Blunden's essay, and "Taffy Williams" is written between two "Blake"s on f. 103r. The adjacent leaves are blank. "Sunderland" is associated with the "Blake" on ff. 43v, 71r, 79r, 91r, and 114r.

All the "Blake" signatures are reproduced in Blake, XXXI, 2 (1997) illustrating the essays of Michael Phillips and G. E. Bentley, Jr.
There are very small, simple, amateurish sketches in pencil or black ink on ff. 71r, 79r, 147r, 148v, 149v, 150r, 181r, 182v, and 183r.

There are two or more hands in the Sophocles Manuscript, and these are similar to but distinct from that of the poet.

Probably before Blunden acquired the book, 126 or more leaves were torn out, including all the printed Greek text.402

Edmund Blunden wrote an autobiographical essay entitled "Notes on Friends, Acquaintances &c" (one about "An occasion April 14, 1921", and another about a visit to Thomas Hardy at his Max Gate residence in 1923) on twelve blank rectos (ff. 24-37).

None of the handwriting seems to GEB to be that of the poet-artist;403 presumably at least the signatures are those of one of the scores of his contemporaries named William Blake.


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402 There are surviving stubs before f. 1 and after ff. 1 (2), 3, 5, 7, 9, 11-12, 15-16, 18 (2?), 20, 24, 38-41, 43-46, 48-49, 50 (6?), 53-56, 58-61, 64-65, 68-69, 75-81, 83-84, 86-90, 94-100, 104-5, 109-10, 114-16, 125, 127-34, 140 (3?), 141, 143-45, 146 (2), 149 (2), 150-51, 153, 154 (2), 155 (2), 157-59, 161-64, 166-71, 173-78, 182, 184-87, 189 -- numbers joined by hyphens indicate a leaf removed after each leaf.

403 Mr Peter Ackroyd and Dr Michael Phillips apparently believe that at least some of the writing is by the poet-artist, and Mr Byrne, Mr Anthony Rota, and Mrs Blunden hope that it may be so.
SPECTACLES

DESCRIPTION: A pair of iron-framed round spectacles (11.5 cm wide to the hinges, 10.6 cm for the ear-pieces), right lens -3.25 Dioptrre Spheres, left -3.50 DS, indicates that the wearer could see nearby objects well but that for objects beyond arm's length he would need spectacles.404

The very worn, dark brown cardboard case (12.9 x 4.5 cm) which has accompanied them at least since 1937 (see below) is rectangular with rounded ends; it is stamped or moulded with panels containing a stylized flowerhead. When one end is pulled away from the other it reveals a green area, and the interior of that lower or left part is blue; the interior of the upper or right part is uncoloured.

HISTORY: (1) Acquired from Mrs Blake (according to the 1937 catalogue below) by (2) Samuel Palmer, from whom they passed to his son (3) A.H. Palmer;405 (4) Acquired by Lt.

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404 For all the information here, I am indebted to Miss J.E. Poole, Senior Assistant Keeper, Department of Applied Art, Fitzwilliam Museum, and to R.L. Judge (optician) whose analysis she generously solicited.

The description in David Bindman, William Blake: Catalogue of the Collection in the Fitzwilliam Museum, Cambridge (1970), 60, based on the examination of Dr H.L. Backhouse, is:

Temple support for side pieces. Right eye: -2.75 dioptre sphere; left eye: --2.5 dioptre sphere. Ground on inner surface, plano-convex; diameter 30 mm. There is no correction for astigmatism; this was apparently not possible in the early nineteenth century.

According to Gilchrist, 315, "He wore glasses only occasionally." No contemporary representation of Blake shows him wearing spectacles (Geoffrey Keynes, The Complete Portraiture of William & Catherine Blake [1977]), and there is some evidence that about 1815 he wore half-lens spectacles, which must have been replaced by the Fitzwilliam pair.

405 A.H. Palmer wrote in a note still accompanying them: "These spectacles were once the property of William Blake; & were much valued by his friend and disciple Samuel Palmer. |A.H. Palmer| March 1908".
Col. W.E. Moss, who sold them at Sotheby's, 2 March 1937, lot 283 (with "an old cardboard case"); (5) Acquired by Lord Rothschild, who gave them in 1948 to (6) The FITZWILLIAM MUSEUM (M.9.1948).

NEW ENTRY

SPECTACLES AT FELPHAM

Half a pair of 19th Century spectacles, found about 1928 in a piece of rotting wood when the floor of Blake's Cottage in Felpham was relaid, may have been the poet's about 1803. They have simple magnification of 1.75 (1.0 being neutral). The spectacles, which fit neatly on the life-mask of Blake, belong to Mrs Heather Howell, the owner of the Cottage.

There is No Natural Religion
(1794-1795)

Weight and Cost of Copperplates

The 19 small copperplates weighed 537.3 grams = 1¼ pounds and would have cost 8s.

Copies were apparently printed in 1794 (A-D, G, M) and 1795 (L) (Viscomi, 376); all other copies are imitations rather than Blake's originals.

Blake's final order for the work was pl. a1-9, b3-4, 12, as Viscomi demonstrates; he reproduces the work thus from copies A (pl. b12), B (pl. a9), C (pl. a4, a8, b3-4), and G (pl. a1-3, a5-7) (Viscomi, illus. 228-39).

Songs pl. a "may originally have been executed for There is No Natural Religion, series b, but rejected", according to R.N. Essick, "Blake in the Marketplace, 1995", Blake, XXIX (1996).
The copy of *No Natural Religion* pl. a9 sold at Christie's, 29 November 1988, lot 74, as an original was returned and accepted as a facsimile (perhaps from the Pearson edition of 1886 <BBS>--see R.N. Essick, "Blake in the Marketplace, 1988", *Blake*, XXIII (1989), 4.

COPIE B

HISTORY: (5) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929; (6) By 1977 Mr Mellon had given it to (7) The Yale Center for British Art.

It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi, and in the Yale Center for British Art.

COPIE C

HISTORY: The three prints which Locker added to his copy on 26 July 1878 were pl. a2-3, 6 (Viscomi, 205), not pl. a2, 8-9 (as in Geoffrey Keynes and Edwin Wolf IInd, *William Blake's Illuminated Books: A Census* [1953]) or pl. a2-3, 5 (as in *BB* 444).

It is reproduced online in the Library of Congress and in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPIE E

HISTORY: (3) Listed in James Tregaskis Catalogue 796 (15 October 1917), lot 2, from the Stopford A. Brooke Collection for £52 (reduced in MS in the Essick copy to £38)
... (5) From Mrs Ramsay Harvey, it passed by inheritance to (6) Mr Giles Harvey.  

COPY F  
BINDING: According to a note by Carolyn Horton and Associates of New York City inserted at the back of the book, it was taken apart. Leaves deacidified with magnesium bicarbonate. Folds reinforced, leaves supported with lens tissue where weak, interleaved with acid-free tissue and resewed. Original paper sides re-used. Book plate preserved in mylar. New chemise constructed. Leather box treated with potassium lactate and neat's foot oil and lanolin. May, 1977 ...

The binding order is now a1, 3-4, 7-9, b3-4, 12 (Viscomi, 406).  
HISTORY: When it was sold with the R.A. Potts Library at Sotheby's, 20 February 1913, lot 65, it consisted not of "eleven leaves" (as in BB445) but of eight leaves, i.e., lacking pl. a2, a5-6 (Viscomi, 406) ... (4) A.E. Newton lent it to the Philadelphia Museum of Art exhibition (1926) ...

It is reproduced online in the Library of Congress.

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406 It was withdrawn from the Christie sale of the other Harvey Blakes (30 Nov 1993) when its authenticity was questioned on the basis of the discoveries of Professor Joseph Viscomi.
COPY G


COPY G¹ pl. a4, a6, b3

HISTORY: (4Av) John Windle, offered them [on consignment from The American Blake Foundation] in his *Catalogue Forty-Two: Blake Plates* (2006), lots 85-87 (each P.O.E.), from which they were bought by (4Avi) Professor Robert N. Essick.

COPY H


COPY L²

This copy does not have pl. "b2-4" (as in *BB* 80; no copy of b2 is known); the entry should read "b3-4" (Viscomi, 406).


COPY M

Copy M is reproduced online at the Victoria and Albert Museum.
EDITIONS

*There is No Natural Religion.*  ([London:  B.M. Pickering, ?1866-68])  <BBS>

The detailed evidence demonstrating that *No Natural Religion* (E-F, H-K\(^{407}\)), including two versions each of pl. a9 and b12, are imitations based on copy C, perhaps made about 1866-68 by W.J. Linton for an abortive facsimile commissioned by B.M. Pickering, was brilliantly set out in Viscomi, esp. 198-216.

*There is No Natural Religion.*  Privately Printed (London: Pickering and Co., 1886)  <BBS>

"Copy I, one of the bogus copies, ... was the model for Pickering & Co." (Viscomi, 205).

\(^{407}\) However, "copies F, H, and I have five authentic impressions that were added after their initial collation. ... All impressions in ... copies [A-D, G, M] are authentic" (Viscomi, 203).

Viscomi also provides useful new information about the imitations, such as that

In copy J, "Brentano's New York" was embossed in blind on the free front endpaper of each volume. In copy K, a small sticker pasted in the lower right corner of the inside front board of volume one advertises: “R.H. Johnston / 64 Nassau St. / Elegant Books / Best Editions / At low Prices.” ... both establishments were in business in the 1860s, and the former had a bindery [Viscomi, 207].

The pile of loose [imitation] *No Natural Religion* prints acquired by Brooke and Potts probably consisted of 34 leaves (Viscomi, 215), not 26 as deduced in *BB* 83 n1.
There is No Natural Religion (1971) The William Blake Trust

REVIEWS

§Anon., “Is There a Natural Blake?”, Times Literary Supplement, 28 April 1972, p. 470 (with 2 others)

Kay Parkhurst Easson, Blake Studies, V, 1 (1972)
(with another)

The prints are reproduced in Todas las religiones son una / No hay religión, tr. David Francisco (2014).

Tiriel
(?1789)

HISTORY: (1) ... it was lent, apparently by Mrs Gilchrist, to Algernon Swinburne in 1864;\(^{408}\) ... (3) Offered by Quaritch in Catalogue No. 243 (October 1905), lot 180, £125, and Catalogue No. 271 (January 1909), lot 194, £50, each described as ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original blue paper cover, 'Tiriel, MS. by

\(^{408}\) According to Swinburne's letter to W.M. Rossetti, 13 Oct [1864], "The one autograph ms ever entrusted to me was Tiriel" (Uncollected Letters of Algernon Swinburne, ed. Terry L. Meyers, Volume 1 1848-1874 (London: Pickering & Chatto, 2005), 1, 29).

Joseph Knight wrote to Swinburne on 9 Feb 1865: "My friend Purnell can lend you the volume of Blake you require. ... I will call on Sunday afternoon for the M.S." (1,31). It isn't clear whether the "volume of Blake" is the same as "the M.S." Swinburne's friend Thomas Purnell (1834-89) is not recorded in BB, BBS, Blake (1992 ff.), BR (2), or Butlin.
Mr. Blake' is in Blake's own handwriting", "The handwriting is the same, though the pen with which the last part is written is somewhat finer".

For the History of the Drawings, see Part II, Section A.

EDITION

Tiriel, ed. G. E. Bentley, Jr (1967) <BB>

REVIEWS

§Anon., Times [London], 4 April 1968, p. 334 (with another)

§H.R. Wackrill, Arts Review, 14 October 1967

§British Book News (December 1967)

§Chronique des arts (December 1967), in French


§H.R. Wackrill (bis), British Journal of Aesthetics, VIII (January 1968), 203-4

§Anon., Times Literary Supplement, 4 April 1968, p. 334 (with another)

Geoffrey Keynes, Library, 5 S, XXIII (June 1968), 172-73

§English (Spring 1968)

I[rene] H. C[hayes], English Language Notes, VI (Spring 1968), 20-21

§English Studies (August 1968)

§D.S. Bland, Notes and Queries, CCXIII (December 1968), 474

§Manfred Putz, Anglia, LXXXIX, 2, 265
To the Public
(1793)
Weight and Cost of Copperplates
The two copperplates of To the Public, of unknown dimensions, might have cost 15s.

Upcott’s Autograph Album
(16 January 1826)
HISTORY: (1) Made and bound in 1833 for William Upcott, listed under British Artists in Original Letters, Manuscripts, and State Papers Collected by William Upcott, Islington (Privately Printed, 1836), p. 46; (2) Bought by Bennet J. Beyer Inc.

Vala or The Four Zoas
([?1796–?1807])
EDITIONS
William Blake’s Vala: Blake’s Numbered Text, ed. H.M. Margoliouth (1956) <BB>
REVIEWS
§Anon., Times Literary Supplement, 19 October 1956, p. 618 (with another)
§K. Raine, New Statesman and Nation, 3 November 1956, p. 558 (with another)

§Jean Wahl, *Etudes anglaises*, X (1957), 158-60, in French
§Anon., *Notes and Queries*, CCII (1957), 89-90
§R.T.F., *Personalist*, XXXIX (1958), 197-98 (with another)

*Vala or The Four Zoas*, ed. G.E. Bentley, Jr (1963) <BB>

**REVIEWS**

M.K. Nurmi, *Philological Quarterly*, XLIII (October 1963), 449
§Anne Kostelanetz, *Arts Magazine* (February 1964)

Anon., Virginia Quarterly Review (Spring 1964)

Martin Butlin, “Blake’s ‘Vala, or the Four Zoas’ and a New Water-colour in the Tate Gallery,” Burlington Magazine, XCI, 737 (August 1964)

John E. Grant, “Blake Original and New", Modern Language Quarterly, XXV, 3 (September 1964), 356-64 (with 2 others) ("a major scholarly accomplishment")

K.J. Garlick, Modern Language Review, LIX (October 1964), 642-43 (with others)

§Martin K. Nurmi [bis], Journal of English and Germanic Philology, LXIII, 4 (October 1964), 806-8

F.W. Bateson, Review of English Studies, NS XV, 60 (November 1964), 437-39

Anne Kostelanetz [bis], "Romantic Poets and Pontificators", Minnesota Review, IV (1964), 532-43 ("judicious and painstaking ... His own interpretation ... is probably valid" [pp. 534-35])

§Raymond Lister, Journal of the Royal Society of Arts, CXII (1964), 280

John E. Grant [bis], Modern Language Review, LIX (1964), 642-43 (with others)

Marius Bewley, Hudson Review, XVII, 2 (Summer 1964), 278-85 (with others)
R.H. Super, "Recent Studies in Nineteenth Century English Literature", *Studies in English Literature 1500-1900*, IV (1964), 663-85 (a "magnificent folio edition ... a prized possession in itself" [p. 665])

Hazard Adams, *Modern Philology*, LXII, 3 (February 1965), 266-70 ("The debt of all Blake students to Bentley is ... a considerable one" [p. 267])

§Henri Lemaitre, “A propos de William Blake”, *Etudes anglaises*, XX (July-September 1967), 289-96 (with 4 others), in French


*The Four Zoas*, ed. Landon Dowdey assisted by Patricia Hopkins Rice (1983) <BBS>

REVIEWS


REVIEWS
M[ark] T. S[mith], *Romantic Movement* ...
*Bibliography for 1987 (1988)*, 119-20

*Andrew Lincoln, *Blake*, XXII, 4 (Spring 1989), 116-20


§Martin Bidney, *Studies in Romanticism*, XXIX, 1 (Spring 1990), 317-23 (with another)

Stuart Peterfreund, *Eighteenth Century* ...
*Bibliography*, NS XII (1994), 384


A curious version of the manuscript.

*Visions of the Daughters of Albion*  
(1793[-1818])

**TABLE**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
</tr>
</thead>
</table>

439
S 1-11 11

**Untraced**

Weight and Cost of Copperplates

The 11 plates weighed 2,708.9 grams = 6 pounds and would have cost £4.2.6.

Copies were apparently printed in 1793 (a [proof], A-E, H-M), 1794 (F, R), 1795 (G, Q?), and 1818 (N-P) (Viscomi, 376-79).

**PRINTING:** "Copies H-M ... were certainly printed together and most likely as an issue of an edition that included copies A-E"; in copies I-M,

The copies' shared format, [green] ink color, and materials suggest they also shared a printing session. Their wiped cloud lines also indicate as much ... all these copies [A-E, H-M] share the same inking accidentals. For example, the traces of ink from inside the right, bottom, and left margins as well as the shallows along the right margin of plate 7 of copy L ... are also in copies H[-K, M] ..., effects impossible to duplicate except by sequential pulls.\(^{410}\)

\(^{410}\) Viscomi, 113. However, what I see on his reproductions of pl. 7 in copies A-M, O-P, R is merely remains of ink incompletely wiped from the margins in patterns not definitively identical.
"The sequence of colors appears to have been raw sienna, yellow ochre, and green, with the first six impressions printed on Whatman paper and the last five on Edmeads & Pine paper" (Viscomi, 114).

VARIANT:
Pl. 7: In l. 7, "bring | Comforts into a present sorrow", "present" is emended to "prevent" in copy G (Viscomi, 398).

COPY a

COPY A
HISTORY: (2) Offered in A.E. Evans and Son catalogue ([1845]), lot 719, 11 pp., “beautifully coloured by Blake himself”, £4.4.0 …

COPY B

COPY C
It is reproduced online in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

COPY D
HISTORY: (3) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

COPY E
HISTORY: (1) Perhaps this is the folio copy “tinted by the Author himself” which was offered in John Bohn’s Catalogue (1843), lot 1,120, at £1.11.6 …


COPY F
BINDING: (1) Bound with Europe (A), Song of Los (B) and fragments of other works; (2) described in Quaritch catalogue No. 405 (December 1926), lot 242 as "Folio, 11 ll., printed in brown on one side only and FINELY COLOURED BY HAND BY BLAKE, with water-colour and opaque pigment, the frontispiece has been inlaid and a torn leaf has been skilfully repaired; loosely inserted in a volume; half morocco, UN Cut ... duplicates of the first three plates, printed in green and painted in water-colours, are inserted."

HISTORY: (Bi) It was offered, still bound with other works, by Quaritch in his Catalogue No. 203 (December 1900), lot 193 and Catalogue No. 405 (December 1926), lot 242, at £525.0.0.

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411 Or copies A, C-D, I-N.
It is reproduced on line by the Pierpont Morgan Library.

COPY G
HISTORY: For the Binding and History, see *Thel* (J).

COPY H
HISTORY: (4) Mrs Emerson lent it, with *Song of Los* (C) and *Europe* (G) with which it had been bound, to the exhibition at the Boston Museum of Fine Art in December 1929. The volume with *Visions* (H), *Europe* (G), and *Song of Los* (H) was broken up; *Europe* (G) and *Song of Los* (H) were (Bi) acquired by Mrs Landon K. Thorne and given in 1972 to (Bii) The PIERPONT MORGAN LIBRARY. <BB carelessly omitted to note under *Visions* (H) that *Europe* (G) had been given to the Morgan Library and indeed went so far on pp. 65, 142 as to indicate that it still belonged to Mrs Thorne.>

COPY I
BINDING: Described in Quaritch catalogue No. 231 (June 1904), lot 1601, as "*Folio, 11 leaves ... coloured by the hand of the artist himself; half morocco, gilt edges, with the bookplate of Thomas Gaisford*".
It is reproduced online in the Yale Center for British Art and the William Blake Archive, ed. Morris Eaves, Robert N.
Essick, and Joseph Viscomi (2010).

COPY J


COPY N

BINDING: Inscribed in pencil on the front fly-leaf: “1848 | 12 8th paid 70s | for this to | A Evans & Son | London | RT [or perhaps RL] | 4 guineas was asked for it”. 412

HISTORY: (2) Bought 12 August [or 8 Dec] 1848 from A. Evans and Son, London, for £3.10.0 (£4.4.0 was asked) by RT (or perhaps RL – see the inscription above) ...  (5) After the death of Gertrude Vanderbilt Whitney (1877-1942), daughter of Cornelius Vanderbilt and widow of Harry Payne Whitney (1872-1930), Visions (N) 413 was separated from her copy of Urizen (E); (6) Visions (N) was acquired as part of a private collection not related to the Whitney family by an antique dealer 414 (N.B. not a bookseller), who sold it to (7) An

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413 Urizen (E) passed at the death of Gertrude Vanderbilt Whitney to Helen Hay Whitney, thence to Harry Payne Whitney’s nephew John Hay Whitney, thence to John’s widow Betsy Cushing Whitney (d. 1998), and sold with her estate at Sotheby’s (N.Y.), 23 April 1999.

414 According to letters to me from Edwin Wolf 2nd and R.B. Adams of Sept and 15 Oct 1965, Urizen (E) and Visions (N) were seen in a desk drawer in
an anonymous buyer who brought it in 2004 to Swann Galleries (N.Y.) where it was to be sold in April 2005, until it became embroiled in a dispute over ownership;\textsuperscript{415} the anonymous individual who said he had acquired *Visions* (N) from an antique dealer and offered to sell it in 2004 at Swann Galleries (N.Y.) was sued for possession of it by a member or members of the Whitney family; the suit was settled out of court, and the book is again in the possession of a member or members of the Whitney family, who in 2005 did not plan to sell it;\textsuperscript{416} Sold by the Whitney family through Sotheby’s (N.Y.) “for something over $2 million” to (8) An *Anonymous* collection.\textsuperscript{417}

COPY O

COPY P

\textsuperscript{415} All the post-1942 provenance here derives from Robert N. Essick’s account in “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005), 148.

\textsuperscript{416} The information about the lawsuit, ownership, and plan not to sell came to Essick from Christine von der Linn of Swann Galleries (now Swann). For more details about the History of *Visions* (N), see *BB* #213 and *BBS* 145.

NEWCOPY

COPY S
BINDING: Bound with America (S), Thel (S), Europe (N), and Urizen (K); see America (S).
HISTORY: For the provenance, see America (S) with which it was bound.

PLATE 3

PLATES 1, 7
The prints are reproduced online in Tate Britain.

PLATE 10 (Keynes Family Trust)
See Small Book of Designs (B)

EDITIONS

Pl. 5 (and perhaps other plates) "from 'VISIONS OF THE DAUGHTERS OF ALBION,' By William Blake With an Introduction by J. Middleton Murry (Dent)" was issued as a §"Supplement to 'The Bookman,' Christmas, 1932".
REVIEW
§Ronald Clowes, Connoisseur, XC (December 1932)


The first printing in 1934 has a prefatory note in Spanish by ‘C.K. CHESTERTON’.

§Visions of the Daughters of Albion (Pawlet, Vermont: Set & printed by Claude Fredericks ... for the pleasure of his friends, 1957) <BB #2125>


REVIEWS
§Anon., Times Literary Supplement, 8 January 1960, p. 16
§Bernard Blackstone, New Statesman and Nation, 27 February 1960, p. 307

*Visions of the Daughters of Albion. Ed., with a Commentary, by Robert N. Essick (San Marino, California:

Facsimile of copy E (pp. [viii-xviii]), transcription of copy E (pp. 3-14), “The Huntington Copy: Bibliographic and Textual Notes” (pp. 15-16), “List of Illustrations from Blake’s Notebook” (pp. 19-20), Commentary (pp. 21-69), and “Bibliography: Studies of Visions of the Daughters of Albion” (pp. 75-78).

REVIEWS

§Review of English Studies, LIV (2003), 691+
§Andrew Lincoln, Review of English Studies, LIV, 217 (2003), 692-93
§Reference and Research Book News, XVIII (2003), 227+

Catherine L. McClenahan, Blake, XXXVIII (2004), 77-79 (“Visions could scarcely ask for a more experienced and informed editor”, who has provided a “lucid” commentary)

Andrew Wilton, British Journal for Eighteenth Century Studies, XXVII (2004), 126-27


Probably *Visions* (J) -- see *The Complete Illustrated Books of William Blake*.

**WORKS LOST**

**Account (1800)**

In his letter to Butts of 22 September 1800, Blake wrote: "My Sister will be in town in a week & bring with her your account & what ever else I can finish." No such account is known.

**Account (1802)**

On 22 November 1802 Blake wrote to Butts: "I have inclosed the Account of Money recievd & work done", but no such account is known.

**Account Book (1804)**

Blake referred in his letter to Hayley of 28 December 1804 to "my account Book in which I have regularly written down Every Sum I have recievd from you", but no such account book is now known.

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Canterbury Pilgrims subscription (1806)

According to Gilchrist, Life of William Blake, "Pictor Ignotus" (1863), I, 204, "a subscription paper for an engraving of The Canterbury Pilgrims had been circulated by Blake's friends ... in 1806, two years before the publication of The Grave" (1808). No other reference to this "subscription paper" is known.

It must have been compiled either by Blake or from his information. The subscription paper cannot be "Blake's Chaucer: The Canterbury Pilgrims" ("May 15th 1809") or "Blake's Chaucer: An Original Engraving" (n.d., watermark 1810), which silently quote from the Descriptive Catalogue (1809).

The date is important, for it seems to demonstrate that Blake's plan to engrave the Canterbury Pilgrims decisively preceded that of his rival Stothard.

Ticket of admission to Blake's exhibition of 1809-1810

The only evidence for the existence of the ticket is in the postscript to Blake's letter of May 1809 to Ozias Humphry: "I inclose a ticket of admission if you should honour my Exhibition with a Visit".

"A Work on Art"

Viscomi, 419, suggests that Blake's experimental relief plate of the figure from Death's Door ... may have been produced as an illustration to Blake's proposed "new Mode of Engraving" in answer to Cumberland's suggestion that

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420 Copies of each belonged to Gilchrist's son.
“perhaps when done you might with a few specimens of Plates make a little work for subscribers of it--” (BR 311).

PART I
APPENDIX
WORKS IMPROBABLEY ATTRIBUTED TO BLAKE

Manuscript Newly Attributed to Blake
Inscription for Hogarth’s Beggar’s Opera (1790)

DESCRIPTION:A print of Blake’s engraving for Hogarth’s Beggar’s Opera is enclosed in a heavy frame with a “secret” compartment in which is a manuscript description of the actors, actresses, and spectators seated on the stage as they appear in Hogarth’s painting (they are described as clad “in Scarlet”, “in Brown”, and “in blue”). The same text is printed with published versions of Hogarth’s prints.

The finished versions of Blake’s print bear the imprint “Publish’d July 1. st 1790, by J. and J. Boydell ...” The imprint cannot be seen because the frame covers it.

The manuscript does not appear to me to be “in Blake’s own hand” (see below). Note, for instance, that the “C” for the Hogarth print goes below the line (“Clark”, “Collection”, “Charles”, “Cock”, “Cooke”, “Conyers” [2]), while Blake’s "C" of the same date does not go below the line (“Come” [2] and “Curse”, Tiriel [1789?], p. 1). The “F” for the Hogarth print has a downward flourish at the right end of the cross bar (“Filch”, “Fenton”, “From”), while in Blake there is no such flourish (“For” in Tiriel, p. 1).

HISTORY: (1) This may be the copy in Philip C. Duschnes Catalogue Number 140 (N.Y., November 1959), lot 57,
Beggar's Opera, "State One", "inscribed in Blake's own hand, 'Beggar's Opera', "the Wolpe copy", $750; (2) The print with its frame and manuscript were acquired at Butterfield Auctions (San Francisco), 23 June 1969, by André Furlan (as Mr Furlan told me), who lent it to the Exposition au Château de Nérac (27 May-6 July 2014), where it was the only work exhibited.

**Letter of Ozias Humphry to “D[e]ar William” 15 June 1806**

Ozias Humphry’s letter to “D[e]ar William” of 15 June 1806 was associated with William Blake chiefly on the ground that what the letter calls “your Copy of my statement” which “I shall without hesitation submit ... to the Queen & all the Royal Family” may refer to the dedication of Blake’s designs to Blair’s Grave “To the Queen”. However, according to Cromek’s letter of April 1807 this dedication was submitted to the Queen by Cromek, not by Humphry, apparently soon after Blake’s poem and design for it were made in April 1807, not in June 1806. It seems likely, therefore, that this letter from Ozias Humphry to Dear William of 15 June 1806 has nothing to do with William Blake.

**Sophocles Manuscript**

A small notebook bears a translation of Sophocles’ Ajax in a late 18th century hand. Interspersed at apparently random intervals are “Blake”, “Wm Blake”, and “William Blake” in a hand or hands similar to but distinct from that of the poet. The book was acquired by Edmund Blunden, who wrote essays in it, and it was vainly offered for sale by his
widow Clare in 1993 through Antony Rota.
SECTION B
COLLECTIONS AND SELECTIONS

TABLE 13
BLAKE'S WORKS REPRINTED IN CONVENTIONAL
TYPOGRAPHY BEFORE 1863

ADDENDA

1811
“The Tyger” (*Experience*) in German in *Ariel*, “Blake, Dichter, Schwärmer, und Mahler Zugleich”, *Morgenblatt für gebildete Stände* [Tubingen]

1825 May
"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book*

1827
"The Chimney Sweeper" (*Innocence*) in Hone's *Every-Day Book*

1828
§“The Lamb.” *Wesleyan-Methodist Magazine*, LI (1828), 425

421 Here and below I ignore most mere reprints.
1830
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book and Hone, The Every-Day Book and Table Book

1831
"The Chimney Sweeper" (Innocence) in Hone's Every-Day Book and Hone, The Every-Day Book and Table Book

“Tiger” in Pictures, Scriptural and Historical, ed. Mrs [Rose] Lawrence

“To the Muses”, Cameos from the Antique, or, the Cabinet of Mythology ... for the Use of Children, ed. Mrs [Rose] Lawrence (1831)

1832

1833
"The Chimney Sweeper" (Innocence) in Hone's Every-Day book and Hone, The Every-Day Book and Table Book


1835
"The Chimney Sweeper" (Innocence) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*  
1837

"The Chimney Sweeper" (Innocence) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*  
1839

"The Chimney Sweeper" (Innocence) in Hone's *Every-Day Book* and Hone, *The Every-Day Book and Table Book*  
1842

"The Little Black Boy." *National Anti-Slavery Standard*

"The Chimney Sweeper [from Innocence]." *National Anti-Slavery Standard*

"Night." *National Anti-Slavery Standard*

"The Divine Image." *National Anti-Slavery Standard*

"A Dream." *National Anti-Slavery Standard*
1843

1844
"The Little Black Boy." *National Anti-Slavery Standard*

1845
"On Another's Sorrow." *National Anti-Slavery Standard*
"On Another's Sorrow." *National Anti-Slavery Standard*
"A Little Boy Lost." *National Anti-Slavery Standard*

B. §§(N.Y.: Stanford and Swords, 1853) C. §§(Stanford and Delisser, 1858) D. §§(N.Y.: H.B. Durand, 1862)

1846


1847

“Mad Song” in *Anon.* review of Southey’s *The Doctor* in
Dublin University Magazine
“To the Muses” first stanza in Goethe, Faust, tr. Louis Filmore (1847)

1848
"Ah! Sunflower." National Anti-Slavery Standard, IX, 16 (14 September 1848), 64

1849
"The Chimney Sweeper [from Innocence]." National Anti-Slavery Standard, X, 23 (1 November 1849), 92

1851
“Holy Thursday” (Innocence) in J.C. Platt, “Exeter Hall” in London, ed. Charles Knight (1851), V, 242, and thence in London As It Is To-Day ... (1851), 10

1852
“The Tiger” (minus the last stanza) in J.H.F., “Blake the Visionary”, True Briton

1853

422 I have not seen the first edition of 1842.
“Holy Thursday” (Innocence) in Illustrated Magazine of Art [N.Y.] I (1853), 109 (from London, ed. Charles Knight [1851])

1854
"The Ecchoing Green" [called "A Summer Evening on a Village Green"], Pictorial Calendar of the Seasons, ed. Mary Howitt, 274-75
“The Lamb”, Pictorial Calendar of the Seasons ... Embodying the Whole of Aikin’s Calender of Nature. Ed. Mary Baker Howitt (London: Henry G. Bohn, 1854) P. 228

1857

1858

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423 The copyright date is 1850. BB #280 has editions of 1855 and 1862. See Poetry for Home and School (1846) with the same poems and page-references.
Boy”, “The Garden of Love”, and “On Another’s S sorrow” (in Dana, pp. 74, 162-63, 688, 785; see 1857) <BBS 166>

1859

“The Little Black Boy” in Household Book, ed. Charles Anderson Dana (1859), 102


1860


"The Chimney Sweeper" (?1860) (Sudbury Leaflet)

1861


1860), 1-2, 26, 139, 170-71

1862
"The Ecchoing Green", Pictorial Calendar of the Seasons, ed. Mary Howitt (1862), 274-75
§”The Lamb.” A Poetical Reading Book, ed. W. M’Gavin (Glasgow, 1862), 7

NEW EDITIONS AND REPRINTS


Translation of Songs, Visions, America, Europe, Song of Los, and brief selections from Vala, Jerusalem, and Milton.


There are colour reproductions, some of them enlarged, those of No Natural Religion from several copies and lacking pl. 1b, with German translations of All Religions are One and There is No Natural Religion.

All Religions are One (A) must be from the unique copy in the Huntington Library, and There is No Natural Religion are probably from copies C or F -- see The Complete Illustrated Books of William Blake.

§A tapasztalás dalai (1993). In Hungarian
   Apparently an edition of Blake.

§"Ah! Sunflower." National Anti-Slavery Standard, IX, 16 (14 September 1848), 64.

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


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

   In Spanish (previously published in 1987, 1996, 2002)
   Perhaps this is the same as his Visiones (1974, 1987,
ArtCyclopedia\textsuperscript{424} (http.www.ArtCyclopedia.com) searches by artist’s name at institutional web-sites (e.g., 41 Blake images at the Art Gallery of New South Wales, Sydney) and ImageBase reproduces online the Blakes held in 2009 by

<table>
<thead>
<tr>
<th>Number</th>
<th>Institution</th>
<th>Number</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ackland Art Museum (University of North Carolina)</td>
<td>25</td>
<td>Albertina (Vienna, Austria)</td>
</tr>
<tr>
<td>1</td>
<td>Art Gallery of Greater Victoria (Victoria, British Columbia)</td>
<td>41</td>
<td>Art Gallery of New South Wales (Sydney, N.S.W., Australia)</td>
</tr>
<tr>
<td>3</td>
<td>Art Institute of Chicago</td>
<td>1</td>
<td>Brighton Museum and Art Gallery</td>
</tr>
<tr>
<td>1</td>
<td>British Museum Print Room</td>
<td>1</td>
<td>Brooklyn Museum</td>
</tr>
<tr>
<td>110</td>
<td>California Legion of Honor Museum (San Francisco)</td>
<td>2</td>
<td>Christchurch Art Gallery (New Zealand)</td>
</tr>
<tr>
<td>1</td>
<td>Cincinnati Art Museum</td>
<td>42</td>
<td>Cleveland Museum of Art</td>
</tr>
<tr>
<td>1</td>
<td>Courtauld Museum of Art (London)</td>
<td>1</td>
<td>Dallas Museum of Art</td>
</tr>
<tr>
<td>707</td>
<td>Fitzwilliam Museum (Cambridge University)</td>
<td>98</td>
<td>Fogg Museum (Harvard University, Cambridge,</td>
</tr>
</tbody>
</table>

\textsuperscript{424} The ArtCyclopedia reproductions include very competent works by Benjamin Blake whose works were sometimes confused with those of the poet: Still Life (1823) and Interior with Figures and Still Life (1826).
Massachusetts)
1 J. Paul Getty Museum
1 Glencairn Museum ([Bryn Athyn], Pennsylvania)
Hunterian Museum and Art Gallery (Glasgow University)
65 Indianapolis Museum of Art
Manchester Art Gallery
21 Metropolitan Museum (N.Y.)
1 Minneapolis Museum of Art
13 National Gallery of Art (Washington, D.C.)
11 National Gallery of Scotland
176 National Gallery of Victoria (Melbourne, Australia)
2 New Art Gallery (Walsall, England)
91 New York Public Library
12 Philadelphia Museum of Art
8 Pierpont Morgan Library (N.Y.)
2 Princeton University Library
173 Tate (London)
1 Texas (University of – Harry Ransom Center)
38 Victoria and Albert Museum (London)
11 Whitworth Art Gallery (Manchester)

Artstor Digital Library
Online Reproductions

\[425\]

\[425\] Artstor has more than 1,500,000 images from 150 collections including Bodley, the Frick Collection, Harvard, Metropolitan Museum of Art (N.Y.), National Gallery (Washington, D.C.), and Yale. It is free through registered institutions.
Auguries of Innocence: Selections from William Blake (N.p.: CCAC Press, December 1974) C. 5" x 5".
    Five pages of the "Auguries" are "Printed by Sally Wood".

§Auguries of Innocence (Bushey Heath, Herts: Taurus Press, 1976) Broadside illustrated by Peter P. Piech, 26 copies

Auguries of Innocence: A Poem (Providence [Rhode Island]: Ziggurat Press, 1997) 26 cm, 27 pp., no ISBN. 20 copies
    Walter Feldman, "Introduction". The prime feature of this edition, produced in 20 copies, is the series of non-representational designs on embossed copper.


Presumably the book incorporates his “Blake no kotoba”, *Shirakaba [White Birch]*, V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)

§Blake. Tr. **Miha Avanzo** (Ljubljana: Mladinska Kniga, 1978) Lirika, 42 21 cm, 113 pp. In Slovenian

*Blake* (London: Henry Frowde [1911]) 24° (7 x 9.7 cm), 66 pp., not paginated, in shot silk covered boards (Victoria University in the University of Toronto) <BB #336, BBS p. 148>

The half-title calls it "Songs of Innocence and Other Poems", the title under which it is recorded in *BB*.

**Blake Concordance OnLine**

Professor Nelson Hilton has created a **Blake Concordance Online** which is accessible at (http://www.english.uga.edu/Blake_Concordance). It is based on *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman (1988), which has been re-arranged in approximately chronological order.

The concordance uses a computer program (written in Perl) to accept a pattern of characters or characters and "wild cards", to match that string line-by-line against the more than fifty thousand lines of the data file, and to return any lines containing a match. Each returned line is identified as to work, print, or page (e.g., *Europe* pl. 6), and page in the Erdman edition on which it appears. Either of these identifiers
may be entered on a separate screen to retrieve the larger context of a matched line.

Browsers which are "frame-enabled" may have all four (resizable) screens (two input, two result) in a single window.

E-mail links make possible the reporting of errors to the concordance editor, for correction of the online database.

A description of its workings by Nelson Hilton is in _Blake_, XXXIII (1999), 11-16.

The **Blake Concordance Online** is an alternative to _A Concordance to the Writings of William Blake_, ed. David V. Erdman et al (1967), which is keyed to _The Complete Writings of William Blake_, ed. Geoffrey Keynes (1957).


The first printing was in 1931, the 14th in 1990. <BBS>

§**Blake no kotoba [Aphoristic Words from Blake].** Ed. **Soetsu Yanagi** (Tokyo: Sobun Kaku, 1921) 36 reproductions. In Japanese


Presumably the book incorporates his “Blake no kotoba”, _Shirakaba [White Birch]_, V, 7 (July 1914), reprinted (Rinsen Shoten, 1969-72)

9780375712555


   A handsomely illustrated little brochure (12 x 12 cm) with 20 texts from the Songs plus "Memory, hither come" (called "Melancholy") from Poetical Sketches and the Jerusalem lyric from Milton, created to accompany the CD recordings of Finn Coren which have been ecstatically reviewed in the music press: "Thunderingly brilliant!" (Arbeiderbladet), "Absolutely magnificent" (Rogaland Avis), "a sensation" (BEAT Magazine).

   REVIEW
   Thomas Dillingham, Blake, XXXII, 2 (Fall 1998), 49-50 (in his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive")

Blake shi Xuan [Selections of Blake's Poems]. Tr. Wenbin Zhou (Taipei: Wuzhou chupan she, 1966) In Chinese
   It includes poems from Poetical Sketches (14), Songs of Innocence (17), Songs of Experience (15), and others (17).

*Blake Shishu: Mushin no Uta, Keiken no Uta, Tengoku to Jigoku to no Kekkon [Blake's Poems:] Songs of Innocence,


REVIEW

Masashi Suzuki, Igirisu Romanha Kenkyu [Essays in English Romanticism], 29/30 (2006), 114-118 In Japanese


Davis and Pound, "Introduction" (pp. v-vi)--it is aimed at A-level students. The text is on the right with notes on facing versos. "Background" (pp. 132-37), "Chronological Table" (pp. 138-39), "Cultural and Literary Background" (pp. 140-47), "Critical Approaches" (pp. 148-57), topics for "Essays" (pp. 158-59), "Writing an Essay on Poetry" (pp. 160-61), Virginia Graham, "A Note from a Chief Examiner" (pp. 162-63), and "Select Bibliography" (pp. 164-66).


Blake: The Complete Poems; see The Poems of William Blake, ed. W.H. Stevenson

A Blake Trilogy. (Stanbrook Abbey, Worcestershire, 1981)

A folder with three 4-page "booklets", each with a short quotation from Blake, printed at the Stanbrook Abbey Press.

Blake’s “America: A Prophecy” and “Europe: A Prophecy”: Facsimile Reproductions of the Illuminated Books (Dover, 1983)
REVIEWS

D.V. Erdman, *Romantic Movement* ...

Jenijoy La Belle, *Blake, XIX*, 2 (Fall 1985), 83-84
(with another)

Blake's Illuminated Books (The William Blake Trust).


§[Blake's Poems] (Moskva, 1982) In Russian
A. Zveryev, "Velichie Bleika [The Greatness of Blake]" (pp. 137-40). It is apparently the same essay which appears on pp. 5-32 of Blake's *Poems* (Moscow, 1978).

*Blake’s Poems and Prophecies*; see *The Poems and Prophecies of William Blake*, ed. Max Plowman

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426 N.B. The new Blake Trust publications carry the names of the Tate Gallery or Princeton University Press as publishers for the Blake Trust.


The second edition is thoroughly revised both in text and apparatus. This is an admirable edition.

REVIEWs

§Anon., *Choice*, XVII (1980), 536

I.H. C[hayes], *Romantic Movement ... Bibliography for 1979* (1980), 75-76

*Michael Fischer*, *Blake*, XIV, 4 (Spring 1981), 215-216

James Rovira, *College Literature*, XXXVI, 4 (November 2009), 229-31 (“By all standards this is the best edition of Blake available on the market today” [i.e., in print])

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2010), 638


Anon., "Note" (pp. iii-iv) says that "Mr. and Mrs. Erdman have brought together a valuable collection of Blake's work" selected from *Poetry and Prose*, ed. D.V. Erdman (1965) which" "attempts to follow the lyrical impulse of the poet through the various phases of his writing ... from youth to middle age".

Jugaku. In Japanese

La boda del Cielo y el Infierno. (Primeros libros proféticos)
Versión Castellana con Introducción y Notas por Edmundo Gonzalez-Blanco
(Madrid: Editorial Mundo Latino, 1928)

In Spanish <BB>

"Introducción del Traductor" (pp. 5-82). The prose translations are organized into "Dogmas y Principios": Marriage, All Religions are One, and There is No Natural Religion; "Leyendas Simbolicas": Tiriel, Thel, and "Vision of the Last Judgement"; "Los Acontecimientos Contemporaneos": "A Song of Liberty" [from the Marriage] and The French Revolution; "Los Cosmogonia y los Grandes Simbolos": Urizen, Ahania, The Book of Los, The Song of Los, and Europe.

There is no explicit connection between this volume of "Primeros libros proféticos" (1928) and Premiers livres prophétiques, tr. Pierre Berger (1927). <BB>

The Spanish translation by N.N. (1947) seems to be adapted from this translation.

N.B. BB #113 did not notice that it includes Blake texts besides the Marriage of the title-page.


An anthology with no indication of the source of the texts.

*Los bosques de la noche (Poemas, Canciones y epigrammas). Edición bilingüe y annotada de Jordi Doce (Madrid, Buenos Aires, Valencia: Colección la Cruz del Sur, septiembre 2001) 8º; no ISBN In Spanish

It consists of "Introducción" (pp. 7-42); "Cronología" (pp. 43-48); "Nota a la edición" (pp. 49-50); "Bibliografía consultada" (pp. 51-55); lyrical poems in English and Spanish on facing pages (pp. 56-242); "Notas a los poemas" (pp. 243-54); "Correspondencia escogida" (pp. 255-88); "Blake y sus contemporaneos" (pp. 289-328).

§"Božeska podoba [Divine Image]." Tr. Anon. Ruske slovo [Novi Sad], 37 (2009), 12. In Ukrainian


British Library
Online Reproductions
The British Library online has 111 images (16 October 2013) including "The Phoenix to M's Butts"
[Swinburne], *William Blake A Critical Essay*, a draft watercolour for the title page or cover

**British Library online**

*Discovering Literature: Romantics and Victorians*

Under Blake, the collection is very miscellaneous, many items having nothing to do with Blake. For Blake it includes

*Songs of Innocence and of Experience* (1923 Liverpool facsimile—the Library does not have an original coloured copy of the *Songs*)

Malkin, *A Father’s Memoirs* (1806), only pp. xxviii-xxx with “Holy Thursday” from *Innocence*

Blake letters of 23 December 1796, 18 August 1799, 18 December 1808

Blake’s Notebook seems to be entire though *Vala* is not.

There are associated essays:

*Linda Freedman*, “Blake’s two chimney sweepers”

*Linda Freedman*, “Looking at the manuscript of William Blake’s ‘London’”

*Andrew Lincoln*, “William Blake’s radical politics”

*George Norton*, “An introduction to ‘The Tyger’”

*George Norton*, "William Blake's Chimney Sweeper Poems: A Close Reading"

*Michael Phillips*, “The title page of William Blake’s *Songs of Innocence*”

*Julian Walker*, “William Blake and 18th-century children’s literature”

*Julian Walker*, “The music of William Blake’s poetry”

There are also accompanying lessons.
British Museum Department of Prints and Drawings

The British Museum Department of Prints and Drawings has free but somewhat circumscribed access to its "2,055,624 objects". Of these, 1,741 are related to Blake, though many have no images yet, and a significant number are not concerned with our Blake. For instance, there are three very professional watercolours of landscapes in Wales (1794-1798) (c. 30 x 20 cm) by a William Blake "perhaps of Newhouse, Glamorgan", and a silver watch "case made [in 1786] by William Blake" of 5 Staining Lane (1778) and 28 Whitecross Street (1781).

§*Can I see another’s woe [from “On Another’s Sorrow”, Experience] ([1979]) Poster illustrated and printed by Paul Peter Piech in 25 copies


A translation of Blake's Descriptive Catalogue and prospectus "To the Public".

§*Chants d’Innocence; Le Mariage du Ciel et de l’Enfer; Chants d’Expérience. Tr. Bernard Pautrat (Paris:


The Blake section is reprinted in William Hone's Every-Day Book, and Table Book (1825 ff.)

REVIEWS referring to Blake

Anon., “Art. VIII. The Chimney Sweeper’s Friend, and Climbing-Boys Album ... Arranged by James Montgomery ... Price 9s. London, 1824", Eclectic Review, NS XXI (June 1824), 558-62 (“The Chimney Sweeper” is quoted from Montgomery and characterized as “wild and strange, like the singing of a ‘maid in Bedlam in the spring’, but it is the madness of genius” [pp. 559-60]) <BBS 339>

Anon., Spirit of the English Magazines [Boston], N.S., I, 8 (15 July 1824), 307-8 <California [Berkeley]> (Reprinted from the “Eclectic Review” [June 1824 <BBS 339> see BR (2) 396])

§"The Chimney Sweeper [from Songs of Innocence]." National Anti-Slavery Standard, III, 1 (9 June 1842), 2.

A pretty 16mo; an ad at the end gives the price as 38¢. Blake's long lines are given as two lines each. On p. 88 is a vignette of a child playing a tambourine.


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427 *BBS* 157 (under "The Little Boy Lost") gives the title as *The Child's Gem for 1845*, ed. Mrs Pamela Chandler Colman (Boston, 1844).
428 The copy in Victoria University in the University of Toronto is inscribed “Mary | Christmas Tree. | 1843” and “Mary C. Green | by her | affec parents Dec’ 25 1843”.
429 *BBS* 157 (under "The Little Boy Lost") gives the title as *The Child's

A pretty 16mo; an ad at the end gives the price as 38¢. Blake's long lines are given as two lines each. On p. 88 is a vignette of a child playing a tambourine.


§"The Chimney Sweeper [from Songs of Innocence]." National Anti-Slavery Standard, X, 23 (1 November 1849), 92.

"The Chimney Sweeper From 'Songs of Innocence' [and Anon.] The Blind Boy at Play." Sudbury Leaflets Poetical Series No. 47. (Sudbury: J. Wright, "Price 1s. per 100 post free, or 25 for 4d." [n.d., ?1860]) 8°, 1 leaf

The Blake text is somewhat adjusted. Neither poem is included in Sudbury Leaflets: Poetry and Prose, Original Gem for 1845, ed. Mrs Pamela Chandler Colman (Boston, 1844).

430 The copy in Victoria University in the University of Toronto is inscribed “Mary | Christmas Tree. | 1843” and “Mary C. Green | by her | affec parents Dec’ 25 1843"
and Selected (London: A.W. Bennett; Sudbury: J. Wright, 1864).

"Chimney Sweeper's Song" [from Innocence]. Pp. 128-29 of The Illustrated Book of Songs for Children. Ed. H.L.L., Author of "Hymns from the Land of Luther" [i.e., Jane Laurie Borthwick (1813-97)] (London, Edinburgh, N.Y.: T. Nelson and Sons, [1863]) <R.N. Essick>B. Another, slightly-revised, issue, some ornaments different <Huntington> Square 8º

Perhaps this is the earliest recorded music for the poem (slightly adjusted as to wording); the composer may be "Mr. T.L. Hately [who] has kindly provided a number of new airs, and revised the whole" (p. vi).

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


The Clouded Hills: Selections from William Blake, ed. Catharine Hughes (1973) <BB>

REVIEWS


§Anon., Books & Bookmen, XIX (December 1973), 110
Morris Eaves, *Blake Newsletter*, VIII, 4 (Spring 1975), 139-40 (with another)


REVIEWs


§Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§Anon., *New Yorker*, 20 November 1978, p. 238


*G.E. Bentley, Jr, "God's Plenty", *Blake*, XIV, 3 (Winter 1980-81), 161-63

Joseph Wittreich, *Eighteenth Century ... Bibliography*, NS IV (1981), 282-83


Reproductions of Blake's works in Illuminated Printing, each preceded by a bibliographical description.
Pp. 17-405. (The reproductions from the Blake Trust series [1991-1995], on very glossy paper, are of All Religions are One [A], There is No Natural Religion [G, I, L], Songs of Innocence and of Experience [W], The Book of Thel [J], Marriage of Heaven and Hell [F], For the Sexes:  The Gates of Paradise [F], Visions of the Daughters of Albion [G], America [H], Europe [B] plus pl. 3 [K], The Song of Los [A], The First Book of Urizen [D], The Book of Ahania [A], The Book of Los [A], Milton [C], Jerusalem [E], The Ghost of Abel [A], On Homers Poetry [A], and "Laocoon" [B].)


REVIEWS

*Francis Gilbert, "A book that all may read, at last: It is more than 200 years late, but Francis Gilbert welcomes an affordable edition of William Blake's illuminated books", Times [London], 8 November 2000


*Jon Mee, "Revisions of the Prophet", Times Literary Supplement, 1 December 2000 (with the Tate exhibition) (Bindman's book is "a wonderful achievement")

§New York Times Book Review, CV (3 December 2000), 20 (with another)

§Maclean's, CXIII (11 December 2000), 54

§G. Inglis James, Burlington Magazine, CXLIII, 1176 (March 2001), 171

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431 Except for For the Sexes:  The Gates of Paradise which is taken from the 1968 Blake Trust volume.

*Leo Carey, "Books Current: 'The Author & Printer W Blake"', New Yorker, 9 April 2001, p. 18 (with 2 others) (makes one feel "that Blake ultimately created a medium that was as extravagant and bizarre as his message")

§G. Ingli James, Burlington Magazine, CXLIII (2001), 171


"Images are taken from books in the Lessing J. Rosenwald Collection of the Library of Congress."

The Library of Congress collection includes America (E), Book of Ahania (A*), Book of The (F*, H*, O*), Europe (E*), First Book of Urizen (G*), For Children: The Gates of Paradise (A, D), For the Sexes: The Gates of Paradise (K), Ghost of Abel (A), Jerusalem (I), Marriage of Heaven and Hell (D*), Milton (D*), Song of Los (B*), Songs of Experience, Songs of Innocence (B*), Songs of Innocence and of Experience (C*, Z*), There is No Natural Religion (C*, F*), Visions of the Daughters of Albion (J*) -- * = coloured.

The e-artnow series also includes All Religions are One, the only copy of which is in the Huntington Library,
Das Verloren Paradies, the only complete and undivided set of which is in the Huntington Library, and the engravings for Job (1826), and Blair's Grave, copies of all of which are in the Library of Congress.

The Complete Illuminated Books omits Book of Los, the only copy of which is in the British Museum Print Room.


**REVIEWS**

§Nicholas Barker, *Times Literary Supplement*, 17 March 1978, p. 320

§David Bindman, *Burlington Magazine*, CXX (1978), 418-21

§M.D., *English*, XXVII (1978), 200-1

*John Kilgore, Blake, XII, 4 (Spring 1979), 268-70


**REVIEW**

David Fuller, *Review of English Studies*, N.S., XLII, 168 (November 1991), 612 ("this second edition improves what was already a tremendous achievement of annotation")
The Complete Poetry and Prose of William Blake; see The Writings of William Blake, ed. Geoffrey Keynes (1925)


The Complete Writings of William Blake; see The Writings of William Blake, ed. Geoffrey Keynes (1925)


The work consists of colour reproductions of America (H), Europe (B), and Song of Los (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), DWD, "Foreword" (p. 7), "The Continental Prophecies" (pp. 13-24), and explanations of "Themes and Contexts", "The Designs", "Plates, Printing[s], and Contexts" for America (pp. 27-79), Europe (pp. 141-206, 210-16), and The Song of Los (pp. 287-323), followed by "Notes to Blake's Text" (pp. 127-38; 267-83; 347-54) and two Appendices: "The Designs in Europe and 'The History of England'" (pp. 206-7) and "The Marginal Glosses Added to Europe Copy D, Here Keyed to the Plate Order of Copy B" (pp. 207-10).

"Substantial portions" of the editor's The Song of Los: The Munich Copy and a New Attempt to Understand
Blake's Images", *Huntington Library Quarterly*, LII (1989), 43-73, "have been adapted and revised" here.

The publication is a major accomplishment.


**REVIEWS**

**Ian Sinclair**, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Continental Prophecies*).

See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review).

**Michael Tolley**, *Blake*, XXX, 2 (Fall 1996), 54-57 (an admirable "variorum edition")

**Barthélemy Jobert**, *Revue de l'Art*, No. 112 (1996), 78, in French (with 2 others) (*The Continental Prophecies* are barely mentioned)

**Irene Chayes**, *Wordsworth Circle*, XXVII (1996), 200-1 (with another) ("Needless to say, Dörrbecker's work in his several editorial roles is admirable" [p. 201])

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 397-98 (quotes the
comment in "William Blake and His Circle ... 1995", Blake, XXIX [1996])

§AB Bookman's Weekly, C (1997), 19+ (with another)

**Michael Phillips**, Burlington Magazine, CXXXIX (1997), 338-39 (with 9 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§Grevel Lindop, Times Literary Supplement, 26 September 1997, 18+ (with 5 others)

§Jason Whitaker, BARS Bulletin and Review, No. 17 (March 2000), 22-24 (with 8 others)

**Deirdre Toomey**, "Printed Perfect", Yeats Annual, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

*A Cradle Song*. (September 1970)

According to the colophon, "50 copies of the CRADLE SONG have been printed by Simon Rendell at the Yellowsands Press, Bembridge School."

§A Cradle Song ([Vermillion, South Dakota:] The Menhaden Press, 1981)


[Introduction] (pp. 5-33).

The texts include Poetical Sketches, Songs of Innocence and of Experience, lyrics, Ballads (Pickering) Manuscript, Thel, Marriage, Visions, French Revolution,
America, Europe, and excerpts from Milton (English facing Russian), with a "Kommentary" (pp. 497-555).


   Yépez, "Introducción" (pp. 7-15)
   Todas la religiones son una (pp. 19-21)
   No hay ninguna religión natural (pp. 23-26)
   De Las bodas del cielo y el infierno (pp. 27-34)
   "Augurios de la inocencia" (pp. 35-40)
   "Laocoonte" (pp. 41-46)
   "Los comentarios proféticos de W. Blake" (pp. 47-56)
   "Sobre la poesía de Homero" (pp. 57-58)
   "Sobre Virgilio" (p. 59)

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


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

§The Divine Image (Bushey Heath, Herts: Taurus Press, 1974) Broadside illustrated by Peter P. Piech, 50 copies


§"A Dream." National Anti-Slavery Standard, III, 17 (29 September 1842), 68.

The text consists of colour reproductions (with transcripts on facing pages or below the reproductions) of *All Religions are One* (A), *There is No Natural Religion* (parts of G and I, all of L), *The Book of Thel* (J), *The Marriage of Heaven and Hell* (F), and *Visions of the Daughters of Albion* (G), plus David Bindman, "General Editor's Preface" (p. 7), M.E., R.N.E., J.V., "Foreword" (p. 8), "Introduction" (pp. 9-15), "A Note on Texts and Variants" (pp. 16-17), and for each text an essay on "Plates and Printings" (21-41, 71-86, 113-40, 225-42, largely derived from Viscomi), "Supplementary Illustrations", and "Notes" for *Thel*, *Marriage*, and *Visions* (pp. 108-10, 208-22, 275-78)--but no index. The argument concerning *There is No Natural Religion* is particularly original and important.


**REVIEWS**

Alan G. Artner (of the *Chicago Tribune*), *Santa Barbara News-Press*, 13 February 1994, p. H3 (with another) ("superb reproductions")


Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) (the two Blake Trust reproductions are "extremely handsome" [p. 669])

"the most lucid and succinct summary of Blake's methods of book production that I have ever seen" [p. 88])

Ian Sinclair, "Customising Biography", *London Review of Books*, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at *The Early Illuminated Books*)

See John Commander, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

S.L.M., *Gazette des Beaux-Arts*, 138e, Année (1996), 19, in French (with another) (the series is "une magnifique collection")

David Worrall, *Year's Work in English Studies* for 1993 (1996), 322 ("splendid")

Dennis M. Welch, *English Studies*, LXXVIII (1997), 90-93 (with 2 others) (all the volumes display "consistently meticulous" scholarship)

Paul Cantor, *Huntington Library Quarterly*, LIX, 4 (January 1998), 557-70 (with 2 others) ("The reproductions ... are as good as modern technology will allow", and the "editions have been prepared" with commendable "care and thoughtfulness" [pp. 558, 570])

Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§Grevel Lindop, *Times Literary Supplement*, 26 September 1997, 18+ (with 5 others)

§Jason Whitaker, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 5 others)

Deirdre Toomey, "‘Printed Perfect’", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (the Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

§*Earth's Answer*. (Madley, Hereford: Five Seasons Press [1980s]) Broadside, 44 x 32 cm


The first stanza of the poem is omitted. This printing of "The Ecchoing Green" has designs related to Blake's but no indication of where Mary Howitt saw an original copy.

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

“The Edition of the Works of Wm. Blake”

printed by William Muir
at “The Blake Press at Edmonton”
(1884-1936) <BB, BBS>

A unique, very Blakean watercolour “Title Page by Wm Muir” "Vol. I" was commissioned and paid for (£1.5.0, June 1889), presumably by ‘HENRY MARTIN GIBBS│of Barrow Court Flax Bourton │Co. Somerset” whose bookplate appears in the volume, to accompany Muir’s facsimiles of Songs of Innocence, Songs of Experience, Visions, Thel, Marriage, Milton, No Natural Religion, Gates of Paradise, and Urizen bound by Zaeohnsdorf (1890, £7.10.0). It omits America, Europe, Song of Los, On Homer, and Little Tom the Sailor

“Proposal for the Publication of the Prophetic Books and the Songs of Innocence and of Experience of W. Blake”, by John Pearson [c. 1884], 4 pp., lists as “Now Ready” only Visions and Thel <BB> and a §second issue, 4 pp., by J. Pearson and Co (c. 1884) lists as “Now Ready”

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432 The complete set of Muir facsimiles was offered by John Windle, March 2010; the prices and dates here derive from an inventory, presumably by Gibbs, which accompanies the volume.
Visions, Thel, Songs of Innocence and “The Act of Creation”.

The Rev Mr Arthur Chichester Crookshank (1889-1958) acquired from Quaritch most of the Muir facsimiles, many of them identified as "Mr Muir's Master Copy", which he bequeathed to the East Sussex Record Office <WSRO>. All these Master Copies have notes made in Quaritch's shop ("Q"), and some have notes by Muir ("M") as well. In the record below, the details not in BB and BBS are given in bold face, and the copy reproduced is given within parentheses "(A)".

**America (A)**

Q: "copied from an original [A] lent to Mr Muir by Mr Quaritch in 1905. It is now in the U.S.A. 24 copies were sold by Messrs Quaritch." <WSRO>

REVIEW

*Athenaeum* (9 April 1887) ("As good as it can be")

**Ancient of Days [Europe pl. 1] (D)**

M: "Fifty copies ... were sold by Mr Quaritch (at 21/- each – All numbered) between 18th May 1885 and 14th August 1919[.] P.S. Reference to documents shows me that the above statement is not quite correct, Mr Pearson had sold nine copies before Mr Quaritch began"; "Coloured

---

433 The note appears on the verso of the last leaf of the first version of Thel with which it is bound. A duplicate uncolored copy of Europe pl. 1 is marked "rough proof" "Corrected from life".
from an original by Blake in the British Museum."

*Book of Thel* [first version] (D)

M: "Copied from British Museum Copy [D]"; "Fifty Copies of this Book (all numbered) were produced and sold *in 1884-90 at £2.2 0[.]" Mr Pearson sold the first twenty copies between October 1884 and April 1885. At that date he retired from business because ‘he found that he had £20,000 and he did not want more'[.] He introduced me to Mr Quaritch, who continued the work'.] He received and sold the remaining thirty copies between 27th April 1885 and 8th September 1890[.]"

*Book of Thel* [second version] (J)

Q: "24 copies have been sold"; M: "This copy of Thel [J] is coloured from one that Mr Bernard Quaritch lent to me in 1885-6. He sold it afterwards to an American [Amy Lowell, c. 1900], so it is now in the U.S.A." With it are duplicates of pl. 2, 4, 6-7 identified (M) on a separate leaf: "The four pages just before this are from originals [from the Small Book of Designs] in the B.M. print Room | They were coloured by [Miss] E.J. Druitt" as in colour-printing. <WSRO>

*Book of Thel* [third version] (A)

"The Beckford copy" (i.e., A), bought by Quaritch at the Beckford sale in 1883, sold to E.W. Hooper in 1891. Both the Second and Third Versions in the WSRO have
William Blake and His Circle
Part I: Collections and Selections

inscriptions on the designs: Pl. 2 (title page): "Lives [?Loves] of the plants in Summer"; pl. 4: "Flowers personified"; pl. 6: "Spring"; pl. 7: "Fallen seeds protected by the earth | Autumn". The Third Version also has a note: "Perhaps Beckford got these titles from Blake when buying the Book", though this copy of the book was in the Cumberland sale of 1835 before Beckford obtained it. <WSRO>

REVIEW

_Athenaeum_ (23 August 1884) ("Nothing could well be better than that before us")

James Tregaskis, _Caxton Head Catalogue 676_ (11 October 1909), lot 93 (£15.15.0), offered Muir's facsimile of _The Book of Thel_ executed completely by hand, "red morocco, gilt borders, gilt edges" [n.d.] [apparently not the Lister-Essick copy bound in olive brown morocco, edges not gilt].

_Europe (A, D, c)_

Q: "with 2 pp. added from Blakeana ... 50 copies were sold by Messrs Quaritch | 'Blakeana' was a vol of scraps[,] the Macgeorge fragment is now in U.S.A." Part of this volume of Blakeana <BB 339-41> was sold by Quaritch in 1886 to William Muir, and the rest was sold by Quaritch to B.B. Macgeorge by 1906 and acquired by George C. Smith of the United States by 1927.435 <WSRO>

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434 Part II (1789) of Erasmus Darwin's _Botanic Garden_ was called "The Loves of the Plants".
435 Another copy of Muir's _Europe_ is inscribed: "This is an uncolored
REVIEW

Anon., Athenaeum, No. 3153 (31 March 1888), 410

*Europe* “has been facsimiled in an admirable manner” by Muir; “Blake could not possibly have understood what he wrote, and probably did not intend to mean anything”)

**The First Book of Urizen** [B]

REVIEW

Anon., Athenaeum, No. 3170 (28 July 1888), 137

For the Sexes: *The Gates of Paradise* (F)

M: "About 20 copies have been made and sold[,] the Text [is] printed W Muir" (the text is in fact printed from movable type). <WSRO>

**Marriage of Heaven and Hell** [Second Version] (F)

M, "Forest Gate May 1920": "This is a careful copy of a copy by Chatto & Windus c. 1864 <BB> From the Original [F] that belonged to D.G. Rossetti." "This copy is facsimiled after the Dante Gabriel Rossetti Copy-- The titles given to the plates are after the Beckford copy [A]." 436 "20 copies have been sold". The inscriptions are: Pl. 1 (title page): "*Union of the Elements*"; pl. 2: "*Earth*"; pl. 3: "*Fire*"; pl. 4: "*Water*"; pl. 5: "*Air*"; pl. 11: "*Dawn*"; pl. 14: "*The Body of Hector*"; pl. 15: "*Genius*"; pl. 16: "*Ugolino*"; pl. 20: "*A Dream*"; 437 pl. 21: "*Satan copy of Europe
t is of no special value | M" Muir offers it for your acceptance." <WSRO>

436 The Crookshank Collection also has a copy of the First Version of Muir's facsimile of the *Marriage* made from copy A.

437 Inscribed at the bottom in Muir's Brown ink: "The Background
addressing the Sun"; pl. 24: "Arbitrary Power". It is reproduced from a colour-printed copy, and the only colour-printed copy is F, which was bought by R.M. Milnes in 1852 and sold by his son in 1903. There seems to be no other evidence that copy F (or any other copy) "belonged to D.G. Rossetti". <WSRO>

Marriage of Heaven and Hell [Third Version] (I)
M: "M' Muirs Master Copy of the Fitzwilliam Heaven & Hell | about five copies were sold[.] The original is in the Fitzwilliam Museum Cambridge". "Copied in April 1886 by J.D. Wallis from the original in the Fitzwilliam Museum at Cambridge. | Note the letter press should all be printed in red, not in yellow". The title page verso in inscribed in pencil "Richard Edward Kerrick | August 31st 1856" as in copy I. "Coloured thus £4.4.0". It bears annotations from the Beckford copy. <WSRO>

REVIEW

Athenaeum, (28 August 1886) ("Mr. Quaritch generously lent to Mr. Muir to copy his beautiful original [A] .... No other copies can rival that before us")

Milton

REVIEW

Athenaeum (26 June 1886) ("made from the very choice copy [A] in the British Museum ...

should be quite smooth | The reds in the Serpent should be brighter". 

500
[showing] remarkable excellence and rare fidelity"

**Songs of Experience**

The first copy of Muir’s facsimile of *Songs of Experience* was coloured after Copy T in the British Museum Print Room and sent in October 1884 to *The Times* (according to Muir’s letter of 28 November 1885 to the editor of *The Times* in the collection of R.N. Essick), but the other copies were coloured after Copy U <BB 422>.

**REVIEW**

*Athenaeum* (**28 August 1886**) ("as nearly as possible right as a facsimile")

**On Homer’s Poetry** [and] **On Virgil** [C?]

According to Keri Davies’ thesis “William Blake in Contexts” (2004), 268, “Muir’s facsimile [(Edmonton, 1886)] and that printed with Herbert R. [sic] Horne, ‘Blake’s Sibylline Leaf on Homer and Virgil’, *Century Guild Hobby Horse*, II (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate”, though *BB* 488, 836 imply they are the same.

**REVIEWS**

§**Anon., Athenaeum**, No. 2964 (**16 August 1884**), 216 ("The reproduction of the outlines is simply perfect")

§**Anon., Athenaeum**, No. 3203 (**16 March 1889**), 351-52 ("Their verisimilitude is absolute")

**Song of Los (A)**
"This is Mr Muir's Master Copy of the Song of Los copied from the original in the British Museum [A] | 21 copies were sold by Mess'r's Quaritch." <WSRO>

**Saturday Review (29 August 1885)** ("we trust that ... [Mr Muir] ... will consult the British Museum example [A]")

There is No Natural Religion (A, H, L)
M: "Mr Muir's Master Copy of No Nat Relig | 50 copies were sold| I do not know where the original is now". Facing pl. b12 ("God becomes as we are that we may be as he is") is a quotation from Irenaeus about the phrase (see *William Blake's Writings* [1978], 14). On the first flyleaf is a transcription of *All Religions are One* with a note: "This little book is copied from illustrated leaves in the possession of the Linnell family ... W Muir"; Muir never made a facsimile of *All Religions are One*. <WSRO>

**Athenaeum (26 June 1886)** ("reproduced with equal success" to that of Milton)

**Visions of the Daughters of Albion**

**Athenaeum (16 August 1884)** ("We can hardly expect to see finer transcripts of the plates in any published form")

§*Eldfängd Glädje*. Tr. **Jonas Ellerström** (Lund: Bakhåll,
2007) 22 cm, 78 pp.; ISBN: 9789177422709 In Swedish


It includes William Butler Yeats, "William Blake e a imagineção" ["William Blake and the Imagination", Ideas of Good and Evil (1903)] and T.S. Eliot, "Blake" [from The Sacred Wood (1920)].

Presumably it is the same as §O casamento de céu e do inferno e outros escritos, Tr. Alberto Marsicano (Porto Alegre [Brazil]: L&PM, 2007).

The Essential Blake; see The Portable Blake

Eternity (San Francisco: Goat Hill Printing, 1975) 12.2 x 9.6 cm, 11 gray leaves (4 of them blank)

The poem is "He who binds to himself a joy". Colophon: "300 copies [in paper covers]. The calligraphy, design, and binding are by Thomas Ingmire .... 40 copies have been hand bound in hard covers. The printing is by Goat Hill Printing Co. San Francisco."

§Eternity (Berkeley, California: Mayacamas Press, 1993) Broadside 35 x 28 inches

It is "He Who Binds to Himself a Joy".

§Eternity is in Love with the Productions of Time (Tarrytown [N.Y.]: Rectory Basement Press [1980])
Postcard format broadside, 15 x 10 cm

It is a Keepsake of the 1980 Annual Conference of the American Printing History Association. The title is from *Marriage* pl. 7. On the verso are Chinese characters in orange.

§ Europe | Lambeth 1794 | Printed by Blake.

An anonymous watercolour adaptation of *Europe* pl. 2 (title page) on laid paper showing a kneeling naked man(?) with a curling serpent (as in *Europe* pl. 2) growing from his head. Offered on E-Bay December 2013.


REVIEW

Krzysztof Z. Cieszkowski, *Blake*, XVI, 2 (Fall 1982), 128-29


The "Other Poems" are *There is No Natural Religion* (pp. 35-37), *All Religions are One* (pp. 38-39), and *The Marriage of Heaven and Hell* [which of course are not "Poems"] (pp. 40-68).
According to the Preface (pp. [i-ii]), "This text has been modernized where practicable, replacing antiquated usages such as thee and thine with you and your. More problematic in editing for modern readers is Blake's use of 'man' and 'men' to describe humanity. In his visual art, Blake portrays men and women with a clear eye, but, fair warning: his language is not as equitable."


The poem is 22 lines from Vala beginning "What is the price of Experience". According to the colophon, "Of this poem, ten copies were set in Oxford type by Margaret Brian Evans in July, 1930."


§Fellow Labourers in the Great Vintage. ... ([Buffalo, N.Y.: Institute of Further Studies, 1968) Broadside, 27 cm

The quotation is from Milton pl. 25, l. 17.

**Fitzwilliam Museum (Cambridge University)**

**Online Reproductions**

"The Accusers" (final state)
William Blake and His Circle
Part I: Collections and Selections

For the Sexes: The Gates of Paradise (L)


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


A holiday greeting card.


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


Glasgow University Library
Online Reproductions

_Europe_ (B)

§Golden Thoughts of William Blake (Glasgow: D. Bryce and Son [1894?]) Golden Thoughts Series, 62

Google Art Project

Online Reproductions

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<td>Minneapolis Institute of Arts</td>
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<tr>
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<td>9 (<em>Job</em> pl.)</td>
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<td>Yale Center for British Art</td>
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§The Grey Monk. (Berkeley, California: Arif Press, 1974) Broadside, 250 copies

Harvard Libraries
Online Reproductions

“Blake’s Chaucer: An Original Engraving” (C)
The Book of Thel (J)
The First Book of Urizen (F)
Marriage of Heaven and Hell (G)
Songs of Innocence and of Experience (I)
Visions of the Daughters of Albion (G)

§"He who bends to himself a joy." (Shanty Bay, Ontario: Shanty Bay Press, 2002-2007) Broadside, limited to 50 copies


Brief, unidentified snippets from Blake, sometimes only one or two lines per page, framed by "A Note on the [sideways] Layout" (p. [3]); "Preface" (pp. [5-7]); "Introduction" (pp. [9-12]); quotation about Blake's death (p.

438 Most copies of Blake’s original works in Harvard are not reproduced online.
statement about "The purpose of poetry" (p. [176]); statement about the editor (p. [178]). "No other poet, perhaps no other person, can through his writings ... so raise our Life Energy, the Healing Power within us" as Blake, and "for this reason ... I have used him, more than all the other poets ... as an essential component of my healing practice" (p. [6]). The excerpts are mostly from Blake's prophecies, and "I have taken many liberties with them, even versifying his prose" and repunctuating the text (p. [11]).

REVIEWS

Anon., Book Reader, Fall-Winter 1999-2000, p. 18 (a one-paragraph summary)

Patricia Neill, Blake, XXXIV, 3 (Winter 2000-2001), 95 (the practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For $14.95, that's not a bad deal")

§Helvedts Proverber [Proverbs of Hell] (København, 1950) 26 pp. In Danish


from *William Blake: Ausgewählte Dichtungen*, tr. Adolph Knoblauch (1907). &lt;BB&gt;


A collection of excerpts.

“Holy Thursday” (*Innocence*). Pp. 67-68 in [Jane and Ann Taylor], *City Scenes* (1818, 1823, 1828) &lt;BB, BBS&gt; ....

1828  NEW LOCATION: South Carolina

The anonymous print in 1818 and 1823 (image 7.3 x 5.5 cm), described in BB merely as “crude”, differs from that in 1828 (image 7.1 x 4.4 cm); in 1818, 1823 the girls follow the boys, while in 1828 the boys follow the girls.439

§How can the bird that is born for joy sit in a cage & sing [from “The School Boy” in *Innocence*]. ([1979]) Broadside illustrated and printed by Paul Peter Piech in 25 copies

“how do we know but ev’ry bird that cuts the airy way, / Is an immense world of delight clos’d to your senses five?

From ‘the marriage of heaven and hell’. ” (London: spoon print press, 2002) A folded leaf in the shape of a bird with designs by Linda Anne Landers

Huntington Library
Online Reproductions

All Religions are One (A)
America (I)
The Book of Thel (L)
Europe (L)
For the Sexes: The Gates of Paradise (F)
Ghost of Abel (C)
Song of Los (E)
Songs of Experience (N)
Songs of Innocence (I)
Songs of Innocence and of Experience (E)
Visions of the Daughters of Albion (E)

I asked [a thief ...] (Stoke Ferry, Norfolk: Daedalus Press [c. 1989]) Poemcard Six
   The poem is printed on pink post-card size stiff paper.

§If the Doors of Perception Were Cleansed ([Mount Carmel, Connecticut:] Ives Street Press, 1983) 8 x 8 cm, 4 pp. A broadside

*The Illuminated Blake: All of William Blake's Illuminated Works with a Plate-by-Plate Commentary by David V. Erdman (Garden City, N.Y., 1974) <BB> B. *The Illuminated Blake: Blake's Complete Illuminated Books. ...
B is an "unabridged and slightly corrected" reprint of A.

REVIEWS

§Lincoln Kirstein, Nation, CCXIX (16 November 1974), 503-4
§Lawrence Lipking, Princeton Alumni Weekly, 19 November 1974
§W.H. Stevenson, "Blake Illuminated", Studies in Romanticism, XIV (Spring 1975), 201-5 (with another)
§Annette S. Levitt, Wordsworth Circle VI, 3 (Summer 1975), 139-42
Edward J. Rose, Blake Newsletter, IX, 2 (Fall 1975), 50-54
*Brian Alderson, “Blake in the original”, Times [London], 22 December 1975, p. 9 (with 2 others)
§Gene Bernsteen, American Quarterly, XXXI (1975), 372-74
G.E. Bentley, Jr, "Visions of Blake", *University of Toronto Quarterly*, XLIV (1975), 251-58

I.H. C[hayes], *English Language Notes*, XIII (1975), 30

§Florence Sandler, *Western Humanities Review*, XXIX (1975), 301-3 (with another)

§Harvey Stahl, *Print Collector’s Newsletter*, VI, 2 (1975), 48-49 (with 3 others)

§W.H. Stevenson [bis], "Blake Illuminated", *Essays in Criticism*, XXV (1975), 372-77

§Times of India Magazine, 1 October 1976, pp. 6-8 (with another)

§Kenneth Garlick, *Notes and Queries*, NS, XXIII (1976), 379

§Duncan Macmillan, *Apollo*, CIV (1976), 142-43

§William Walling, “Our Contemporary”, *Partisan Review*, XLIII (1976), 640-44 (with 3 others)

§David Bindman, *Burlington Magazine*, CXIX (1977), 451-52 (with 2 others)

§P.M. Dunbar, *Yearbook of English Studies*, CVII (1977), 269-71

§Leonard W. Trawick, *Studies in Burke and His Time*, XVIII (1977), 57-60

§Bookwatch, XIV (1993), 5

§Infant Joy & The Blossom ([No place]: Cherub Press, 1981) Miniature book 5.2 x 6.0 cm, 4 pp., 240 copies.440

In England’s green and pleasant land. Illustrated by Julie Haigh ([No place:] Bradford and Ilkley Community College, 1986) 4°, 14 loose leaves printed on one side only, in a portfolio; no ISBN


The Indispensable Blake; see The Portable Blake


"Note J" (pp. 275-76) to "The Tyger" remarks:

It remains to add that for the version of "The
Tiger," here presented [pp. 95-96], differing somewhat from those hitherto published, use has been made of a MS. book of Blake's [the Notebook], belonging to a friend of the editor [D.G. Rossetti], full of the oddest chaos of verses, drawings, and memoranda [pp. 275-76.]

In "The Tyger", Allingham has added punctuation, altered spelling, omitted ll. 15-18, 21-24 of the etched version, altered "fire" to "ardour" (l. 6), "& what" to "form'd thy" (l. 12, "What dread hand? & what dread feet?", as in Songs (P) <BB 400, "Formed thy"), and "he" to "God" (l. 19, "Did he smile his work to see?"). "& what" was altered in MS to "Form ed thy" in the manuscript alteration in Songs (P), whose ownership between 1833 and 1931 is not known. (All the information from Note J here derives from R.N. Essick.)

(Belgrade: Plato, 2007) In Serbian

§*Izabrana Poezija i Proza [Selected Poetry and Prose].

§Izabrane Pesme [Selected Poems]. Tr. Vesna Egerić
(Vrbas: Slovo, 1997) Edicija Prevodi 17 cm, 110 pp. In Serbian

Izbrannoe [Selections] Perevodakh [tr.] S. Marshaka
(Moskva, 1965) In Russian <BBS 147, 167> B. *(Moskva:


**REVIEW**

**Thomas H. Helmstadter**, *Blake Studies*, IV, 2 (Spring 1972), 163-66

*Jerusalem*. With wood engravings by Linda Anne Landers. This edition is limited to [100] copies printed and signed by the artist at the Spoon Print Press, London, 199[5]. Narrow 8°, 6 leaves plus covers **B. §(1996)**

The text is the hymn from *Milton*. The numbers in brackets in the titles and colophon above are supplied in manuscript. The handsome designs are unrelated to Blake's. The 1996 version has two more plates than that of 1995.

*Jerusalem* ([?London:] Spoon Print Press, 20[06]) 11 prints folding out in different directions, 60 copies

Not related to the earlier edition of the song from *Milton*; 60 copies signed by Linda Anne Landers.

conjugate leaves


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

*The Lamb*. Designed and printed by Linda Anne Landers ([London:] Spoon Print Press, [1998]) Narrow 8°, 6 decorated leaves in a decorated cover, 100 copies printed

*The Lamb* ([No place:] Designed and printed by Linda Anne Landers at Spoon Print Press [2001]) Very tall 8°, 6 decorated leaves; no ISBN

A hundred copies were printed with decorations by Linda Anne Landers. This is distinct from her 1998 edition of *The Lamb*, much larger, with different designs, and set in much larger type.

§*The Lamb with Other Verses*. Illustrated by John C. Staples and M.E.E. (London: Hildesheimer and Faulkner; N.Y.: Geo. C. Whitney, [c. 1890])

The front cover calls it *The Lamb, The Piper, by W. Blake. And Other Verses*. The other poems are the "Introduction" to *Innocence* and excerpts from Wordsworth's "Intimations Ode". The illustrations are terrible, according to R.N. Essick.
Langer, "Bio-Graffiti" (pp. 3-5). Selections from Poetical Sketches, Songs, and All Religions are One are given in parallel English and German texts (pp. 6-51).

Library of Congress (Rosenwald Collection)  
Online Reproductions

America (E)  
America pl. a-c  
Book of Ahania (A)  
Book of Thel (F)  
Book of Thel (H)  
Book of Thel (O)  
Europe (E)  
First Book of Urizen (G)  
For Children: The Gates of Paradise (A)  
For Children: The Gates of Paradise (D)  
For the Sexes: The Gates of Paradise (K)  
The Ghost of Abel (A)  
Jerusalem (I)  
Jerusalem pl. 8-9, 19-20, 38ᵃᵇ, 48, 50, 58, 78  
Letters of 2 July 1802, 30 January 1803, 28 September and 4 December 1804, [4 August 1824], [February 1827]  
Marriage of Heaven and Hell (D)  
Milton (D)  
“The Order in which the Songs of Innocence and Experience ought to be paged”
Song of Los (B)
Songs of Innocence (B)
Songs of Innocence and of Experience (C)
Songs of Innocence and of Experience (Z)
There is No Natural Religion (C)
There is No Natural Religion (F)
Visions of the Daughters of Albion (J)


In 1987 are Roberto Sanesi, "Repertorio" (pp. 155-72), "Nota ai Testi" (pp. 173-80). The text (derived from Sampson [1913]) consists of facing English and Italian pages of Thel, Marriage, Visions, America, Europe, Urizen, Ahania, Song of Los, and Book of Los.

Volume I


"Prefacio" to each Blake work.

The English texts face those in Spanish

Tiriel (pp. 31-60), (with 7 [of 9] reproductions, El libro de Thel (pp. 61-80), with 8 reproductions [B, E, or K] (including 2 colour prints from the British Museum Print Room [= BMPR]), El matrimonio de cielo e infierno (pp. 81-123) (with 16 [of 27] reproductions from copy D including 2 colour prints from the BMPR), Visiones de la hijas de Albion (pp. 151-91), with all 11 reproductions from copy J (plus 2 colour prints from the BMPR), America: Profecía (pp. 193-235), with all 18 reproductions from copy M?, Europa: Profecía (pp. 237-74), with 15 of 18 reproductions from copy E, El [primer] libro de Urizen (pp. 277-342), with all 28 reproductions from copy A (plus a colour print from the BMPR), El libro de Ahania (pp. 343-74), with 3 (of 6) reproductions from copy A, El libro de Los (pp. 375-94), with 4 (of 5) reproductions from copy A, El cantar de Los (pp. 395-414), with 7 (of 8) reproductions from copy B (plus a colour print from the BMPR), and Vala, o los cuatro Zoas (pp. 415-701), with 6 (of 146) reproductions.

Volume II

*Milton: poema en dos libros (pp. 9-162), with 22 (of 50) reproductions from copy D; Jerusalén: la Emanación del
Gigante Albión (pp. 163-517) with 50 (of 100) reproductions from copy I; "Glosario" (pp. 519-616).

Bernardo Santana, "Glosario" (largely from Damon, A Blake Dictionary).

REVIEWS of Vol. I

*Jesús García Calero, "William Blake, el hombre que vio el lado oscuro de la modernidad", ABC (Cultura) [Madrid], 19 November 2013 In Spanish

*Iván Pintor Iranzo, "El paraíso de William Blake, recobrado", La Vanguardia (Cultura/s) [Barcelona], 4 December 2013, pp 6-7 (with Kathleen Raine, Golgonoza in Spanish) In Spanish

*Antonio Colinas, "Blake. Libros proféticos I, El cultural (El Mundo) [Madrid], 6 December 2013, pp. 12-13 and Fernando Armburu, "Blake el oscuro", p. 13 In Spanish

*Adriana Díaz-Enciso, "El método de profecía de William Blake da español Ediciones Atalanta publica per vez primerv-a una versión intregra de los Libros Proféticos de William Blake en formato lingüí, con traducción de Barnardo Santana", Mileno [Mexico (City)], 7/12/2013, online, very long, In Spanish.

B. "William Blake's Method of Prophecy", on the Blake Society web-site (a "vast and outstanding ... feat"; "All the illustrations are neatly and faithfully produced"; "this edition of William Blake's books in Spanish is one of the most important events in that language for decades")
*Fernando Castanedo*, "Clamor en el desierto", *El Pais* (Babelia) [Madrid], 7 December 2013, p. 8  
In Spanish

*Adriana Diaz Enciso*, "El médoto de profecia de William Blake", *Milenio* (Laberinto) [México city], 7 December 2013, pp. 1-3  In Spanish

**REVIEWS of Vol. II**

*Maica Rivera*, "Cómo ser William Blake", *Leer*, No. 249 (February 2014), pp. 76-77  In Spanish

*Antonio Lucas*, "Delirios de un visionario", *El Mundo* [Madrid], 22 April 2014, pp. 37-39  In Spanish

§*The Lilly* (Bushey Heath, Herts: Taurus Press, 1975)  
Broadside illustrated by Peter P. Piech, 25 copies

*Lines From The Auguries of Innocence by William Blake* (Bembridge [Isle of Wight: Privately printed], October 1968) 12°, 8 pp. (plus covers)

"Thirty copies of this pamphlet have been printed by W.J. Washington at The Yellowsands Press October MCMLXVIII"; a pretty little work in Red and Black with agreeable illustrations printed at a school press.

§"The Little Black Boy" by Blake the painter. *National Anti-Slavery Standard*, II, 40 (10 March 1842), 160.

§"The Little Black Boy." *National Anti-Slavery Standard*, V, 28 (12 December 1844), 112

§*Llibres profètics de Lambeth, I: profecies polítiques.* Versió i pròleg de **Miquel Desclot** (Barcelona: Proa, 1987)
Els llibres de l'Ossa Menor, 147. 91 pp.; ISBN: 8475881785 In English and Catalan

The poems are *Visions of the Daughters of Albion, America*, and *Europe*.


Contains **Patrick Harpur**, “Introducción a los Libros proféticos de William Blake” (pp. 9-22); **Bernardo Santano**, “Prefacio del traductor” (pp. 23-27); “Bibliografía de William Blake en español” (pp. 28-29); *Tiriel* (pp. 31-60); *El libro de Thel* (pp. 61-80); *El matrimonio de cielo e infierno* (pp. 81-123); *La Revolución francesa* (pp. 125-59); *Visiones de las hijas de Albion* (pp. 161-91); *América: Profecía* (pp. 193-235); *Europa: Profecía* (pp. 237-74); *El [primer] libro de Urizen* (pp. 277-342); *El libro de Ahania* (pp. 343-74); *El libro de Los* (pp. 375-94); *El cantar de Los* (pp. 395-414); *Vala, o los cuatro Zoas* (pp. 415-701); “Créditos” pp. 702-3 (credits for works reproduced).

Illustrated hardcover volume (first of two) with twelve works by Blake; brief individual introductions by **Bernardo Santano**; Blake in English and Spanish on
facing pages; includes significantly illustrated plates, leaving out those mainly with text (e.g., of Marriage [D] it reproduces 13/27 plates: 1-5, 10-11, 14-15, 16, 20-21, 24); Announces forthcoming second volume with Milton, Jerusalem and a Glossary (for 2014). An imposing edition

REVIEWS, all in Spanish

*Jesús García Calero,* “William Blake, el hombre que vio el lado oscuro de la modernidad”, ABC (Cultura) [Madrid], **19 November 2013**

*Iván Pintor Iranzo,* “El paraíso de William Blake, recobrado”, La Vanguardia (Culturals) [Barcelona], **4 December 2013**, pp. 6-7 (with Kathleen Raine’s Spanish edition of Golgonooza)


*Fernando Castanedo,* “Clamor en el desierto”, El País (Babelia) [Madrid], **7 December 2013**, p. 8


The words "William Blake" are "signed by the author by spirit pen, through Madam Casarosa of Tooting", according to the colophon.
§Love's Secret: Illustrated by Claud Lovat Fraser ([London:] Curwen Press and Poetry Bookshop, [1920?]) Rhyme Sheet 16.5 x 35 cm

§"Luda pjesma i druge pjesme [Mad Song and Other Poems]." Tr. Tanja Bakić. Ars [Montenegro], No. 4 (2010), 59-65. In Montenegrin

1995 One version of the Senate edition has “Satan in His Original Glory” on the front cover, and another has Linnell’s portrait of Blake.

REVIEWS


to the edition except to quote Raleigh)

§Anon., *Times Literary Supplement*, 13 April 1906
(with another)


§The Marriage of Heaven and Hell: Office Drawn from the Lyric and Prophetic Work of William Blake (1727-1827) for Use of St. Mark's in-the-Bourie (N.Y.: 1920s)

*Matrimonio del Cielo y el Infierno*. Traducción y prólogo de Diego Arenas (Montevideo: Editorial Arca; Buenos Aires: Editorial Galerna, 1979) Coleccion Aves de Arca. 94 pp. <BBS § erroneously listed as if it included only the Marriage, as on the title page>

The text includes not only the Marriage but also *Visiones de las hijas de Albión* and "El viagero mental". The "Prologo" is pp. 9-20.


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Luis Cernuda, “William Blake” is reprinted from Penseiemento poético en la lirica inglesa (Siglo XIX) (Mexico [City]: Imprenta Universitaria, 1958)

El Matrimonio appeared by itself in 1977.
The translation is from the Keynes text, “aceptada generalmente como edición canónica”.


Tr. Marie-Christine Natta, José San Martin, graveur sur bois, Christine Tacq, eaux-fortes (Thame: p’s & q’s Press; Paris: Azul Éditions, 2007) 21 x 28 cm, 24 pp.; no ISBN  In English and French  66 copies

Metropolitan Museum of Art (N.Y.)
Online Reproductions
Jerusalem pl. 1
Songs of Innocence and of Experience (Y)


David Bindman, "General Editor's Preface" (p. 6); R.N.E., J.V., "Foreword" (p. 7); "Milton a Poem: Introduction" (pp. 9-41); reproduction of Milton (C) and
additional prints (pp. 43-107); “The Printed Text of Milton" (p. 110) and transcript with notes (pp. 111-217); "The Final Illuminated Works: Introduction" (pp. 220-43): reproductions of Ghost of Abel (A), On Homer (A), "Laocoön" (B) and "Supplementary Illustrations" (pp. 244-52), plus "The Texts" (p. 253) and transcriptions (pp. 254-77).


REVIEWS

Artner, Alan G. (of the Chicago Tribune), Santa Barbara News-Press, 13 February 1994, p. H3 (with another) ("superb reproductions")

Kenneth Baker, San Francisco Examiner & Chronicle, 13 February 1994 (with another)

Richard Wendorf, Studies in English Literature 1500-1900, XXXIV (1994), 669 (with 3 others) (the 2 Blake Trust reproductions are "extremely handsome" [p. 669])

Dennis M. Read, Blake, XXIX, 3 (Winter 1995-96), 91-92 ("there is much to praise, little to question, and less to criticize in this splendid volume" [p. 92])

Iain Sinclair, "Customising Biography", London Review of Books, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at MILTON ... and the Final Illuminated Books)
See **John Commander**, "Dereliction", *London Review of Books*, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

**David Worrall**, *Year's Work in English Studies* for 1993 (1996), 323 ("splendid")

**S.L.M.**, *Gazette des Beaux-Arts*, 138th Année (1996), 19, in French (with another)(the series is "une magnifique collection")

**Dennis M. Welch**, *English Studies*, LXXVIII (1997), 90-93 (with 2 others) (all the volumes display "consistently meticulous" scholarship)

**Paul Cantor**, *Huntington Library Quarterly*, LIX, 4 (January 1998), 557-70 (with 2 others) ("The reproductions ... are as good as modern technology will allow", and the "editions have been prepared" with commendable "care and thoughtfulness" [pp. 558, 570])

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (all 6 Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§**Grevel Lindop**, *Times Literary Supplement*, 26 September 1997, 18+ (with 5 others)

§**Clio**, XXVI (1997), 449+

§**Jason Whitaker**, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)

**Deirdre Toomey**, ""Printed Perfect”", *Yeats Annual*, No. 14 (2001), 360-64 (with 5 others) (The Blake
Trust volumes are produced “to an almost unbelievably high standard” [p. 361])


It is primarily a reproduction (pp. 9-59) of the Blake Trust colour facsimile of copy D (1967), except that (1) Only 12 prints (mostly full-page designs) are in colour, the rest being in black-and-white;(2) The rectos in the original are mostly printed here as versos; and (3) Pl. 2 from Copy B is added. In addition there are "Editorischer Hinweis" (p. 60); translation of Milton (pp. 61-125); "Gottes Wege': Ein Nachwort" (pp. 129-81); "Kommentar": "Merkte meine Worte wohl": Ein Gang durch Blakes Gedicht Milton" (pp. 185-270); "Anhang: Eine Vision des Jüngsten Gerichts" (reproduction of the "Vision of the Last Judgment" design in the U.S. National Gallery, with an elaborate overlay identifying the figures); "Vorbemerkung" (pp. 275-76), and a translation of the description of the "Vision of the Last Judgment" from the Notebook (pp. 226-92), plus "Anmerkungen" (pp. 293-94).

REVIEW

Angela Esterhammer, Blake, XXXIII (1999), 24-27 (with another) ("Möhring's translation of Milton is excellent" [p. 26])

REVIEW

*Mark Porée, Quinzaine littéraire, No. 764 (1999), 19-22 (with 2 others), in French

§Mi-shire [From the Poetry of] vilyam blak. Tr. Joshua Kochav (Tel Aviv: Ofir, 1968) In Hebrew

Pierpont Morgan Library and Art Gallery
Online Reproductions

America (A)
Book of Los (B)
Book of Thel (C)
Descriptive Catalogue (N) title page
Europe (b)
Europe (G)
First Book of Urizen (B)
Jerusalem (F)
"Joseph of Arimathea Among the Rocks of Albion" (J)

Letters

14 April 1800
[12 September 1800] ("My Dearest Friend")
12 March 1804
Marriage (F)
On Homer (F)
Pickering Manuscript
Songs of Innocence (e or n), uncoloured
Songs of Innocence (D)
There is No Natural Religion (G)
Visions of the Daughters of Albion (F)

Museum of Fine Arts (Boston)
Online Reproduction
"The Accusers"


The book consists of Songs of Innocence and of Experience and The Marriage of Heaven and Hell (pp. 9-202) plus a short essay by Shinichi Nakazawa, "Hachikiresona Muku [Overflowing Innocence]" (pp. 203-6).


The 55 prints include 26 in colour of Innocence and 28 of Experience (27 in colour).
§My fingers emit spark of fire with expectations of my future labours [from letter of 16 September 1800] ([1982]) Poster illustrated and printed by Paul Peter Piech

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


A folded card with a design not related to Blake.


National Gallery of Art
(Washington, D.C.)
Online Reproductions

The U.S. National Gallery of Art has 347 Blake images, but only 158 are reproduced, mostly prints (132, including 50 for Job and 15 for Dante).

National Gallery of Victoria (Melbourne)
Online Reproductions

Europe pl. 11 (called pl. 8)
First Book of Urizen pl. 21 (called "Los, Enitharmon and Orc", i.e., Europe pl. 11)
Jerusalem pl. 51
Songs of Innocence (Y) pl. 13, 16, 18-19, 23-24, 35

New York Public Library
Online Reproductions

America [L, Berg Collection]
Europe [F, Berg Collection]
Milton [C]

§"Night." National Anti-Slavery Standard, III, 3 (23 June 1842), 12.


The poem is from Innocence pl. 20-21. Roberta Waudby also illustrated The Piper (i.e., "Introduction" to Innocence, pl. 4) <BBS 160>.

Garzon, "Prologo" (pp. 13-19); Alonso, "Introduccion" (pp. 21-38); it includes Poetical Sketches, Tiriel, Songs,

442 Under "NYPL Digital Gallery". Under Blake it includes some miscellaneous engravings and some not related to the poet.
Notebook, *French Revolution, Marriage*, and *Visions*, plus "Nota cronologica", and a very few notes.

The pagination and ISBN suggest that it is not the same as *Obra Poética*, tr. Pablo Mañé Garzón (Barcelona: Ediciones 29, 1997), 166 pp., 19 cm; ISBN: 8471754266

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


In the 2004 printing are Pablo Mané Garzón, “Prólogo” (pp. 13-19) and Mariano Vázquez Alonso “Introducción” (pp. 12-40).


In *Poesía Completa* (1999), the same strange collection of works (but lacking *Visions of the Daughters of Albion*) appears in a slightly altered translation attributed to Francesc LL. Cardona.

This is apparently distinct from §*Poesía completa*. Traducción de Pablo Mañé Garzón [2 vols.?] (Barcelona: Libros Rio Nuevo, 1980) In Spanish and English.

REVIEWS


§Anon., Quinzaine Littéraire, CXC (1-15 July 1974), 7-9, in French (with a survey of “Blake en Français”)

§Françoise Wagener, Le Monde, 12 July 1974, p. 16, in French (with an interview with Leyris)


§Françoise Moreau, Nouvelle Revue français, No. 303 (1 April 1978), 137-38, in French

§David Fuller, Durham University Journal, LXXVII, 1 (December 1984), 118-19

§Peter Marshall, Études anglaises, XXXVIII (1985), 235-36, in French
§Jean-Pierre Jossua, *Revue des Sciences Philosophiques et Théologiques*, LXXII (1988), 331 (all 4 volumes) in French

§Martin Bidney, *Blake*, XXIII, 2 (Fall 1989), 79-80 (Vol. IV)


§Ol mi-shire blak ve-kits [Duplicate title-page: More from the Poetry of Blake and Keats.] Tr. Joshua Kochav (Tel Aviv: Ofir, 1980) In Hebrew <BBS>


§"On Another's Sorrow" "from Songs of Innocence and of Experience [not published in America]." *National Anti-Slavery Standard*, V, 20 (15 May 1845), 200


Philadelphia Museum of Art
Online Reproductions

"The Accusers" (3H)
*Europe* pl. 14
*Jerusalem* pl. 99
*Milton* pl. 13
Songs (o) pl. 29 (frontispiece to Experience), pl. 52 ("To Tirzah")

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

Translation of the Pickering MS and For the Sexes: The Gates of Paradise.

Poemas Profeticos y Prosas: Versión y prólogo de Cristóbal Serra (Barcelona: Barral Editores, 1971) <BB #A282§, erroneously giving “Christobal” and 1941>


In 1943, the Introduction is pp. 9-92. The selections, facing each other in English and French, include Songs, Thel, Urizen, "The Everlasting Gospel", and extracts from The Marriage and Milton; in 1968 the poems are on facing pages (pp. 90-311); in 1984, the "Antologia" with selections, English facing Spanish, tr. Cristóbal Serra, are from the Songs, "Auguries of Innocence", Marriage, Visions, [Vala], Milton, Jerusalem, and "The Everlasting Gospel" (pp. 121-201).

In 1968 are "Introduction" (pp. 7-84), "Notes" (pp. 313-14), "Termes, Usités dans la Cosmogonie de Blake" (pp. 315-16).

In 1984 are the "Introduccion", tr. Marie-Christine del Castillo and Abelardo Linares (pp. 9-118), and "Bibliografia Esencial" 1863-1951 (pp. 213-14). For many years, this was probably the best known text of Blake in Spanish.


A "selection by Peter Washington" (p. 4) with no added matter whatever except "Contents" and "Index of First Lines". It does not seem to be significantly related to previous Everyman editions of Poems & Prophecies, ed. Max Plowman (1927 ff) <BB>, revised by Geoffrey Keynes (1959 ff.) <BB>, introduction by Kathleen Raine (1975 ff.) <BBS>, revised as Selected Poems by P.H. Butter (1982 ff.) <BBS>.


§[Poems] (Moscow, 1978) In Russian

A. Zveryev, "[The Greatness of Blake]" (pp. 5-32); G. Yakovleva (reprinted in [Literary Review], V [1979], 75-76); N. Staroselskaya, "[Between the Epochs]" (reprinted in Inostrannaya [Foreign] Literatura, XII [1980], 232-33).

Poems ([No place:] Minizauber Edition, [2001?]) 14 pp. (2 x 1.45 cm); no ISBN In German

25 copies of this tiny work were printed, probably by Sybille Maier.

“Introduction” (pp. xi-xiii): “He is a messenger and a god himself.”

The text of the Poems includes letters.


Poems and Letters, ed. J. Bronowski (1958 ff.) <BBS>

REVIEW

§Anon., Times Literary Supplement, 24 October 1958, p. 610


REVIEWS

§Herbert W. Horeville, “William Blake Comes Into His Own”, New York Times, 1 August 1926

§Anon., *Times Literary Supplement*, 11 August 1927  
(with 3 others)

§George Sampson, *Observer*, 1927(?) (with 6 others)


*Poems and Prose*. Introduction by Robert Van de Weyer  
"Introduction" (pp. vii-x).

*Poems by William Blake*. Ed. Alice Meynell (London, 1911)  
Red Letter Library. B. *Poems*. Introduction by Alice Meynell (London and Glasgow [1927])  
C is a digital reproduction of the 1911 edition.

*Poems of Blake*, ed. Laurence Binyon (1931) <BB>  
REVIEW

§E.M. Forster, *Books* [N.Y.], 31 August 1931, p. 1

The Muses Library B. (N.Y., 1893) C. (London and N.Y. [1905])  
D. *Mr. William Butler Yeats Introduces the Poetical Works of William Blake* (London, 1910) Books that Marked Epochs  

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

J In the 2002 edition, Paulin’s introduction is pp. xi-xvii.

REVIEWS

§John Wren-Lewis, New Statesman, 22 August 1969, p. 249

§Anon., Choice, VII (December 1969), 1390

§Patrick Murray, Studies [Dublin], LIX (1970), 215-18


REVIEW

§Anon., Times Literary Supplement, 1 December 1921


“William Blake” (pp. 1-9).


John Barnard and Paul Hammond, “Note by the General Editors” (pp. x-xi), “Preface” (pp. xiii-xvi), “Chronological Table of the Life and Work of William Blake” (pp. xvii-xxii), “Appendix: Doubtful and Spurious Attributions” (pp. 914-15) (“To the Nightingale” and “The Felpham Rummer”), Indices of “Titles and First Lines” (pp. 916-26), of “Notes and Relevant Passages” (pp. 927-28), and of “Prose Quotations”. The “Poems” include The Marriage of
Heaven and Hell and, for the first time, There is No Natural Religion and All Religions Are One.

The text is still modernized, and poems after 1807 have been rearranged. “The heart and lungs of the edition ... are ... the headnotes [which] have been largely rewritten ... [and] The footnotes [which] ... have been scoured and revised” (p. xiv). The headnotes and footnotes are admirable: humane, learned, crucially informative.

REVIEWS

John Dixon Hunt, “Learning Blake’s visionary language on one’s own”, Times [London], 26 July 1971, p. 8

Anne Kostelanetz Mellor, Blake Newsletter, VI, 1 (Summer 1972), 32-33
§John Beer, Notes and Queries, NS XX, 8 (August 1973), 305-7 (with 2 others)
D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 7-8
§David Fuller, Review of English Studies, XLII, 168 (November 1991), 612
§Ira Livingston, English Language Notes, XXVIII, 3 (1991), 61-63
M[ark] T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 90
§David Fuller, Review of English Studies, XLII (1992), 177-79

Edward Larrissy, Notes and Queries, CCXXXIX [NS IV], (1994), 404-5 (with another) (Stevenson has normalized Erdman's text and dropped Erdman's
name from the title page, but his notes are "indispensable"


"Introduction" (pp. vii-ix)

REVIEW

*Alberto Manguel*, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses", *Globe and Mail*, [Toronto] 13 January 1996, p. C20 (with another)

*The Poems of William Blake* ([No place (England), or publisher, 2002 or 2003]) Faerie Queene Library. 7 unnumbered leaves 2.7 x 2.0 cm, no ISBN

A miniature edition, consisting of “The Tyger” plus 2 pp. about Blake.


Poèmes/Poems; see Poèmes Choisis, ed. Madeline L. Cazamian


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

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

1888 The 1888 edition has lines printed in red.

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


In 1995, Pablo Mané Garzón, "Prologo" (pp. 15-21); Mariano Vazquez Alonso, "Introduccion" (pp. 25-42), poems (English and Spanish on facing pages) from Poetical Sketches,
An Island in the Moon, Thel, Tiriel, Innocence, Experience, Notebook, The French Revolution, and Visions, plus, oddly in an edition of Poesía, The Marriage of Heaven and Hell (pp. 45-463). Of course most of Blake's poetry is omitted in this edition of his "Poesía Completa".

The ISBN number indicates that this is a different edition from Mané's Poesía Completa of ... 1984 and 1986.


Poesía Completa; see William Blake: Poesía Completa

Poesía completa. Prólogo, Pablo Mañe [Garzon]; introducción, Mariano Vázquez Alonso; corrección y revisión.


“William Blake, Vida y obra” (pp. 5-8), “Poesia completa” (pp. 9-278) consisting only of Poetical Sketches, Island in the Moon (poems only), Thel, Tiriel, Songs, Rossetti MS poems, French Revolution, and Marriage of Heaven and Hell.

The work seems to be a very slightly altered version of Obras Completa en Poesía, tr. Pablo Mañé Garzón (1984) with the same strange list of titles (though lacking Visions of the Daughters of Albion).


443 Note that in Spain STC would be listed as Taylor Coleridge, Samuel.


§*Poesie (Novare: De Agostini, 2005)] I Tesori della Poesià in Miniatur 9 cm, 344 pp. In Italian

§Poesie e visioni: Maledizione e veggenza dell'ultimo dei bardi (1996) 8°, 144 pp.; ISBN: 8871229142 In Italian

A selection of Blake’s lyrics, from the Songs.

An edition previously unrecorded between those of 1880 and 1890, called "The Aldine Edition" on the spine of the publisher's cloth.


**REVIEWS**


§**Anon.**, *Times Literary Supplement, 13 April 1906* (with 2 others)

§**Anon.**, *Times Literary Supplement, 5 February 1914*

_The Poetical Works of William Blake, Lyrical and Miscellaneous_, ed. **William Michael Rossetti** (1874-1914) <BB>

**REVIEW**

[**Coventry Patmore**], “Blake”, *St. James Gazette, 31 March 1887*; reprinted as pp. 97-102 of Patmore’s *Principle in Art, etc._ (1889, 1890) <BB #2368>

_The Poetical Works of William Blake_, ed. **Edwin J. Ellis** (1906) <BB>
REVIEWS


§Anon., “William Blake”, Times Literary Supplement, 11 January 1907 (with 3 others)


REVIEW

1905

552
§G. Gregory Smith, Modern Language Review, I, 4 (July 1906), 343-45

Poetry and Prose of William Blake, ed. Geoffrey Keynes; see Writings


In the 2008 printing, only the 1½ pp. “Foreword” is new. See Wayne C. Ripley, “Erdman’s Pagination of The Four Zoas”, Blake, XXXVI (2003), 140-43: The renumbering of Vala pp. 19-21, 87-90, 105-16 in the Erdman-Magno reproduction [1987] is followed “inconsistently” in the text and ignored “completely” in the notes to Erdman’s edition of
The Complete Poetry and Prose [1988], so Ripley provides four tables of corrections to the Poetry and Prose.

See Erdman, “Improving the Text of The Complete Poetry & Prose of William Blake”, Blake, XX, 2 (Fall 1986), 49-52

See Blake Concordance Online, which is based on it.

REVIEWS

1965


§Aileen Ward, Herald Tribune [N.Y.], 23 January 1966, pp. 4, 14 (with another)

§Robert Kirsch, Los Angeles Times, 4 February 1966

John E. Grant, Philological Quarterly, XLV, 3 (July 1966), 533

§Michael J. Tolley, Southern Review [Adelaide], II (1967), 269-77 (with 4 others)


1970

§Rodney M. Baine, Georgia Review, XXV (Fall 1971), 380-81

§Prairie Schooner, XLIV, 3 (Fall 1970), 276

1982

§Anon., Choice, XX (1982), 424

§Anon., Malahat Review, No. 63 (1982), 248

Robert F. Gleckner, Eighteenth Century ... Bibliography, VIII (1982), 386-87
I.H. C[hayes], *Romantic Movement ... Bibliography for 1982* (1983), 84

Santa Cruz Blake Study Group, *Blake*, XVIII, 1 (Summer 1984), 4-31

For a reply, see D.V. E[rdman], *Romantic Movement ... Bibliography for 1984* (1985), 112

§Peter A. Taylor, *Queen’s Quarterly*, XCI (1984), 719-22 (with another)

2008


*Poetry by William Blake* (Winterport, Maine: Borrower’s Press, 1978) A thumb-sized book (1.5 x 2.0 cm), 300 copies

REVIEW


The text seems to include all of Milton and Jerusalem.


The poem is printed on post-card size stiff paper.


The Portable Blake is the basis for Zwischen Feuer und Feuer: Poetische Werke, tr. Thomas Eichhorn (1996).

2007 Daniel Halperin, “Foreword” (pp. xiii-xiv); Kunitz, “Introduction” (pp. xv-xxii).

REVIEW


Northrop Frye (bis), University of Toronto Quarterly, XVII (1947), 107. B.  P. 189 of Northrop Frye on Milton and Blake (2005) (quite different from the review in Poetry)

556
*E.B. Murray, Blake, XXIV, 4 (Spring 1991), 145-52 (with 2 others)


The commentary compares the translation with that of Manuel Portela.

The Prophetic Writings of William Blake, ed. J.D. Sloss and J.P.R. Wallis (1927), B. (1957), C. (1964)

REVIEW

1927

Bernard E.C. Davis, Review of English Studies, III, 9 (January 1927), 99-101 ("the only really satisfactory comment on this subject--a treatment of each symbol separately and upon
its own merits ... the editors are to be congratulated"


"The Deluxe Edition of the Prophecies of William Blake is limited to thirty-nine copies .... Each book is accompanied by three loose prints from a selection of twelve, nine of which are bound".

The Prophetic Writings of William Blake, ed. J.D. Sloss and J.P.R. Wallis (1926, 1957, 1964)<BB>

REVIEWS

§Anon., Times Literary Supplement, 22 January 1926, p. 493

§J.C. Squire, Observer, 20 May 1926

§S. Foster Damon, Saturday Review of Literature, 4 December 1926, pp. 357-58 (with another)

§P. Berger, Revue anglo-américaine, IV (1926), 66-68, in French

§Benjamin Brawley, North American Review, CCXXIII, 833 (December 1926-February 1927), 704-6


§M.O. Percival, Journal of English and Germanic Philology, XXVII, 1 (January 1928), 85-87

§Review of English Studies, III, 9 (January 1927), 99-101

*Prosa Escogida: Prólogo, selección y traducción de Bel Atreides (Barcelona: DVD ediciones, April 2002) Colección Los Cinco Elementos, 21 190 pp.; ISBN: 8495007681 In Spanish

"Prólogo" (pp. 7-14) and "Bibliografía" (pp. 181-83). The Blake texts are All Religions are One, There is No Natural Religion, Marriage, Descriptive Catalogue, "Vision of the Last Judgment", "Prólogos en prosa de Jerusalén", and "Cartas" (some letters of 1799-1805).

REVIEWS

Angel Rupérez, “Conquistas iluminadas”, El País (Madrid), 25 de mayo de 2002, 3 pp., in Spanish (with another)

*Ramon Andrés, “Paraíso sin sueños” El Periódico [Barcelona], 28 de junio del 2002, 26, in Spanish (with another)

§*Prose & Prophecy: Selections from the Prose and Prophetic Books of William Blake (Franklin [New Hampshire]: Hillside Press, 1964) 6 cm, xvi, 52 pp., 375 copies <BB #310, here amplified>

The poems are from Innocence, Experience, and Blake's Notebook. [The cover designs are by Jessie M. King.444]

   Text from the Marriage.

§Proverbs of Hell (Ellsworth, Maine: Borealis Press, [?1992])
   A series of cards with dry-point etchings by Robert Shetterly.


In Scots

   A selection from the illuminated books.

§Pu-lai-k'o shih hsuan: Chou Wen-ping i (Taipei: Wu Chou, mia 62, 1973) 121 pp. In Chinese

Translation of *The Marriage of Heaven and Hell* and “The Everlasting Gospel”.

§ *Roof’d in from Eternity.*  Tr. **Dieter Löchle** (Tübingen, Germany: Galerie Druck & Buchhandlung Hugo Frick, 1995)

Translations from the Lambeth books, with a commentary, to accompany an exhibition at the Tübingen University Library (April-May 1995) of the translator's drawings, paintings, and prints based on Blake's imagery.

*The Rossetti Manuscript: Cradle Song* (Millburn: The Post-Haste Press, 1933)

"Ten copies were printed".


**Pullman**, “Foreword” (pp. 5-7).

§"Sakupljenirukopisi [The Pickering Manuscript]"  Tr. **Tanja Bakić.** *Ars* [Montenegro], No. 3 (2011), 80-91. In Montenegrin

*The School Boy. Decorations by Cecil Rhodes* ([London:] Curwen Press and Poetry Bookshop, [1920?]) The New Broadside, No. 6 19.2 x 35.4 cm

Only 4 lines of the poem are given.

§... [sic] *The Schoolboy: From a poem by William Blake* (No
place: No publisher, no date) New broadside [No. 6]. Decorations by Cecil Rhodes [not the founder of De Beers].


Seconds Livres prophétique, tr. Pierre Berger (1930) In French<BB>

REVIEW
§Anon., Times Literary Supplement, 1 June 1933, p. 376


§Select Poems of William Blake (Edinburgh: the Royal Blind Asylum and School, 1920) In “interpoint braille”

I have records of works in braille called §Selections from the Poems of William Blake (Edinburgh: SPB, 1920) <BBS>and §Selections from William Blake (Edinburgh: Royal Blind School, 1920). It seems likely that these are all the same work, variously transcribed.
Selected Poems of William Blake, ed. F.W. Bateson (1957)

REVIEW

V. de S. Pinto, Review of English Studies, NS, IX, 35 (August 1958), 345-46 ("The notes are generally acute and helpful", but "Mr. Bateson underestimates the value of Blake's longer poems")


"[Chronology of] Blake's Life" (pp. ix-xii in 1982; expanded as "Chronology of Blake's Life and Times", pp. xii-xxi in 1993-94) "Introduction" (pp. xiii-xxvii in 1982; pp. xiii-xxvi in 1991; pp. xxii-xxxiii in 1993-94), "Notes" (pp. 195-263 in 1982; pp. 205-63 in 1991; pp. 181-248 in 1993-94). "I have taken as my base text Max Plowman's edition of Blake's Poems and Prophecies, and have emended ... mainly the punctuation" (p. xxix of 1982; p. xxxv of 1994; the 1991 edition is said to be "revised" (p. [iv]). The "New Edition" of 1993-94 adds "Note on the Author and Editor" (pp. x-xi), "Note on the Text and this Selection" (pp. xxxiv-xxxvi in 1993), "Glossary" (pp. 249-51), "Blake and his Critics" [a summary] (pp. 252-63), "Further Reading" (pp. 264-65 in 1993), and a little more Blake text.

An "abridged edition", omitting the editor's name, was published as *Songs of Innocence & Experience* (London: Phoenix, 1996).

**REVIEWS**


For a correction, see P.H. Butter, “William Blake”, *Times Literary Supplement*, 4 February 1983, p. 109 (pace Enright’s review, “Sooner murder an infant ...” means that “it is better to murder the infant desire...”, not the infant itself) <BBS 430>


§François Piquet, *Etudes anglaises*, XXXVII (1984), 363-64


A "Selection by Ian Hamilton", mostly of lyrics.

Christopher Moore, "Introduction" (pp. 11-14).

Lyric poems plus Tiriel and Thel apparently selected from Poetical Works, ed. John Sampson (1913). <BB>


English and French texts are on facing pages with Italian in footnotes. Georges Bataille, "William Blake", tr. Andrea Zanzotto (pp. 85-114); Georges Bataille, "Frommenti su William Blake" (pp. 149-63); Georges Bataille, "Lettore e traduttore di William Blake", tr. Annamaria Leserra (pp. 165-217); A.L., "Nota bibliographica" (pp. 218-20).

**Peter Harness**, “Introduction”, pp. 9-12.


The work consists of “Introduction” (pp. xi-xxxii), “A Note on the Texts” (pp. xxxii-xxxv), “Selected Poems” (pp. 1-304), “Bibliography” (pp. 305-8), “Institutions with Major Collections of Blake’s Original Books and Manuscripts [and Paintings and Drawings]” (p. 309), and “Notes” (pp. 310-54). “Of course the illustrations that accompanied most of these poems are missing, though some of the most important ones are described in the Notes” (p. xxviii).


Selected Poems of William Blake, ed. Basil de Selincourt (1927) <BB>

REVIEW

§Anon., Times Literary Supplement, 24 November 1927


"Introduction" (pp. xi-xxx); the "Notes" (pp. 91-140) are original and illuminating.

REVIEWS

§John Wain, Observer, 18 March 1957

§Anon., Times Literary Supplement, 12 April 1957, p. 228 (severe)

Frederick W. Bateson and Geoffrey Keynes, “Selections from Blake”, Times Literary Supplement, 26 April 1957 (Bateson), and 10 May 1957, p. 289(Keynes) <BB 739>

§Grace Banyard, Contemporary Review, CXCI (1957), 320

§W[alter] M. C[rittenden], Personalist, XXXIX (1958), 421-22

D.V. E[rdman], Philological Quarterly, XXXVII (1958), 142

§Désirée Hirst, “New Light on William Blake”, Month, NS, XIX (1958), 33-37 (with another)

§V. de S. Pinto, Review of English Studies, NS, IX, 35 (August 1958), 345-46

[Selected Poems of William Blake]. Tr. **Zha Liangzheng** (Beijing: People's Literature Press, 1957) In Chinese


REVIEWS


**D.W. Dörrbecker**, *Blake*, XXIII, 3 (*Winter 1989-90*), 123


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445 Probably this is the same as Yuan, K'o-chin (1957) in *BB* #3063.

"Introduction" (pp. vii-xii: "How should the modern reader approach William Blake?" [p. vii]); "Notes" (pp. 270-303).

This seems to be the same as his William Blake (1994) in the Oxford Poetry Library.

Selected Poetry and Prose, ed. David Fuller; see William Blake: Selected Poetry and Prose


Frye’s “Introduction” (pp. xiii-xxviii) is reprinted on pp. 221-36, 448-50 of Northrop Frye on Milton and Blake (2005).

REVIEW
D.V. E[rdman], Philological Quarterly, XXXIII (1954), 106

Selected Poetry and Prose, ed. David Punter (1988) <BBS>

REVIEWS
§Michael Baron, English, XXXVII (1988), 262-8 (omnibus review)
§J.M.Q. Davies, Review of English Studies, NS XLI (1990), 128-30
*E.B. Murray, Blake, XXIV, 4 (Spring 1991), 145-52 (with 2 others)

Judith Baxter, "Cambridge Literature" (p. 5): it was "prepared for students in schools and colleges"; David Stevens, "Introduction" (pp. 6-7); each poem has a section of "Activities and approaches", and at the end are Resource Notes (pp. 126-44).

*Selections from the Symbolic Poems of William Blake*, ed. Frederick E. Pierce (1915) <BB>

REVIEW

John Gould Fletcher, "Yale Discovers Blake", *Poetry*, XX (1917), 315-20 <BB #1622>


*Selections from the Poetical Works* (Edinburgh: Royal Blind School, 1920)] Folio, perforated in Braille.


REVIEWS


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


Manuel Portela, “Introdução: Oficina Gráfica & Forja Divina: a gravura como cosmogonia” (pp. 5-22); “Notas da Introdução” (pp. 23-24); “Notas Textuais” (pp. 25-31); “Pequeno glossário mitológico de William Blake” adapted from Damon’s *Blake Dictionary* (1965) (pp. 159-73) – with a loose leaf of “Errata”.

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

The poems are "Piping Down the Valleys Wild" ["Introduction"], "The Shepherd", "Nurse's Song", "Spring", "Opportunity" ("He who bends to himself a joy", of course not from Innocence), "Infant Joy", and "Night", sold either separately or "The set complete in Decorated Portfolio". The very simply coloured designs are unrelated to Blake's.

*Several Questions Answered: Lyrics and Ballads from Manuscripts [by] William Blake "Born 28th Nov 1757 & has died several times since." (Apollo, California: [Andrew Smith], 1999) iv, 42 pp., no ISBN

Andrew Smith, "Introduction".


§The Sick Rose (Bushey Heath, Herts: Taurus Press, n.d.) Broadside illustrated by Paul P. Piech. 200 copies

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446 The address for The Poetry Bookshop is 35 Devonshire Street, Theobalds Road, but a printed note pasted into "The Shepherd" (in the copy in the Victoria University of the University of Toronto) gives the "Present Address 38 Gt. Russell St. London W.C.1".
Song ["How sweet I roam'd" from Poetical Sketches]. Designed, [decorated,] printed and made by Linda Landers (London: Spoon Print Press, 2001) Tall 8° with 7 fold-out leaves

Songs of Innocence (London: Arthur L. Humphreys, 1911) Square 12°, with paper covers (as on the title-page) folded over paste-board <BB #155, mistakenly listed under Songs of Innocence>

Despite the title, the text includes poems from Songs of Experience and Blake’s Notebook. There are seven charming pasted-on sepia vignettes on india paper, apparently from 18th century engravings, the initial letter to each poem is printed in red, “A Poison Tree” in Experience (pp. 56-57) is entitled “Christian Forbearance” (as in Notebook p. 114), and “A Cradle Song” (from Notebook p. 114) is inserted in Experience without Blake’s authorization.


A. Glebovskaya, "Predvareniye" (pp. 5-23); English and Russian texts of the Songs, Thel, Marriage, and "The Mental Traveller" on facing pages, plus "Kommentaree" (pp. 226-67).


The text of the Songs and poems from the Notebook and the Pickering MS is apparently taken from Selected Poems

Text and un-Blake-like white-line designs for three poems from Innocence and eleven from Experience.


1866 The copy in the Essick Collection bears the vainglorious bookplate and inscription of Richard C. Jackson about

Gilchrist’s so called life of Blake in 1863. ... such was my father’s disgust at Gilchrist’s Journalistic performance, that he would not allow him to use any of his Blakean material.\textsuperscript{447}

No significant Blakean material has been traced to R.C. Jackson’s father.

\textsuperscript{447} “Gilchrist’s Journalistic performance” presumably refers to his essays in The Eclectic Review, Literary Gazette, and Critic.
REVIEW
1866

Anon., North American Review, CVIII, 223 (April 1869), 641-46 (with 2 others)

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

Printed by Paul Ritchie from the electrotypes in the Victoria & Albert Museum consisting of (1) 40 copies of a “Facsimile Edition” hand-coloured in imitation of Songs (B) and (2) 35 copies of a “Monochrome Edition” with two copies of pl. 34 watercoloured after copies B and T. <BBS>

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

*Songs of Innocence and of Experience. A Portfolio of Eighteen Facsimile Impressions* (Orlando: Flying Horse Editions, University of Central Florida, 2009) 2 octavo-size paper covered “volumes” (13.9 x 19.4 cm), within a huge hinged double clam-shell box (132.5 x 37 cm), 33 copies printed, $1,950

The text-volume entitled *William Blake. Songs of
Innocence and of Experience (1794): A Note on Production consists of Anon., [introduction] in the third person (pp. 5-8) and Michael Phillips, “A Note on Production” (pp. 9-34), with sections on “Relief Etching” (pp. 18-22), “Printing the Facsimile” (pp. 23-24), “Ink” (pp. 25-26), “Paper” (pp. 27-30), and “Wrappers” (p. 31), most of it “abstracted” (p. 33) from his “The Printing of Blake’s America a Prophecy”, Print Quarterly, XXI, 1 (March 2004), 18-26. It is largely based on John Jackson [and William A. Chatto], A Treatise on Wood Engraving (1839). The plates were printed by “Dennis Hearne at Flying Horse Editions”.

The facsimile “volume” consists of a folded unmarked leaf with string through three stab-holes plus 18 unsewn reproductions (pl. 1, 3, 8, 12, 16-19, 24, 29, 33, 37-38, 42-43, 46-47, b) printed mostly in yellow ochre or grey (pl. b).

REVIEW

Robert N. Essick, Blake, XLIV, 3 (Winter 2010-2011), 104-10 (with another) (an important review; “it is certainly a handsome object”)


Michael Phillips, “Introduction” (pp. 3-8), followed by “Checklist of Contents” [51 items] (pp. 9-15), in order “to record … the Flying Horse Editions facsimile” (2009) (p. 31).

\textsuperscript{448} However, the gift-inscription by Michael Phillips in the copy in Victoria University in the University of Toronto says that this copy is “out of series”.

576
It is about the title pages of *Innocence* and *Experience* (*Songs* pl. 3, 29), apparently designed to accompany “three discs [not included here] that provide a photographic record of the contents” (p. 9).

*Songs of Innocence and Experience and Other Works*, ed. **R. B. Kennedy** (1972)<BB>

REVIEW

§*David Jay*, “Minimum Meddling”, *Times Educational Supplement*, 23 April 1971 (in part a review)


According to the back cover, “Blake was himself a follower of Unitarian philosophy.”


This is distinct from the work published by Dodo Press (2005), 45 pp., and a different ISBN.

*Songs of Innocence And Other Poems* (London: Samuel Bagster and Sons Limited, [1911?]) <BB #336, here amplified> 24º, 125 pp. (plus 3 integral pp. of advertisements), no editorial matter

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449 It was “Printed in the United States”, but the address is <www.dodopress.co.uk>. 
The contents are mostly "Ideas of Good and Evil" (pp. 57-125).


*Songs of Innocence and [of] Experience with Other Poems* [Ed. R.H. Shepherd] (1866) B. (1868) <BB> REVIEW

§ *North American Review, CVIII, 223 (April 1869), 641-646*


A sheet folded to make four-leaves with a cover; 25 of the 150 copies are coloured by the artist.


A. Zveryev, "Zhizn i pesia Bleika [Life and Poetry of Blake]" (pp. 5-32); G. Yakovleva (reprinted in *Literaturnoe Obozrenie [Literary Review]*, V [1979], 75-76); N. Starosel'skaya, "Mezhdu epocham [Between the Epochs]" (reprinted in *Inostrannaya [Foreign] Literatura*, XII [1980], 232-33).


Tate Britain
Online Reproductions

Book of Thel pl. 7
Europe pl. 6-7 fragments
First Book of Urizen pl. 2, 7, 11-12, 17, 19, 23
Marriage pl. 6
Songs pl. 1, 3, 22, 42, 48 (2 copies)
Visions of the Daughters of Albion pl. 1, 7


450 N.B. The plate-numbers assigned to works in Illuminated Printing in the Tate catalogue do not correspond to those in Blake Books and have been altered here.
The poems are all from Songs of Experience.


Blake's poem is followed by "lined pages ... for creative writing, personal reflection, song writing, wherever the imagination leads."

| = | BY MRS. LAWRENCE. | - | “The task is a humble one, but not mean; for to lay the first stone of | a noble building is no disgrace to any hand.” | - | LIVERPOOL: EVANS, CHEGWIN AND HALL, CASTLE-STREET; | AND | LONGMAN, REES & CO., LONDON. | - | 1831. <Bodley, Harvard, Biblioteca La Solana>
B. ... for the Use of Young Persons ... Second Edition, Revised. (Liverpool: Deighton and Laughton; London: Whittaker and Co., 1849) <Blake, XLIV, 1 (Summer 2010), 12>

In 1831, “To the Muses” is re-titled “THE POET COMPLAINS TO THE MUSES | OF THE DECLINE OF POETRY”, and the author is identified only on Contents p. xii: “The Poet’s Complaint to the Muses ....... Blake 75”.

580
According to the Preface (p. [v]), Rose Lawrence had to “alter and modify them [the poems] as might best suit their peculiar purpose”. All her modifications seem to be merely stylistic (“ancient” for “antient”, “crystal” for “chryʃtal”, "heaven" for "Heav'n", “poesie’” for “Poetry!”, l. 12) except “now” for “do” (l. 15) and “bottom” (l. 10) for “boʃom”. The last alteration was presumably made from motives of delicacy, though even “bottom” could be the subject of risible adolescent fancy. She also added a footnote to “Ida’s”: “A mountain of Crete.”

The only previous reprint of “To the Muses” was in [H.C. Robinson], *Vaterländisches Museum* (1811) (BR (2) 585), but there the even-numbered lines are not indented as they are in *Poetical Sketches* (1783) and *Cameos* (1831).

The evidence is not clear, but the obscurity of *Vaterländisches Museum* and the fact that Rose Lawrence indents even-numbered lines, as Blake did but Robinson did not, suggests to me that she is quoting directly from *Poetical Sketches* (1783).

“The Tiger.” P. 102 of *Pictures, Scriptural and Historical, or, the Cabinet History: with Poetical Selections, Religious and Moral, for the Use of Children, Intended as a Sequel to the Poetical Primer*. Ed. Mrs [Rose] Lawrence (Liverpool: Evans, Chegwin and Hall; London: Longman, Rees and Co., 1831) B. §(1833)

Apparently these were poems with which she has amused her son. She didn’t remember “The Tyger” very well.


Illustrations by Vojtěch Domiátol.

§*Tiikeri (The Tyger)* ([Helsinki?], 2002) In Finnish

A pamphlet with translations of "The Tyger" for use in school discussions of problems in translating poetry.

*tiriel, el libro de thel*. edición crítica de **jordi doce** (santa cruz de tenerife: artemisaediciones, 2006) clásica 8º, 160 pp., 18 black-and-white plates including all 9 known designs for *Tiriel* and *Thel* (H); ISBN: 8496374394

Doce, “en los valles de har” (pp. 7-29); text in English and Spanish on facing pages of *Tiriel* (pp. 42-83) and *Thel* (pp. 111-29); notas (pp. 105-10, 149-55).

**REVIEWS**


§**Luis Muñiz**, “Blake, al comienzo”, *La Nueva España*,

582
29 June 2006, in Spanish

“To the Muses” (called “The Poet Complains to the Muses of the Decline of Poetry”) in Cameos from the Antique; or, the Cabinet of Mythology: Selections Illustrative of the Mythology of Greece and Italy, for the Use of Young Persons, and Intended as a Sequel to the Poetical Primer. Ed. Mrs [Rose] Lawrence. Second Edition, Revised (Liverpool: Deighton and Laughton; London: Whittaker and Co., 1849), pp. 75-76. <Bodley>

Blake is named only in the contents. In l. 10, "Beneath the bosom of the sea", Lawrence gives "bottom" for Blake's "bosom", a variant I have not noticed elsewhere. The poem is not in Malkin; it seems to have been first printed in conventional typography by H.C. Robinson (1811) (BR (2) 585).

There were earlier editions of Cameos in 1831, 1833, and 1834, but I do not know whether they included "To the Muses".


Todas la religiones son una (pp. 7-27); No hay religión natural (pp. 29-69).

David Francisco, "Nota a la edición" (pp. 71-73).

§Trentadue poesie (1997) I miti poesia 44 ISBN: 8804432225 In Italian
  The book is "a collection of Linweave limited editions on sample papers, [44] p. on double leaves", 32 cm, with plates.  
  For the individual design, see Blake (2006).

  Colophon: "Designed, set & printed by Christopher Anagnostakis, Graham Moss & Kathy Whalen ... July 2005 ...  
  An edition of two hundred sixty copies".

§The Tyger. Illustrated by Bertz Golantz, designed by Michael McCurdy (Lincoln, Massachusetts: The Penmaen Press, 1975)  
  Broadside in 324 copies

The Tyger. "All the images in this book made and printed by Linda Anne Landers at SPOON PRINT PRESS, London, This  
  is number [5]", with a separate folded cover sewn at top and bottom 15.1 x 16.7 cm, 16 cardboard pp., no ISBN  <VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO>  
  Transcription and decorations.

§Tyger Tyger (Bushey Heath, Herts: Taurus Press, 1972)  
  Broadside illustrated by Paul P. Piech. 75 copies

  Broadside illustrated by Paul P. Piech, 75 copies

Sixteen leaves bear two transcriptions of Blake's poem, the first of them illustrated with designs unrelated to Blake's.

REVIEWS

§Booklist, XC (1993), 6202
§Library Talk, VII, 7 (May 1994), 38
§School Library Journal, XL (1994), 18
§Emergency Librarian, XX (January 1995), 48

The Tyger (2002)

A folded envelope held by a Japanese bone fastener with, pasted inside, a fold-out leaf with Blake's poem and new designs, inscribed "2002" and "Linda Anne Landers".

§The Tyger: O tygres. Tr. Augusto de Campos (Sao Paulo: [no publisher], 1977) 8 pp. In English and Portuguese

*Tygrys i inne wiersze [The Tyger and other verse]. W przekładzie i z komentarzami Tadeusza Sławka ([Katowice:] Sfera, 1993) 12º, text on pp. 5-21; ISBN: 8390099403 In Polish

§Überfleigen [Geschnitten; Michael Hoffmann] ([Elsterberg, Germany: P. Zaumnseil], 1994) 55 cm (very large), 19 leaves

B. (Hartkirchen [Germany]: K. Schmid, 1994) In German
§*Udvalgte Skrifter (København Thaning & Appel, 1970) 166 pp. In Danish


The work has colour reproductions of Urizen (D), Ahania (A), Book of Los (A) with facing transcriptions, plus David Bindman, "General Editor's Preface" (p. 6), David Worrall, "Foreword" (p. 7), "Introduction: Blake's Urizen Books" (pp. 9-15) and accounts of "Themes and Contexts" and "The Designs" for Urizen (pp. 19-59), Ahania (pp. 153-63), Book of Los (pp. 195-204) and "Notes to the Text" for Urizen (pp. 128-43), Ahania (pp. 184-90), and Book of Los (pp. 218-24), plus "The Book of Urizen: variants" (pp. 144-46) and "Copy D: a bibliographical description" (p. 147), "The variant copies of Urizen analysed" (p. 148), "Plate Sequences in Known Copies of Urizen" (pp. 148-49), and "Bibliographical Description" of Ahania (pp. 191-92).


REVIEWS

Iain Sinclair, "Customising Biography", London Review of Books, XVIII, 4 (22 February 1996), 16-19 (with 6 others) (there is no indication that Sinclair has looked at The Urizen Books)
See John Commander, "Dereliction", London Review of Books, 21 March 1996, p. 5 (deplores the absence of "critical comment on, or response to" the scholarship in the Blake Trust volumes which Iain Sinclair was purporting to review)

Barthélemy Jobert, Revue de l'Art, No. 112 (1996), 78, in French (with 2 others) (barely mentioned)

Michael Phillips, Burlington Magazine, CXXXIX (1997), 338-39 (with 8 others) (all six Blake Trust publications are "extraordinarily faithful to the originals", and the apparatus is "exemplary")

§Grevel Lindop, Times Literary Supplement, 26 September 1997, 18+ (with 5 others)

Alexander S. Gourlay, Blake, XXXII (1998-99), 76-77 ("a thoroughly creditable performance" [p. 76])

§Jason Whitaker, BARS Bulletin and Review, No. 17 (March 2000), 22-24 (with 6 others)

Deirdre Toomey, “‘Printed Perfect’”, Yeats Annual, No. 14 (2001), 360-64 (with 5 others) (The Blake Trust volumes are produced “to an almost unbelievably high standard” [p. 361])

§Versei (1977). In Hungarian

§*Versek és Próféciák [Poems and Prophecies]. Ed. Miklós Szenczi (Budapest: Európa Kiadó, 1957) In Hungarian

A generous selection, including lyrics, Thel, Visions, America, Europe, Urizen, Song of Los, Ghost of Abel, and
substantial passages from *Vala, Milton,* and *Jerusalem*; the translators included **Sándor Weöres.**


**Victoria and Albert Museum**

**Online Reproductions**

*All Religions are On* (M), pl. a2-6, a8-9, b4, b12

*There is No Natural Religion,* pl. 1

*Videniia strashnogo suda [Vision of the Last Judgement].** Tr. **V. Chukhno** (Moskva: Eksmo Press, 2002) 8°, 384 pp., 64 reproductions (including 16 from *The Gates of Paradise* and all of *Job*); ISBN: 5040096712 In Russian


Preface (pp. 7-15), Chronology (pp. 367-82).

§**Viliyam Balayki: bih rivayet; William Blake Rendered into Persian** by duktar **Mahdi Mishgini** (Vancouver: M. Mishgini, 2000) 500 pp. In Persian with citations in English

§**Visiones.** Tr. **Enrique Caracciolo Trejo** (Mexico [City]: Editorial Era, 1974) Biblioteca Era: poesia. **B. Antologia**

In the 1987 and 1996 editions, the text of Visiones is slightly revised, and "Por razones de espacio" Vala, Milton, and Jerusalem are omitted. In 1987 and 1996 the work consists of E.C.T., "Introducción" (pp. 9-14), "Bibliografia sugerrida" (pp. 15-16), "Vocablos de sentido especial en la cosmogonia de Blake" (pp. 223-26), "Cronologia de William Blake" (pp. 227-29), "Situación de William Blake" in literary history (pp. 231-32), plus texts (English and Spanish on facing pages) of Poetical Sketches, Songs, Thel, Marriage, America, Urizen, and "The Everlasting Gospel" (pp. 11-221).


REVIEWS

§Anon., Times Literary Supplement, 19 May 1966, p. 458

Claudio Gorlier, "Il Blake di Ungaretti", Paragone, No. 196 (1966), 142-45, in Italian <BB #1712>


Illustrated by Linda Ann Landers.
§Walking Round Cambridge with William Blake: Auguries of Innocence illustrated by Rose Harries (Oldham: Incline Press, [2008]) 27 cm, 160 copies
   The illustrations are scenes of modern street life in Cambridge correlated to “Auguries of Innocence”.

Whitworth Art Gallery
Online Reproductions

"The Accusers" (I)
Europe pl. 1


§Wiersze i pisma Williama Blake’a [Poems and Writings of William Blake]. Selected and tr. M. Fostowicz (Krakow: Miniatura, 2007) In Polish

William Blake, ed. Jacob Bronowski (1958)<BB>
REVIEW
§Anon., “Blake the Revolutionary,” Times Literary Supplement, 24 October 1957

"Introduction" (pp. vii-xii), "Notes" (pp. 270-303). The "Introduction" urges readers "to read beyond Songs of Innocence and Experience [sic]" and embark on Blake's "blank-verse narrative writing" (pp. xi, x).

This seems to be the same text as Mason’s Selected Poetry (1996) World’s Classics and (1998) Oxford World’s Classics, though with different ISBN.

**REVIEWS**

**D.W. Dörrbecker**, *Blake*, XXII, 2 (Fall 1988), 38-39

§**Michael Baron**, *English*, XXXVII (1988), 262-68 (an omnibus review)


§**Anon.**, *UNISA English Studies*, XXVII, 1 (1989), 80 (very brief)

§**L.M. Findlay**, *Notes and Queries*, NS XXXVI (1989), 519-21

§**P.D. McGlynn**, *Choice*, XXVI (1989), 1152

§**Edwina Burness**, *English Studies*, LXI, 5 (October 1990), 455-62 (with 5 others)

§**Stewart Crehan**, *British Journal for Eighteenth-Century Studies*, XIII (1990), 257-58


§**Philip Davis**, “With Fear and Trembling”, *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)

§**François Piquet**, *Etudes angolaises*, XLIII (1990), 226-27, in French


Lyrics chiefly from *Poetical Sketches*, *Songs*, and the *Notebook*.


REVIEW

G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, *University of Toronto Quarterly*, XXXIX (1970), 274-87 (with 5 others)


A souvenir for a one-day Blake course consisting of 10 pages plus brown paper covers (with a xerox affixed), 5 xeroxed images, quotations from *The French Revolution*, *America*, and *Vala*, "William Blake – chronology" (2 pp.), and "William Blake: a bibliography" (1 p.).

**William Blake Archive** <www.blakearchive.org>

N.B. Reproductions in the William Blake Archive are accompanied by transcriptions of texts and notes by Morris Eaves, Robert N. Essick, and Joseph Viscomi.

**Cumulation**

*All Religions are One* (A)  
*America* (A, B, E, F, I, M, O)  
*Book of Ahania* (A)  
*Book of Los* (A)  
*Book of Thel* (B, D, F, G, H, I, J, L, N, O, R)  
Descriptions of Milton, *L’Allegro* and *Il Penseroso*  
watercolours (Morgan Library)  
"Enoch Walked with God"  
*Europe* (A, B, D, E, G-H, K)  
*First Book of Urizen* (A-D, F, G)  
*For Children: The Gates of Paradise* (D)  
*For the Sexes: The Gates of Paradise* (D)  
*Ghost of Abel* (A)  
*An Island in the Moon* (Fitzwilliam Museum)  
*Jerusalem* (E)  
“Laocoön” (B)  
*Large Book of Designs* (A)

In 2014 the Archive added Blake's letters for 1800-1805
and 1825-1827, with transcriptions and notes. These consist of

**Reproductions of Manuscripts**

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**Chronologically Appropriate Letters Missing from the William Blake Archive**

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<td><em>New Quarterly Magazine</em> (1874), 475</td>
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*Marriage of Heaven and Hell* (B, C, D, E, F, G, H, I, K-M)  
*Milton* (A-D)  
*On Homer’s Poetry* (B, F)  
“The Order in which the Songs of Innocence and of Experience ought to be paged and placed” (Library of Congress)  
Pickering [Ballads] Manuscript (Morgan Library)  
Small Book of Designs (A)  
*Song of Los* (A, B, C-E)  
*Songs of Innocence* (B, G, L, U)  
*Songs of Innocence and of Experience* (A-C, E, F, L, N, R, T, V, Y, AA)  
*There is No Natural Religion* (B, C, G, L)  
*Visions of the Daughters of Albion* (a, A-B, C, E, J, O-P)  

**Engravings**  
12 Large Colour Prints (23 prints)  
Blair’s *Grave* (Schiavonetti’s engravings) and Blake’s engraving of “Death’s Door”  
John Flaxman, *Compositions from ... Hesiod* (1817)
Hayley, *Ballads* (1805), 5 prints
Hayley, *Designs to a Series of Ballads* (1802), 14 prints
Stedman’s *Surinam* (1796), two sets of Blake’s 16 engravings, one with contemporary commercial colouring
Mary Wollstonecraft, *Original Stories from Real Life* (1791). 10 monochrome washes and the 1791 and 1796 editions of the book,
Young, *Night Thoughts* (1797), coloured copy I (Huntington) and an uncoloured copy

**Catalogues of Blake Holdings in**

Ashmolean Museum (Oxford)
Birmingham Museum and Art Gallery
British Library
British Museum (London)
R.N. Essick (Altadena)
Fitzwilliam Museum (Cambridge)
Fogg Museum (Harvard University)
J. Paul Getty Museum (Los Angeles)
Glasgow University Library
Houghton Library (Harvard)
Huntington Library and Art Gallery (San Marino)
Library of Congress (Washington, D.C.)
The Louvre (Paris)
Metropolitan Museum (N.Y.)
Museum of Fine Arts (Boston)
National Gallery of Art (Washington, D.C.)
National Gallery of Victoria (Melbourne)
New York Public Library
Pierpont Morgan Library (New York)
Royal Institution of Cornwall
Tate (London)
Victoria & Albert Museum (London)
Victoria University Library in the University of Toronto
Whitworth Art Gallery (Manchester)
Yale Center for British Art (New Haven)

**Miscellaneous**
a biography of Blake by Denise Vultee and the editors, with 109 reproductions
Alexander S. Gourlay, glossary of Blake terms
chronology of Blake’s life and works


In 2005 the Archive was “designated an Approved Edition by the Modern Language Association”, its first “seal” of an electronic work.


**REVIEWS &c**

*Karen C. Blansfield*, "Tyger, tyger, byte by byte: A UNC-CH professor is helping a hypertext database that will make the art and poetry of William Blake accessible as never before", *OIT Review: Office of Information Technology University of North Carolina at Chapel Hill* (*Spring-Summer 1995*), 12-14

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§Julia Bryan, "Blake Unbound", *Endeavours* [University of North Carolina] (Fall 1997) (about the electronic William Blake Archive at the University of Virginia)


Morris Eaves, Robert N. Essick, and Joseph Viscomi, "William Blake Archive Update", *Blake*, XXXII (Winter 1998-99), 87 (announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive'"

Sally McGrane, "'Fearful Symmetry' Now in Pixels Bright", *New York Times*, 22 July 1999 (a long, well-informed promotional release on the first phase of the electronic "William Blake Archive" at the University of Virginia)

Karl Kroeber, "The Blake Archive and the Future of Literary Studies", *Wordsworth Circle*, XXX, 3 (Summer 1999), 123-25 (he is concerned with "dramatizing and extending major implications of Johnson's essay", especially for undergraduates [p. 123])

Morris Eaves, Robert N. Essick, Joseph Viscomi, and Matthew J. Kirshenbaum, "Standards, Methods,

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and Objectives in the William Blake Archive: A Response", *Wordsworth Circle*, XXX, 3 *(Summer 1999)*, 135-44 (a response to Cooper and Simpson)

B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.

§Editors and Staff of the William Blake Archive.


Stuart Curran, “The Blake Archive”, *Text*, XII *(1999)*, 216-19 (while it has a “skilful and copious search engine” and “the Blake world is indeed fortunate to have its three most illustrious scholars pool their knowledge” thus [pp. 217, 218], Curran has some caveats about the “Welcome Page”)

*H*[itchcock], *S*[usan] *T*[yler], "A Romantic of the 21st century." *Charlottesville Weekly*, 20-26 February 2001, p. 29 ("now, thanks to a project spearheaded by UVA's Institute for Advanced Technology in the Humanities, we can fill our

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453 The OCLC journal *RLG DigiNews* ceased publication on 15 April 2007 and no longer seems to be searchable.
computer screens with the visionary creations of William Blake")

*Anon., "The William Blake Archive", *Among Friends of Jackson Library* (**2001**), 8 (a very brief description)

*Joseph Viscomi, "Digital Facsimiles: Reading the William Blake Archive", *Computers and the Humanities*, XXXVI (**2002**), 27-48, reproductions of 24 objects B. Also accessible in his “Collected Essays on Blake and His Times”, q.v. ("The Archive's exceptionally high standards of site construction, digital reproduction, and electronic editing have made possible reproductions that are more accurate in color, detail, and scale than the finest commercially published reproductions and facsimiles, and texts that are more faithful to Blake's own than any collected edition has provided" [p. 47])

Karl Kraus, “‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi”, *Studies in Romanticism*, XLI, 2 (**Summer 2002**), 143-99 (the essay is also accessible electronically <http://www.rc.umd.edu> and repeated in §Kari Kraus, “Once Only Imagined”, *Romanticism & Complexity*, ed. Hugh Roberts [College Park, Maryland: University of Maryland Press, **2001**] Romantic Circles Praxis Series An electronic text, no pagination.) (In the “interview” “conducted via email”, Viscomi says:
“the Archives’ full impact on scholarship has yet to emerge” [pp. 144, 172])

*Morris Eaves, Robert N. Essick, and Joseph Viscomi, "The William Blake Archive: The Medium, When the Millennium is the Message", Chapter 14 (pp. 219-33) of Romanticism and Millenarianism, ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002) (it is "an outline [of] the discoveries we have made and the new things that are now” possible)

B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.

Stuart Peterfreund, European Romantic Review, XIII (2002), 472-76


MERLOT English Editorial Board, MERLOT
Multimedia Educational Resource for Learning and Online Teaching), 25 November 2010

§William Blake: Auguries of Innocence. Illustrated under the direction of Dorothy Pennick Mattice, with a Preface by Mattice (Bristol, Tennessee: King College, 1974) "about three hundred copies" printed by G.P. Winship, Jr. 14 pp.; no ISBN

HELL]. Tr. W(ieslaw) Juszczak (Kraków: Universitas, 2001) In Polish


Note Thomas Wright, Blake for Babes: A popular illustrated Introduction to the Works of William Blake (1923) <BB>.


The poems here are a selection, not completa.


*“Introduction.” Pp. 4-9. The illustrations would give the heeby-jeebies to the children I know. The poems include head-notes and helpful annotations such as “Tyger – tiger” and “groand – groaned”.

William Blake: Selected Poems, ed. Denis Saurat (1947) <BB>

REVIEW


William Blake: Selected Poetry, ed. Michael Mason; see Selected Poetry


"Introduction" consisting of "Versions of Blake" (pp. 1-11), "Poetry and Designs" (pp. 11-18), and a very interesting section on "Modernizing Blake's Text" (pp. 18-26). Each poem is preceded by a description of the design and a critical summary.

REVIEW

2008

§Jason Whittaker, Year's Work in English Studies, LXXXIV (2010), 638


REVIEW

§Anon., Times Literary Supplement, 24 October 1958, p. 610
§William Blake:  Versek és Próféciák [Poems and Prophecies]. Ed. [and tr.?] Miklós Szenczi (Budapest: Európa, 1959) In Hungarian


REVIEW

Charles Ryskamp, Times Literary Supplement, 1 April 1977, p. 413


William Blake with wood engravings by Linda Anne Landers [colophon:] "This edition is limited to 100 copies, printed and signed by the artist at SPOON PRINT PRESS, London 199[4]" 11.5 x 15 cm., 4 leaves plus covers.

The text is "Voice of the Ancient Bard" [Songs pl. 54].
William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors


REVIEW
Nelson Hilton, Eighteenth Century ... Bibliography, NS X (1989), 558-59

An unaltered reprint. <BBS>
For corrigenda to pp. 1647 and 1648, see Letters of 25 July 1815 (from Josiah Wedgwood) and 8 September 1815 (to Josiah Wedgwood).

REVIEWS
Grevel Lindop, Critical Quarterly, XXI (Autumn 1979), 86
Graham Reynolds, Apollo, XCI (February 1980), 169
("essential to those for whom every jot and tittle of Blake's writings was essential")
Désirée Hirst, Review of English Studies, NS XXXI, 124 (November 1980), 475-77
D.V. E[rdman], Romantic Movement ... Bibliography for 1979 (1980), 69-70
Jean-Jacques Mayoux, Etudes anglaises, XXXIII (1980), 466-67, in French
E.B. Murray, Blake, XIV, 3 (Winter 1980-81), 148-161

608


E.J. Rose, *Studies in Romanticism*, XXI, 2 (Fall 1982), 509-14


The same works were named and a quotation from Charles Lamb added in *A List of Books Published by Chatto and Windus* (n.d.)\(^454\) and in Chatto and Windus *List of Books* (October 1876),\(^455\) omitting the Lamb quotation.

\(^454\) It is bound with Edward Lee Childe, *The Life and Campaigns of General Lee* (London: Chatto and Windus, 1875) <Michigan> and with other Chatto and Windus publications of 1875 and 1876.

This seems to be the *Works by William Blake*, reproduced from copies of Blake’s poems in the British Museum Print Room. However, there are important differences. *Works by William Blake* omits *Milton, Jerusalem, The Marriage of Heaven and Hell*, and “&c”, it was not coloured, and the individual poems were not separately issued in “a series”. The *Marriage* was probably omitted because it had been reproduced in 1868 by John Camden Hotten, whose stock was taken over by Chatto and Windus. Further, the Chatto and Windus Lists do not suggest that the work was “for Private Circulation”. And after 1876 “Blake’s Works” no longer appeared in Chatto and Windus lists, though Swinburne’s *William Blake: A Critical Essay* (London: Chatto and Windus, 1868) was advertised in all these lists.

Chatto and Windus had 100 sets of “Blake reproductions” printed on 17 November 1877 and bound on 26 January 1878 <BBS 169>. Plainly the *Works by William Blake* dated 1876 was not ready for distribution until 1878.

*Jerusalem* was probably omitted from *Works by William Blake* because an uncoloured facsimile of it was published by John Pearson in 1877 (see BBS 88).

“A List of Books Published by Chatto & Windus” (London, December 1874) advertises


\[\text{\footnotesize 457 It is bound at the end of Charles Wareing Bardsley, English Surnames, Their Sources and Significations Second Edition (London: Chatto and Windus, 1875) <Virginia> and More Puniana; or, Thoughts Wise and Other-Whys, ed. Hon.}\]

The same list is substantially reprinted in a 32-page Chatto and Windus "List ..." of "July 1876". The 1876 version included, as the 1874 List did and as the Works did not, Marriage, Milton, and Jerusalem and like it claimed, as the Works did not, to "be issued both coloured and plain". It also added "[In Preparation.]


For Quaritch’s business records of the edition, see February 2007 Charles Cox Catalogue and G.E. Bentley, Jr.,

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Hugh Rowley (London: Chatto and Windus, 1875).

Another copy is bound with Boccaccio, *The Decameron*, ed. Thomas Wright (London: Chatto and Windus, n.d.) <Victoria University in the University of Toronto>.


458 Note that the erroneous singular “Vision” is found in both the Chatto and Windus List and in *Works by William Blake*. 


REVIEWS

Book World, 1 July 1891 (announcement)
Quaritch, Rough List (end of March 1892), 41
(announcement of The Poetic Books of William Blake "in two volumes" with "a series of 500 facsimiles of Blake's engraved works, by W. GRIGGS, assisted by Mr. EDWIN J. ELLIS", in "500 of the ordinary issue, and 150 copies on Large Paper"

Methodist Times, 5 January 1893 ("We have just seen the proof-sheets")

Times [London], 19 January 1893 (based on a flyer)
Saturday Review, 4 February 1893 (praise with reservations)

Joseph Bennett, "Music of the Day", Daily Telegraph [London], 4 February 1893 (chiefly about music in Blake)

§Athenaeum
§Daily Telegraph [London]
§Speaker
§Standard [London]
§Sun [N.Y.]
§Theosrophist
§Tribune [N.Y.]


Anon., "Introduction" (pp. v-ix), "Further Reading" [5 entries] (p. x). The "Works" consist of poetry only (except for the Marriage); Vala, Milton, and Jerusalem are represented by selections only.


REVIEWS

1925

§Thomas Wright, New Statesman, 22 August 1925, pp. 517-28

§Anon., “The Complete Blake”, Times Literary Supplement, 8 October 1925 (with another)
§P. Berger, *Langues modernes*, XXIII (1925), 575-76, in French

§S. C. Chew, *Nation*, 2 June 1926, pp. 611-12

§Bernhard Fehr, *Beiblatt*, XXXVII (1926), 321-32, in German (with others)

1927

Anon., “Shorter Notices. Blake’s Work, Law, and Bible Studies”, *Times* [London], 5 August 1927, p. 13 (with another)

§Anon., *Times Literary Supplement*, 11 August 1927 (with 3 others)

§B. S., *Nottingham Gazette*, 26 August 1927 (with 3 others)

*Herbert L. Matthews*, *New York Times*, 30 October 1927 (with 2 others)

§George Sampson, *Observer*, 1927 (?) (with 6 others)

1957

Anon., “Blake’s Own Words”, *Times* [London], 24 October 1957, p. 13 (“a volume of beauty, scholarship, and inestimable value”)

§Anon., *Times Literary Supplement*, 1 November 1957, p. 658


<BB 851, q.v.>


William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors


§Désirée Hirst, New Statesman, 30 November 1957 (with another)

W.W. Robson, Spectator, CXCIX (6 December 1957), pp. 806-808 (with 2 others) <BB #2495>

For protests, see William Empson, Geoffrey Keynes, W.W. Robson, Philip Sherrard, G.W. Digby, John Wain, “Kidnapping Blake”, Spectator, CXCIX (13, 20, 27 December 1957), 833, 869-70, 894; CC (3, 10 January 1958), 18, 47 <BB>

§J[acob] Bronowski, “The Mind of Blake”, Listener, 5 December 1957 (with another)


D.V. E[rdman], Philological Quarterly,XXXVII (1958), 144

§Hazard Adams, American Scholar, XXVII, 2 (Spring 1959), 257-64

§L. Bonnerot, Etudes anglaises, XII (1959), 357-58, in French

Robert F. Gleckner, "Blake, Bacon, Dante, and Sir Geoffrey Keynes", Criticism, I (1959), 265-70 (shrewd and valuable)


John E. Grant, *Philological Quarterly*, XLVI, 3 (July 1967), 327-28

§Michael J. Tolley, *Southern Review [Adelaide]*, II (1967), 269-77 (with 4 others)


§Vivian de Sola Pinto, *Modern Language Review*, LXIV (1969), 404-7 (with others)

Robert N. Essick, *Blake Studies*, VI, 1 (Fall 1973), 103-6

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**Yale Center for British Art**

**Online Reproductions**

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<th>Blake Work</th>
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Songs of Innocence (G) B1992.8.12 (1- )
Songs of Innocence and of Experience (F)
Songs of Innocence and of Experience (L)
There is No Natural Religion (B) B1992.8.15 (1-9)
Visions of the Daughters of Albion (I)


Tamara Zalite, "Viljams Bleiks" (pp. 5-14); O. Lisovska, "Komentari" (pp. 103-4).


Bi-lingual selections from Poetical Sketches to "The Everlasting Gospel" (omitting the long prophecies) derive from The Portable Blake, ed. Alfred Kazin (1946); there is also a chronological table, a short bibliography, and Schmid's "Nachwort" (pp. 439-90).

REVIEW

618
Angela Esterhammer, *Blake*, XXXIII (1999), 24-27
(with another) (Eichorn's "translations, especially
of lyric poetry, sound good" [p. 24])

APPENDIX
Writings Improbably Alleged to Be by Blake

“Directions for Landscape Painting”
An undated 8-page 12º set of “Directions for ‘Landscape
Painting’”, on preparing a palette, reproducing the effects of
shadows, bark, &c, signed “W B”, is attributed to the poet and
partly reproduced in the Anderson Galleries (N.Y.) auction
catalogue of 3 April 1928, lot 13. The handwriting is quite
unlike that of the poet, and I see no plausible connection with
him besides the initials.

LETTER
1811 April 24
A letter of Wednesday 24 April [1811] from “W.B.”
declining to buy “the little picture of the Pope” is reproduced
and attributed to the poet in the American Art Association
catalogue of 13-14 March 1928, lot 37 (said to have been sent
to Blake’s “old friend John Thomas Smith”). I am confident
that the letter is not by the poet and suspect that it is by
William Beckford.
Part II
REPRODUCTIONS OF DRAWINGS AND PAINTINGS
Section A
ILLUSTRATIONS OF INDIVIDUAL AUTHORS

BIBLE
EDITIONS OF DRAWINGS
See 1957, William Blake’s Illustrations to the Bible


Genesis
(1826-1827)

The work consists of:

The manuscript (11 leaves); this "is the first complete reproduction in color and the first in the size of the original" (p. 23).

"Transcription of Blake's Genesis Manuscript" (pp. 1-6)
"Notes to the Transcription" (pp. 7-10)
"Substantive Differences between Blake's Genesis Manuscript and the King James Bible" (pp. 11-13) (Blake's transcription of Genesis i-iv is fascinating both for what it adds, e.g., "the Lord God formed Man Adam of the dust of the ground adamah" [ii, 7]), and for what it omits, e.g., "and God saw that it was good" [Genesis i, 18, 25].)

John Murdoch, "Foreword to Robert R. Wark's Essay" (p. 16)

"Editors' Note to Wark's Essay" (p. 16)

Robert R. Wark, "Blake's Illuminated Manuscript of Genesis" (pp. 17-22) *(Wark comments that the unusual Gothic script of the text of Genesis i-iv is not formed very fastidiously.)*

Commentary by the Editors:

"Blake and the Genesis Tradition" (pp. 23-27)
"Blake's Patron, John Linnell" (pp. 28-30)
"The Manuscript" (pp. 31-46) (Crosby and Essick identify "six layers of writing and letter-coloring .... With

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459 Wark's essay was written and set up in type in 1974 for the American Blake Foundation series of Materials for the Study of William Blake and then abandoned. The only known proofs of the essay are in the collections of Robert N. Essick and Victoria University in the University of Toronto.
every layer, Blake reformatted and thus re-conceptualized his preliminary intentions" [p. 32].)

"Notes to the Editors' Commentary" (pp. 47-52)
This is a meticulous, fascinating, and fruitful facsimile

REVIEW

Morton D. Paley, *Blake*, XLVIII, 2 (Fall 2014) [pp. 20-25] (primarily an analysis of Blake's manuscript)

*p. 32.*

**Job**

(1824-1826)

**EDITIONS OF DRAWINGS**


69 of the 134 prints are reproduced in *Blake's Illustrations for the Book of Job* (1995).

**REVIEWS**


§Burlington Magazine, LXVI, 392 (November 1935), 233-34

§Frank Jewett Mather, Saturday Review of Literature, 18 January 1936, p. 16

§Hofer, Philip, Parnassus, VIII, 1 (January 1936), 28

The imitations of the Job designs known as The New Zealand set are reproduced on the web-site of the Yale Center for British Art (accession numbers: B1992.8.7 (1-22)).

Illustrations of the Book of Job Reproduced in Facsimile from the original “New Zealand” set made about 1823-4, in the possession of Philip Hofer (1937)

REVIEWS

Rhoda Shapiro, Journal of Bible and Religion, VI, 4 (Autumn 1938), 239-40

§Anon., Times Literary Supplement, 25 December 1938, p. 976 (with 2 others)

§H.R. Wackrill, London Mercury, XXXVII (1938), 346

The Book of Job Illustrated by William Blake, ed. Michael Marqusee (1976) <BBS>

REVIEW

Jeffry Spencer, Blake, XII, 2 (Fall 1978), 154

A William Blake’s Illustrations of the Book of Job: The Engravings and related material, ed. David Bindman et al
B William Blake’s Illustrations of the Book of Job: The Plates, ed. Bo Lindberg
C Colour version of William Blake’s Book of Job designs from the circle of John Linnell: Facsimiles of the New Zealand and Collins sets and the Fitzwilliam plates, ed. Bo Lindberg and David Bindman

REVIEWS &c


§Anon., Book Collector, XXXV (1976), 362-65 (announcement)
§Andrew Wilton, Times Literary Supplement, 14 August 1987, p. 879
§David McKitterick, “Job and the Blake Trust”, Book Collector, XXXVI (1987), 305-20
*Martin Butlin, Blake, XXII, 3 (Winter 1988-89), 105-10
Anon., Romantic Movement ... Bibliography for 1987 (1988), 114-15 (based on the prospectus)

Anon., "Publisher's Note" (pp. iii-iv) says that the 69 reproductions from 134 prints in the Pierpont Morgan edition (1935) include all the Linnell watercolours, selections from the Butts and New Zealand sets, "a selection of the drawings", and all 22 engravings.

BLAIR, Robert

*The Grave*

(1805)

**DRAWINGS**

Rosenbach's acquisition card records: "Inserted are two original sketches by Blake drawn on both sides of a sheet of paper. The more complete one is in ink and the one on the verso is in pencil. This one has a small part cut off and lacking. It is probably a tentative drawing of plate VI ["The Soul Hovering"] in the book as the idea differs very slightly. Also inserted is an engraving by Blake extracted from another book. AN EXTREMELY FINE COPY. 12/29 OXRNS [$225.00]". These drawings are apparently not in Butlin.

Angel with a trumpet <Butlin #611>, "Gambols of Ghosts" <#636>, and "Widow Embracing the Turf which Covers Her Husband's Grave" for Blair's *Grave* <#633> are reproduced on the web-site of the Yale Center for British Art (accession numbers: B1975.4.44; B1978.18; B1975.4.1026)

John Flaxman wrote on 18 October 1805:
William Blake and His Circle
Part II: Drawings and Paintings, Individual Authors

Mr Cromak has employed Blake to make a set of 40 drawings from Blair's poem of the Grave 20 of which he proposes [to] have engraved by the Designer .... the most Striking are, The Gambols of Ghosts according with their affections previous to the final Judgment–A widow embracing the turf which covers her husband's grave--Wicked Strong man dying--the good old man's Soul recieved by Angels--

[BR (2)207]

On 27 November 1805 Blake wrote that he "produced about twenty Designs which pleasd [Cromek] so well that he ... set me to Engrave them".

These drawings Cromek promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square.460 Later he carried them with him on his Northern tour to solicit subscriptions to his edition of The Grave, exhibiting them in July 1806 at the shop of "Messrs. Knott and Lloyd, Birmingham" (BR (2) 226) and in November 1807 "at Mr Ford's, Bookseller, Market-street-lane", Manchester.461 In April 1807 Cromek said that he showed "Blake's Drawings for 'The Grave' [not the engravings] ... to the Queen & Princess at Windsor" (BR (2) 238).

Cromek had twelve of the designs engraved by Schiavonetti (not Blake), but then the twenty watercolours

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460 First and Second Prospectuses (both November 1805); see BR (2) 210-212, 214-215.
461 Manchester Gazette, 7 Nov 1807 (BR (2) 248).
virtually disappeared from the public record. We know that Mrs Cromek offered them for sale for £30 in 1813 after her husband's death (BR (2) 315) and that they were sold at an Edinburgh auction in 1836 for £1.5.0, but then they vanished entirely. Scarcely anything was known of them for almost two centuries.

Suddenly in the summer of 2001 nineteen of the twenty missing designs reappeared. In them the predominant colour is pale blue. Those later engraved are very close indeed to the prints, though the critic for The Anti-Jacobin complained in November 1808 that "the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial" (BR (2) 274).

BINDING: The mounted drawings were loose in a red morocco portfolio with a buckle and a stamped label: "DESIGNS FOR | BLAIR'S GRAVE"; the lining paper is watermarked "BEILBY & KNOTTS 1821". It does not now bear the title given in the 1836 auction: "Black Spirits and White, Blue Spirits and Grey".

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey), with matching framing lines around the designs. Watermarks on the mounts


463 The descriptions below of the designs themselves are from the essay by Martin Butlin entitled "New Risen from the Grave: Nineteen Unknown Watercolours by William Blake" for Blake, XXXV (2002), 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.
are faintly-perceptible: RUSE 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13).

On most of the unengraved designs (No. 13-14, 16-19), "Not" is inscribed on the versos.

The designs for Blair's *Grave* are as follows; the first 19 untitled and unnumbered watercolours are in the cache discovered in 2001. The order of No. 1-12 here is that of the engravings in the printed version.

1 The title page drawing is inscribed "The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806", while the etched version reads: "THE GRAVE, | A Poem. | Illustrated by twelve Etchings | Executed | BY | LOUIS SCHIAVONETTI, | From the Original | Inventions | OF | WILLIAM BLAKE. | 1808." Notice that the engraver named on the watercolour is Schiavonetti, not Blake as in the first Prospectus (November 1805). When the design was engraved as the title-page of the 1808 *Grave*, it was called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title-page design in Cromek's first Prospectus (November 1805), and this design is first named in his advertisement in the *Manchester Gazette* for November 1807 as the ninth design (*BR* (2) 248). This design was plainly lettered after the second Prospectus (November 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs
exhibited at the Royal Academy in the early autumn of 1805.

There are sketches for this title page design, mostly variants, untraced (Butlin #609-10, 617), Yale Center for British Art (#611, 19.8 x 10.4 cm, acquired by Butts), British Museum Print Room (#612, 11.6 x 9.2 cm, acquired by Butts; #613, 42.5 x 31.0 cm, the latter "on thin card"), the Pierpont Morgan Library (formerly Mrs Seth Weyhe Dennis) (#614), the late Gregory Bateson (#615), and the Huntington (#616).

2 Engraved as "Christ Descending into the Grave" (called "The Descent of Christ into the Grave" in "Of the Designs" No. I in The Grave [1808]). Sketches are in the British Museum Print Room (Butlin #621) and untraced (#622).

3 Engraved as "The meeting of a Family in Heaven" (called "A Family Meeting in Heaven" in "Of the Designs" No. XI). A sketch is in the British Museum Print Room (Butlin #623).

4 Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).

5 Engraved as "Death of the Strong Wicked Man" ("The Strong and Wicked Man Dying", No. IV). A sketch is in the Victoria & Albert (Butlin #624f).

464 The leaf with sketches for an alternative title page (two versions, recto and verso) was given in 2001 by Gertrude Weyhe Dennis to the Pierpont Morgan Library (according to R.N. Essick, “Blake in the Marketplace, 2005", Blake, XXXIX [2006], 154).
6 Engraved as "The Soul hovering over the Body reluctantly parting with Life" ("Of the Designs" No. VI omits the last 4 words).
   Sketches are in the Tate (Butlin #625) and untraced (#626-28).
7 Engraved as "The descent of Man into the Vale of Death" ("Of the Designs" No. II).
   A sketch (24.2 x 26.6 cm, acquired by Butts) is in the British Museum Print Room (Butlin #638).
8 Engraved as "The Day of Judgment" ("The Last Judgment", No. XII)
9 Engraved as "The Soul exploring the recesses of the Grave" ("Of the Designs" No. VII).
   A sketch is in the British Museum Print Room (Butlin #629).
10 Engraved as "The Death of The Good Old Man" – the old man's hand is on "THE │ NEW │ TESTAMENT" as in the engraved version ("The Good Old Man Dying", No. V).
   A sketch is untraced (Butlin #631).
11 Engraved as "Death's Door" ("Of the Designs" No. III). The design is very close indeed to Schiavonetti's engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate of "Death’s Door".

630
Two sketches for it are untraced (Butlin #630, 632).

12 Engraved as "The Reunion of the Soul & the Body", "The Re-Union of Soul and Body", No. X.

13 "A touchingly innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City ... inscribed 'Friendship' on the mount by an unknown hand", as in the first Prospectus (November 1805).

14 "An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings ... [inscribed on the mount in a hand different from 'Friendship'] 'The Grave Personified--Unfinish'd'. The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for *The Grave*" (Butlin #616). The design is very powerful and surprising; the figure with poppies in her hand occupies almost all the space, and there are grieving figures on each side of her feet. This may be "A characteristic Frontispiece" which is listed in Cromek's first Prospectus (November 1805).\(^\text{465}\)

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\(^{465}\) A "Design for the frontispiece to Blair's Grave" was sold with 17 other unidentified Blake drawings and prints at Christie and Manson, 25 March 1859, No. 119* (£2.8.0 to Noseda) (not in Butlin). The frontispiece to *The Grave* (1808) was Thomas Phillips's portrait of Blake, but the first Prospectus (Nov 1805) advertised "A characteristic Frontispiece".

In the same 1859 sale, No. 120-21 were "Time, and three others, by W. Blake" (£1.11.6 to Evans) and "Scene from the Revelation, by W. Blake" (£1.2.5 to
On the verso is an exceedingly faint pencil design of hands in the air and a head, probably by Blake—or Robert Blake as David Bindman suggests. Beside it are fragments of pasted-on paper with different chain and wire lines.

15 "A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book ... accompanied by two children". It is very like the design (reversed) for "The Garden of Love" (*Songs* pl. 44) (Butlin #137r, dated by him 1780-85).

16 "Christ leading the blessed souls into Heaven", related to Butlin #624v.

17 "two young adults standing by an open grave in a churchyard with a Gothic church on the left ... the young girl pointing at the 'high-fed worm', 'surfeited on the damask cheek' of the deceased 'Beauty'. The male figure is presumably the stripling who has been enamoured of her".

18 "eight exquisite air-borne female figures, two, accompanied by six cherubs, rising above a crescent moon, while the others soar up and encircle them; together they hold the thread of life. This allusion to the Fates is presumably based on the line, in the midst of a

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Evans). One may be "A Life Study: Time" lent by Alexander Macmillan to the Burlington Fine Art Club exhibition (1876), No. 245 <Butlin #866> and not traced since, and another might be "Pity" which was described as a "Subject from the Revelation of St. John" in the 1876 exhibition, No. 38 < #311>. (Other Blake illustrations of Revelation are Butlin #514, 517-22, 524, 639-48.)
long passage on the horrors of suicide on page 18, that reads 'Our time is fix'd, and all our days are number'd!"

Below on the mount are two illegible pencil lines.

"The Gambols of Ghosts according with their Affections previous to the final Judgment", as described in Flaxman's letter. "The watercolour is essentially the same [as Butlin #636] except that Blake has differentiated more clearly between the figures of the 'wicked', in the spiral ascending from the bottom left-hand corner up the right-hand margin to the top of the composition, and the 'good' characters who emerge from their tombs in the lower right-hand corner and process into the Gothic arch of the church on the left. The 'wicked' characters are largely preoccupied with fighting each other or resisting being dragged from their tombs; in addition there is a strangely negative baptism scene in the upper right-hand corner in which an old man clutches a resisting child while dipping his left hand into a bowl of water held by two apparently angelic figures. The 'good' ghosts are noticeably passive with their lowered heads, some concentrating on the pages of a book, again possibly the Bible. The semi-circle of figures around the yew tree are frantic rather than ecstatic."

The watercolour is far clearer and more detailed than the very rough sketch (Butlin #636, watermarked IHS IXVILLEDARY); the baptism is indeed very strange.

A sketch is untraced (Butlin #637).
The twentieth design, not included among those discovered in 2001, is probably the one of "A widow embracing the turf which covers her husband's grave" (Butlin #633, on old mount), which Flaxman described in his letter of October 1805; like the other 19 designs, it is largely in blue, mounted, with three framing lines round it. The first clear record of it is in 1876. Apparently therefore Cromek did not own it. Perhaps it was somehow exchanged for "Death Pursuing" (No. 21 below).

A sketch is in the British Museum Print Room (Butlin #634).

Cromek owned at least two more Blake drawings for The Grave. The first is the original design for the title page inscribed "A Series of Designs: | Illustrative of | The Grave. | A Poem by Robert Blair. | Invented & Drawn by William Blake | 1806" (Butlin #616, Pl. 853). This design was probably among those exhibited by Cromek in the autumn of 1805.

In his "Memorials", T.H. Cromek wrote:

The original design for the frontispiece, still in my possession, was suppressed, one much finer substituted. It is a pen outline, slightly shaded with Indian ink, and blue, & represents a soul rising from the tomb, on
which Blake has written, very neatly, [the] title.\textsuperscript{466}

Elsewhere in the Memorials T.H. Cromek quoted a letter of 26 August 1862 which he wrote to Edwin C. Ireland:

I possessed three fine specimens of Blake’s Drawings ... among which was the drawing of the Frontispiece to Blair’s Grave, bearing on it, in Blake’s own writing, the date 1806 ....\textsuperscript{467}

This description of the design fits fairly accurately the watercolour in the Huntington (Butlin #616, pl. 853).\textsuperscript{468}

This is clearly the drawing called by Butlin “A Spirit Rising from the Tomb” (Butlin #616; 20.5 x 24.0 cm; now in the Huntington) on which Blake wrote: “A Series of Designs: Illustrative of The Grave a Poem by Robert Blair. Invented & Designed by William Blake”.\textsuperscript{469}

The third Blake drawing in T.H. Cromek’s collection is not known.

\textsuperscript{466} “Memorials” transcribed in the 2008 catalogue, p. [8].
\textsuperscript{467} “Memorials” p. 33 (2008 Catalogue p. [23]).
\textsuperscript{468} However, Butlin’s provenance does not allow for T.H. Cromek’s ownership of it: Catherine Blake? Frederick Tatham? Sotheby, 29 April 1862, lot 159 (with others)sold to Smith; B.B. Macgeorge catalogue (1912), sold at Sotheby’s 1 July 1924, lot 123 (with others); ... given to the Huntington in 1946.
\textsuperscript{469} Butlin does not connect this title page design with T.H. Cromek. The provenance he gives is ?Mrs Blake, ?Frederick Tatham; ?Sotheby sale of 29 April 1862, lot 159 (with others) for 7s. T.H. Cromek’s “Memoir” of his father suggests that most if not all of these attributions are wrong. The correct provenance is given in Essick, The Works of William Blake in the Huntington Collections (1985), 122-23.
The second additional Blair design Cromek owned is entitled in the first Blair Prospectus (November 1805) "Death Pursuing the Soul through the Avenues of Life" (Collection of Professor R.N. Essick; Butlin #635, mounted on "card"), inscribed on the verso: "Illustration to 'Urizen', a poem by William Blake – who also made this drawing. It belonged to my father[.] T.H. Cromek". Cunningham, who lived with the Cromeks in 1810, described it in 1830 as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (BR (2) 638). The mistaken association with The First Book of Urizen may explain why Mrs Cromek did not sell it with the other Blair designs.

"A Destroying Deity: A Winged Figure Grasping Thunderbolts" (Butlin #778) passed from Mrs Blake to Tatham.

"Churchyard Spectres Frightening a Schoolboy" (Butlin #342) acquired by Mrs Gilchrist and recently by R.N. Essick, according to R.N. Essick, “Blake in the Marketplace, 1999”, Blake, XXXIII (2000).

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470 T.H.Cromek wrote of a visit he made to the British Museum Print Room about 1863:

I looked over Blake’s ‘Urizen’ [D] a very mad work. It is the first part only, and does not contain the subject which I have by him and which I was told by Mr. Frost [William Edward Frost (1810-77)] A.R.A. formed one of the illustrations.

Blake's dedication for his *Grave* designs (April 1807; Butlin #620, British Museum Print Room) was refused by Cromek in his letter of May 1807.

A sketch for it is in the Victoria & Albert (#624).  

"A Figure Ascending in a Glory of Clouds" (U.S. National Gallery of Art; Butlin #619) may be for *The Grave*.

The watercolours which Cromek exhibited in 1805 were probably the original title page (No. 22 here) plus 18 of the 19 watercolours discovered in 2001 (No. 2-19 here) and "The Widow embracing her Husband's Grave". The drawings he exhibited in 1806-1807 probably substituted the second title page design for the first.

They include three of the designs mentioned by Flaxman in October 1805 (No. 5, 10, 19) but not the fourth, "The Widow embracing her Husband's Grave", which was listed in Cromek's first Prospectus (November 1805).  

PAPER SIZES OF THE DRAWINGS

<table>
<thead>
<tr>
<th>Size</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>133.2 x 28.5 cm</td>
<td>14</td>
</tr>
<tr>
<td>223.0 x 12.4 cm</td>
<td>15</td>
</tr>
<tr>
<td>324.0 x 14.0 cm</td>
<td>16</td>
</tr>
<tr>
<td>414.7 x 23.5 cm</td>
<td>17</td>
</tr>
<tr>
<td>520.4 x 25.5 cm</td>
<td>18</td>
</tr>
<tr>
<td>615.8 x 22.7 cm</td>
<td>19</td>
</tr>
<tr>
<td>723.5 x 13.5 cm</td>
<td>20</td>
</tr>
<tr>
<td>827.4 x 22.2 cm</td>
<td>21</td>
</tr>
</tbody>
</table>

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472 It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.

473 The size of the mount.
William Blake and His Circle
Part II: Paintings and Drawings

923.3 x 11.7 cm  22  11.4 x 24.7 cm
1020.2 x 25.87 cm  23  20.6 x 29.7 cm
1123.8 x 13.7 cm  24  17.9 x 11.6 cm
1223.9 x 17.45 cm  25  23.8 x 30.2 cm
1323.9 x 17.6 cm  26  18.8 x 22.9 cm

HISTORY: Blake made “a set of 40 drawings from Blair’s poem of the Grave 20 of which he [Cromek] proposes [to] have engraved by the Designer and to publish them” (according to Flaxman’s letter of 18 October 1805); (2) Cromek bought twenty drawings for £21 (according to his letter to Blake of May 1807), commissioned Louis Schiavonetti to engrave them, and published them in 1808; after Cromek’s death in 1812 the drawings, copperplates, and copyright passed to (3) His widow Elizabeth Hartley Cromek, who promptly sold the copperplates and copyright for £120 (BR (2) 315) to Ackermann (who published the prints in 1813 and 1826); she vainly offered the watercolours on 3 February 1813 through William Roscoe “with other curious Drawings of his, valued at thirty Pounds and likely to sell for a great deal more if ever the man should die”; (4) The 19 watercolours were acquired by an anonymous buyer who had a red morocco portfolio made for them after 1820; (5) Sold in the auction by Tait of Edinburgh from the Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints ... of the Late Thomas Sivright, Esq. of Meggetland and Southouse, 1-16 February 1836, lot 1835 ("Volume of Drawings by Blake Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’"474)

474 This title was not with the designs when they were rediscovered in 2001.

638
for £1.5.0; (6) Acquired by John Stannard (1794-1882), watercolour artist of Bedford, from whom it passed to his son (7) Henry John Stannard (1840-1920), watercolour artist, thence to his grandson (8) Henry John Sylvester Stannard (1870-1951), and from him to (9) John’s great-grandson, (10) “and then a nephew in Glasgow”; 475 “The portfolio was finally sold [as 19 coloured prints] in 2000, as part of a small family library, to (11) Caledonia Books, a general second-hand bookshop in Glasgow ... run by Maureen Smillie” who offered them at £1,000; in April 2001 the portfolio was acquired by (12) Dr Paul Williams of Fine Books, Ilkley, Yorkshire, who associated Jeffrey Bates of the Leeds bookshop of Bates and Hindmarch with the purchase; the portfolio was offered for £2,000,000 (later raised to £4,200,000 plus £700,000 tax) to the Tate Gallery, but the sale was held up by a law-suit initiated by Caledonia Books (claiming that the portfolio had not been purchased but simply taken on approval); the suit was resolved when Messrs Williams and Bates agreed to share the profits with Caledonia Books, and the portfolio was abruptly sold for £6,000,000 in February or March 2005 through Libby Howie to (13) “Marburg BVI”, variously said to be a Swiss corporation, a U.S. collector with a castle in Scotland, and a consortium of Middle Eastern investors; the export of the drawings was stopped by the British Arts Minister Estelle Morris until 30 May, extended to 30 September 2005, to enable a British institution to purchase the drawings, valued at

475 Martin Bailey, “From £1,000 to £10 million in two years for newly discovered Blake watercolours”, Art Newspaper, which I have seen only online at http://theartnewspaper.com/news/article.asp?idart=11037; this is the source for all the Stannard provenance and some details of the sales in 2001-2003.
£8,800,000 in the Reviewing Committee Report of 16 March 2005

The details above are from R.N. Essick, “Blake in the Marketplace, 2005”, Blake, XXXIX (2006), 154. For publicity connected with the sale, see 2 May 2006 under Catalogues below.

Martin Bailey, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, Art Newspaper, 16 March 2006, online.

Essick, “William Blake in the Marketplace Blake, 2006”, Blake, XL (2007), writes: “I have not been able to confirm the rumor in the New York art world that the purchaser was Salander-O’Reilly Galleries, New York, acting for David Thomson, Toronto ... the son of [the late] Kenneth Roy Thomson, 2nd Baron Thomson of Fleet”. The drawing did not go with the Thompson Collection to the Art gallery of Ontario (Toronto).

Hinrich Sieveking was “probably acting for the Winterstein Collection, Munich”, according to Essick, “Blake in the Marketplace, 2006”, Blake, XL (2007).

For the Louvre; see Melikian below.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Price</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>“The Grave Personified”</td>
<td>$800,000</td>
<td>Price 481 H. Charles Price and Jessie Price, of Dallas, Texas.</td>
</tr>
<tr>
<td>5</td>
<td>“While Surfeited upon thy Damask Cheek” – young couple by a grave</td>
<td>$520,000</td>
<td>Bought in 482 That is, it did not meet the unpublished reserve price and was not sold.</td>
</tr>
<tr>
<td>6*</td>
<td>“The Reunion of the Soul and Body”</td>
<td>$900,000</td>
<td>Anon.</td>
</tr>
<tr>
<td>7*</td>
<td>“The Soul Hovering over the Body”</td>
<td>$520,000</td>
<td>Bought in</td>
</tr>
<tr>
<td>8*</td>
<td>“The Descent of Man into the Vale of Death”</td>
<td>$480,000</td>
<td>Bought in</td>
</tr>
<tr>
<td>9*</td>
<td>“The Last Judgment”</td>
<td>$1,100,000</td>
<td>Bought in 483 “The Day of Judgment”, not sold at the 2 May 2006 Sotheby sale, was seen on the wall of Sam Fogg’s book and antique shop, 15d Clifford Street, London, but was, according to Fogg, “not presently for sale” (R.N. Essick, “Blake in the Marketplace, 2007&quot;, Blake, XLI [2008]).</td>
</tr>
<tr>
<td>10*</td>
<td>“Death’s Door”</td>
<td>$750,000</td>
<td>Bought in</td>
</tr>
<tr>
<td>12</td>
<td>“The Gambols of Ghosts”</td>
<td>$520,000</td>
<td>Bought in</td>
</tr>
<tr>
<td>13*</td>
<td>“The Counsellor, King, Warrior, Mother, &amp; Child in the Tomb”</td>
<td>$500,000</td>
<td>Bought in</td>
</tr>
<tr>
<td>14*</td>
<td>“The Death of the Good Old Man”</td>
<td>$700,000</td>
<td>Bought in</td>
</tr>
<tr>
<td>15</td>
<td>&quot;A Father and Two Children Beside an Open Grave&quot;</td>
<td>$280,000</td>
<td>Anon.</td>
</tr>
</tbody>
</table>
William Blake and His Circle
Part II: Paintings and Drawings

16  “Heaven’s Portal Wide             $ 280,000  Essick
Expand to Let Him In”
17  “Our Time Is Fix’d”               $ 270,000  Anon.
18*  “Christ Descending into the $ 280,000  Parker
    Grave”
19  “Friendship”                      $ 270,000  Parker
20  Portfolio                          $  4,200  Windle485

* = engraved by Louis Schiavonetti for Blair’s Grave (1808).

In June 2008 “The Death of the Good Old Man” was acquired from Libby Howe via John Windle by Robert N. Essick. “The Gambols of Ghosts” is “no longer available” (as Libbie Howie told John Windle on 1 May 2008486), presumably meaning that it had been sold to a private customer. Marburg Ltd, “headquartered in Tortola, British Virgin Islands, retains legal title to ‘Whilst Surfeited Upon Thy Damask Cheek’, ‘The Descent of Man into the Vale of Death’, and ‘The Counseller, King, Warrior, Mother & Child in the Tomb’”. The drawings are in London under bond – that is, they have not been officially imported.487

Two of the watercolours at the Sotheby (N.Y.) 2 May 2006 sale, "The Soul Hovering over the Body Reluctantly

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Parting with Life" [bought in at $520,000] and "Death's Door" [bought in at £750,000] were offered anonymously through David Benrimon Fine Art (N.Y.) in early 2012 (price on request).488

The 20 watercolours for Blair’s Grave (the 19 auctioned in May 2006 plus “The Widow Embracing the Turf”) were reproduced in The William Blake Archive in 2006.

EDITIONS


In the de luxe edition, the watercolours are reproduced, loose, backed with stiff pasteboard, in a red leather portfolio like that in which they were found in 2001. They are enclosed with the bound text in a handsome black shot-silk-covered box.

The text volume consists of

John Commander. “Foreword.” P. 6. (This is “possibly the last major publication” of the William Blake Trust.”)

Martin Butlin. “Editor’s Acknowledgements.” P. 7.


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Bibliography. P. 70.


REVIEWS

Robert N. Essick, Blake, XLIV, 3 (Winter 2010-2011), 103-10 (with another) (“The reproductions ... are excellent” [p. 104])

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

Blake's "Harper and Other Drawings" with preliminary
sketches for *America* and *Europe* on the verso\(^{489}\) was acquired in October 2015 from Lowell Libson via John Windle by *R.N. Essick*.

**Blake-Varley Sketchbooks**  
**Folio**

In his biography of Blake in his *Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830) (BR, 497), Allan Cunningham described "a large book filled with drawings", which included "Pindar as he stood a conqueror in the Olympic games", Corinna, Lais the Courtesan, the "task-master whom Moses slew in Egypt", Herod, and "a fiend" who "resembles ... two men ... a great lawyer, and a suborer of false witnesses".\(^{490}\) Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais.\(^{491}\) The leaves are very similar in size: Pindar 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; Lais 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

\(^{489}\) Not in Butlin because not discovered until 2010.  
\(^{490}\) Butlin #710, 708, 711, 696, 706 (another version of the Task Master), 762 – Herod <#706>, Pindar <#710>, and "A Fiend" <#762> could not be traced in 1981.  
\(^{491}\) A drawing inscribed by Varley "The Egyptian Task master who was killd &Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" <Butlin #696> differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42 cm), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.
Further, the drawings are on paper bearing the watermark W TURNER & SON, 492 and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume.

BINDING: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna", "Herod", "Lais and Pindar", 493 "Pindar at the Olympic Games", "The Task Master Slain by Moses", "A Fiend", and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family", 494 and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games".

HISTORY: (1) About 1820, 495 Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of

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492 The watermark is not known for Pindar (#710) which has not been recorded since 1942.
493 The number "45" on "Lais and Pindar" <#711> added by Adam White seems to match the "45" added to the Wat Tyler counterproof <#740> when White inscribed it "given me by [Varley's brother-in-law] J.W. Lowry may 27. 1854". Both drawings may have been part of White's extra-illustrated Gilchrist (1863) along with his "Lais" <#712>, Boadicea(?) <#718>, Edward III(?) <#736>, The Lute Player and Profile of a Man <#760> -- and perhaps Marriage pl. 20.
494 W.M. Rossetti in Gilchrist (1880), II, 262, #70.
495 Pindar and Lais is inscribed by Linnell "drawn by Blake Septr 18. 1820".
Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (#711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (#710) in the collection of Ruthven Todd (last recorded in 1942)--the rest are Untraced.

**Blake-Varley Sketchbook**

**Large**

**HISTORY:** (1) Sold posthumously for William Mulready (John Varley's brother-in-law) at §Christie's, 28 April 1864, lot 86 [to Kempton for £5.5.0]; (2) Acquired by Lionel Robinson from whom it passed "by descent" to (3) An Anonymous Owner, who offered it at Christie's, 21 March 1989, the whole catalogue devoted to this work, all the Blake drawings reproduced (ESTIMATE: £450,000), not sold, loaned it to the Tate Gallery 1992-1998, and sold it at Sotheby's, 8 April 1998, *lot 151* (ESTIMATE: £200,000-£300,000), for £216,000 to (4) An anonymous buyer, i.e. Mr Alan Parker, who lent "Milton When Young" anonymously to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 257.

**BUNYAN, John**

**Pilgrim's Progress**

**HISTORY:** Blake's Bunyan designs were offered by the Frick Collection (N.Y.) (along with a design for Paradise Regained) at Sotheby's (London), 14 November 1996, lot 243 (ESTIMATE: £260,000-£340,000), the designs reproduced in colour in

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496 Not 1983 as in BBS, though the date is correct in the main entry on p. 306. The connection of Mulready and Robinson is recorded in the 1998 catalogue.
various sizes, bought in, and sold to an Anonymous British collector,\textsuperscript{497} i.e., Mr Alan Parker, who lent them anonymously to the Petit Palais exhibition of 2 April-29 June 2009.

**EDITIONS OF DRAWINGS**


The 2007 edition is a debased reproduction of that of 1941.

**Colour Prints (Large)**

All 12 Large Colour Prints are reproduced in the catalogue of the Tate Blake exhibition (9 November 2000-11 February 2001).

**DANTE**

*Divine Comedy*  
(1824-1827)

The Dante drawings at the Fogg and Tate are reproduced online through ArtCyclopedia.

**EDITIONS OF DRAWINGS**

*William Blake: Illustrations to THE DIVINE COMEDY of Dante* (1922) Da Capo Press reprint (1968) \(<BB>\)

\textsuperscript{497} For behind the scenes details, see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).
REVIEWS


Martin Butlin, *Burlington Magazine*, CXI, 798 (September 1969), 570


C. Ryskamp, *Master Drawings*, VIII (Spring 1970), 56


There are 35 reduced-size black-and-white reproductions of Blake's watercolours.


REVIEWS


Anon., *Art Express*, September/October 1981 (with 2 others)

Anon., *Choice*, XVIII (1981), 1094

D.V. E[rdman], *Romantic Movement ... Bibliography for 1980* (1981), 79


A "Introduction: William Blake's Watercolours to the Divine Comedy", "Einleitung: William Blakes Aquarelle fur Göttlichen Komödie", "Introduction: Les Aquarelles de la Divine Comédie de William Blake" including (in three languages) "The History and Division of the Watercolours" and "Bibliographical Notes" (pp. 4-19, in three columns), plus all 7 Dante engravings (greatly reduced in size) plus reduced colour
reproductions of all 103 watercolours, with tri-lingual descriptions of them.

Reproductions of Blake’s watercolours for Dante were added to the William Blake Archive in 2005.

*Dante. The Inferno. Tr. Hiroshi Tanaka (Tokyo: [no publisher], 2003)
Reproduces 61 of Blake’s watercolours, much reduced in size.


*Los dibujos para la Divina Comedia de Dante. Ed. Sebastian Schütze and Maria Antonietta Terzoli (Cologne [Germany]: Taschen, 2014) Folio (29.5 x 40.5 cm), 324 pp.; ISBN: 9783836555166 Reproduces all 102 watercolours and all 7 prints In Spanish Also available in English, French, German, and Italian
Maria Antonietta Terzoli, "El más allá de Dante: entre mitología clásica y teología cristiana" (pp. 6-31)
Sebastian Schütze, "Dos maestros del "visibile parlare": Dante y Blake" (pp. 32-51)
Sebastian Schütze, "William Blake. Catálogo de los grabados" (pp. 310-17)

*William Blake: The Drawings for Dante's Divine Comedy. Ed. Sebastian Schütz and Maria Antonietta Terzoli
William Blake and His Circle
Part II: Paintings and Drawings

(Munich: Taschen, 2015) 324 pp., 102 enormous reproductions, 28.5 x 39.6 cm (with 14 fold-out leaves)

REVIEW

§ Tim Smith-Laing, "Watery deeps: William Blake drew out the poetic nuances of Dante's Commedia in masterfully handled watercolour", Apollo, CLXXXI (March 2015), 629, 208-9

ENOEH
([1824-27])

HISTORY: Offered in E. Parsons and Sons Catalogue 37 (1921), lot 22, at £89.5.0

The Enoch drawings are in the online catalogue of The National Gallery of Art (Washington, D.C.), some of them reproduced in 2013.

GRAY, Thomas
Poems (1790)

Watercolours (1797)


LEAF SIZE of printed text: c. 9.2 x 15.7 cm

Blake's copy lacks the “Advertisement” and the “Short Account of Gray’s Life and Writings” (Gray, pp. 3-42), the title leaf of the “Epitaph on Mrs. Clarke” (pp. 143-44), the notes at the end (pp. 159 ff.), and the seven 1790 engravings.
LEAF SIZE of watercoloured leaves: 32.5 cm x 42 cm
WATERMARK of watercoloured leaves: 1794 | J WHATMAN
BINDING: The 58 leaves are loose, with neither stab nor stitching holes, suggesting that it was never bound in its present state.

The watercolour leaves may have been trimmed on the outside margins, for the designs are curiously curtailed on the outer margins of pp. 65, 74, 96-97, 99, 103-4, 110, 115, [116], [119], 120, 125, [128], [133], and [149].

DESCRIPTION: Fifty-eight leaves of Poems by Mr. Gray (1790) were cut down and glued, with a very narrow overlap, onto the rectos of windows cut into leaves of 1794 | J WHATMAN paper, probably left-overs of the paper he was given for his illustrations to Young’s Night Thoughts (1797). The Gray title page is surrounded by six neat red lines (the second and sixth lines thick), and above and below each line of type is a thin red line. The subsequent printed Gray leaves are surrounded by a carefully-drawn red line as close as possible to the inserted leaves. (On about half the pages, the watercolour overlaps the red frame and the text-page a trifle, indicating that the watercolours were added after the text leaves were glued in.)

Most of the printed Gray leaves have a pencil “+” beside

499 The same paper was used for Blake’s drawings for Young’s Night Thoughts (apparently provided by the publisher Richard Edwards) and for Blake’s Vala.

500 On p. 100, the catchword – “Fell – is mostly cut off.

501 On pp. 51, [55], 58, 61, 66-68, 70-73, [77], 79-80, [81-82], 84-87, 89, 91, [95], 96, 98-102, 106, 110, [111], 112-14, [119], 120-21, [126], 127, 130-31, [135], 138, 141, [145], 146, [147], [149], 150, 152-53, 155-56.
the text illustrated\textsuperscript{502} to indicate the subject of the watercolour.

On Gray p. [106], titles for “The Fatal Sisters”, title 4 is on a tiny piece of paper glued over something else.

There is a good deal of browning on the text but not on the watercolours.

On most leaves the watercolour designs implicitly extend beyond the margins.

FINGERPRINTS:\textsuperscript{503} There are brownish-rust coloured fingerprints, perhaps made from animal glue, on top of the text (never on the watercolours):

The title page, above, below, and to the right of “A NEW EDITION”

Gray p. 58: “Ode on a Distant Prospect of Eton College, after “see, how all around’em wait”

Gray p. [62]: Captions for “A Long Story”, beneath “riding on Flies”

Gray p. [76]: Captions for “Ode to Adversity”, above “thy suppliants”

Gray p. [107]: Captions for “The Fatal Sisters”, over “ORCADES”

Gray p. [158]: Poem “To M.\textsuperscript{rs} Anna Flaxman”, above and below “William Blake”, four fingers of the right (?) hand, the clearest of them all.

\textsuperscript{502} There are two lines marked on pp. 51 and 98 and none on pp. 44, 52, 67, 145, 157.

\textsuperscript{503} The only previous reference to Blake fingerprints I have found (through Google Books) is in Blake Books (1977), 217 (not in the index), which locates them on the title page, Gray pp. 58, 158, “and occasionally elsewhere” in the Gray volume.
If the fingerprint colour comes from animal glue, almost certainly the fingerprints were made when the printed text was being glued to the large leaves awaiting Blake's watercolours, that is, by November 1797 (see below).

No other example of Blake’s fingerprints has been identified in print.

The date at which the fingerprints appeared must be after c. 1797 when Blake made his watercolours for Gray.

Of course we cannot be certain that the fingerprints which appear near “William Blake” in Blake’s poem “To Mrs. Anna Flaxman” are those of the poet-artist. They could, for example, be those of Catherine Blake who, it is believed, often helped her husband with simple tasks such as gluing the printed leaves of Gray into the windows cut in the paper used for Blake’s watercolours.504

Whether the fingerprints are those of Blake or his wife, they give an extraordinary sense of immediacy in the creative process.

BLAKE'S MANUSCRIPT INSCRIPTIONS: In some, probably most cases, Blake's writing on blank text-pages was added after the watercolour for that page was completed. In one case, p. [54], the list of designs overflows the printed text-box, and No. 8-10 are on the leaf for the watercolour. In this

504 The leaves for Blake's watercolours (1795-96) illustrating Young's Night Thoughts were made in a way very similar to that used in the illustrations for Gray's Poems. The printed leaf was cut from the host volume (often eliminating or curtailing catchwords and MS line-numbers) and glued to a window cut in the leaf for the watercolour, and a red line was meticulously drawn round the cut-out leaf, with several red lines on title pages. However, the Night Thoughts leaves bear no fingerprint. Apparently the large leaves already had printed text mounted in them when they were given to Blake.
case, at any rate, the watercolour preceded the list of designs.

On p. [158], Blake (1) wrote the poem to Mrs Anna Flaxman on the blank verso of the printed text box; (2)glue fingerprints were left on top of the manuscript poem, probably in the process of (3)gluing the printed leaves onto the windows of the large leaves for the watercolours. In this case, the manuscript probably preceded the watercolour.

DATE OF WATERCOLOURS: In early November 1797, Nancy Flaxman wrote that “Flaxman has employ’d him [Blake] to Illuminate the works of Grey for my library—“.505 George Cumberland was probably referring to the Gray designs when he wrote that “Blake made 130 draw.gs for Flaxman for 10.10.—“.506

HISTORY: (1) Commissioned for £10.10.0 by John Flaxman before November 1797; (2)Sold with Flaxman's library at Christie's, 1 July 1828, lot 85 (£8.8.0 to (William) Clarke); (3) Acquired by William Beckford, from who it passed to his daughter (4) Susan, who married the 10th Duke of Hamilton, from whom it passed to (5-8) the 14th Duke of Hamilton, who sold it in 1966 through Sotheby's to (9) Mr and Mrs Paul Mellon; Paul Mellon gave it in 1977 to (10) The Yale Center for British Art.507

505 BR (2) 80. In Sept 1805 Nancy said that “Mr T” (Joseph Thomas) “wishes as a great favor the loan of Blake’s Gray to amuse himself with promising that it shall not go from his chamber or be wantonly shewn to anybody[,] he wishes to make a few copies from it” (BR (2) 207).

506 BR (2) 246, after June 1807. There are 116 designs for Gray.

507 The first published reference to them (aside from 1828 catalogue and Gilchrist [1863, 1880]) is in H.J.C. Grierson, “Blake’s Designs for Gray. Discovery in Hamilton Palace”, Times, 4 Nov 1919, p. 15. They were erratically recorded by
Blake's watercolours for Gray are reproduced in colour in the William Blake Archive in 2005.

See Gray Inscriptions on Designs under Writings.

EDITIONS

*William Blake's Designs for Gray’s Poems, Reproduced Full-Size in Monochrome or Colour ... With an Introduction by H.J.C. Grierson (1922) <BB>

REVIEWS &c

*Anon. "Blake and Gray." Bookseller, 15 January 1922, pp. 171-72 (a puff)


§Anon., Glasgow Herald, 4 May 1922


Archibald G.B. Russell, Burlington Magazine, XLI, 235 (October 1922), 198 ("Too much praise cannot be bestowed upon Oxford University Press for the admirable manner in which the volume is produced"; Grierson's preface is "thoughtful and discerning")


W.M. Rossetti in Alexander Gilchrist, Life of William Blake (1863), I, 255 (114 designs) and (1880), I, 275 (118 designs).
William Blake and His Circle
Part II: Paintings and Drawings


The Dover edition is a reproduction of the Blake Trust edition, reduced to an eighth the size (32 x 42 cm vs 9.2 x 16.4 cm) of the Blake Trust facsimile (a fact not mentioned in the printed text), omitting Keynes's "Introduction" (pp. 1-6) and "Commentary" (pp. 9-28), and adding an anonymous "Publisher's Note" (pp. iii-iv).

REVIEWS, &c

*Arnold Fawcus, “Unknown watercolours by William Blake”, Illustrated London News, CCLIX (December 1971), 45-46, 49-51 (about the Gray designs to be exhibited at the Tate and the “perhaps dangerously accurate” Blake Trust facsimile [made by Mr Fawcus’s Trianon Press]) <BB #C1593>

*Arnold Fawcus (bis), “Blake: Lost and Found: Horizon presents for the first time in America [sic] one of the major art rediscoveries of recent years: Blake’s illustrations for the poems of Thomas Gray”, Horizon, XIV (1972), 112-20 (a one-page description by the publisher of the Gray facsimile, complete with price [“$1,378”] and address of the publisher, plus 8 reproductions in colour) <BB #A1593>

Morton D. Paley, Blake Newsletter, VI, 1 (Summer 1972), 33-34

§Anon., *Books & Bookmen*, XVIII (March 1973), 96


§Kenneth Garlick, *Apollo*, NS XCVIII (July 1973), 71

Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others)

Janet Warner, *Blake Studies*, VI, 2 (1975), 203-4

* [*Poems of Thomas Gray With Watercolour Illustrations by William Blake* (London: The Folio Society, 2013)]\(^{508}\) Folio (32.4 x 42.2 cm) pp., 117 illustrations including Flaxman’s portrait of Blake; no ISBN Limited to 1,020 copies (1,000 for sale)

Colophon: “reproduced from the originals held at the Yale Center for British Art ... by Dot Gradations, Wickford, Essex, and printed by Appl, Wemding, Germany, on [thick, heavy, unwatermarked] Natural Evolution paper ... bound by Zanardi, Padova, Italy, in Nigerian goatskin leather with cloth sides ... the endleaves are of Curious Metallics gold leaf backed with Nettuno Carruba”, 1,020 copies (1,000 for sale)

It is in a fitted box (36.6 x 46.4 x 8.3 cm) with *Irene Tayler, Blake's Illustrations to the Poems of Gray*, ed. Martin Butlin. (London: The Folio Society, 2013), q.v. The facsimile is so faithful that it represents clearly the show-through of printed text.

\(^{508}\) There is no separate Folio Society title page; the title here is from the cover; the imprint is by inference.
The folio flyer has 20 illustrations.

REVIEW

*G.E. Bentley, Jr, "Shades of Gray", *Blake: An Illustrated Quarterly*, XLVIII, 3 (Winter 2014-15), [20-23] (Compares the different reproductions of Blake's designs for Gray, concluding that "none of these printed works is a facsimile", but "the Folio Society edition seems to me distinctly the most reliable". There is a record and reproduction of the four fingerprints on p. [158], probably those of William or Catherine Blake.  

For the review of Tayler's book, see Tayler)

Blake's watercolours, first added to the William Blake Archive in April 2005, were made available fully searchable in September 2014.

**HAYLEY, William**

*Designs to a Series of Ballads*  
(1802)

Blake's sketch for "The Eagle" is reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress.

**HEADS OF THE POETS**  
(1800-1803)

Reproduced online by ArtCyclopedia under Manchester City Art Gallery.
MILTON, John

Comus
(1801)

The Thomas-Huntington set was reproduced in the William Blake Archive in 2007.

John Milton, Comus, illustrated by Blake, ed. Darrell Figgis (1926) <BB>

REVIEWS

§Anon., Times Literary Supplement, 1 April 1926
§Anon., Glasgow Herald, 1 April 1926
§Anon., Daily Telegraph, 7 April 1926

“On the Morning of Christ’s Nativity”
(1809)

The drawings were reproduced in the William Blake Archive and in the 6 July-31 October 2004 Wordsworth Trust exhibition catalogue of Paradise Lost: The Poem & Its Illustrations, in the Petit Palais exhibition catalogue of 2 April-29 June 2009 and, online, by ArtCyclopedia under Whitworth Art Gallery.

Reproductions of the Butts set were added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2008.

Paradise Lost
(1807)

The Small, Thomas set (Huntington Library and Art Gallery) (1807) is reproduced in J.M.Q. Davies, "Blake's
William Blake and His Circle
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Ackroyd’s “Preface” (pp. ix-x) is about Milton and Blake, Wain’s Introduction about Milton. The reproductions are from the larger, Butts set (Butlin #536).

*Thirteen Watercolor Drawings by William Blake Illustrating* *PARADISE LOST* *by* *John Milton.* *The first facsimiles printed at full scale in full color from the original works in the collection of The Henry E. Huntington Library and Art Gallery, San Marino, California with descriptions and commentaries by Robert N. Essick and John T. Shawcross* to accompany the edition of *Paradise Lost* published in 2002 by The Arion Press text edited by John T. Shawcross and with an introduction by Helen Vendler (San Francisco: The Arion Press, 2004) Folio (43.0 x 55.6 cm), 30 unnumbered leaves loose in a portfolio, limited to 426 copies; no ISBN

Reproductions of the Thomas set of illustrations to *Paradise Lost* plus the Huntington’s large “Satan, Sin and Death”.

662
The commentaries by Essick are corrected from his *William Blake at the Huntington* (1994).

*Supplemental announcement to the prospectus for The Arion Press edition of PARADISE LOST ... Now offered with a portfolio of Thirteen Watercolor Drawings by William Blake ... (San Francisco: The Arion Press [2004]) wide 8°, the 15 colour reproductions include all thirteen in the portfolio.


The portfolio is a companion to *Paradise Lost: a Poem in Twelve Books The Author John Milton*. Ed. John T. Shawcross, Introduction by Helen Vendler (San Francisco: Printed by Andrew Hoyem at The Arion Press, MMII [2002]) xxxiv + 396 pp.; no ISBN.

Reproductions were added in 2008 to the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

§*Das verloren Paradies*. Tr. Hans Heinrich Meier (Stuttgart: Reclam Philipp, 2008) 20 cm.; ISBN: 9783150106709+ In German

Perhaps a silent translation of the edition of 1906 <BB #390>.

The only complete and undivided set of Blake's illustrations to Paradise Lost is in the Huntington Library -- see The Complete Illustrated Books of William Blake.

Paradise Regained (1825)

"The First Temptation" from the Paradise Regained series was sold by the Frick Collection to an Anonymous British collector--see Bunyan (above).

EDITION OF THE DRAWINGS

The drawings were reproduced in 2003 in the William Blake Archive.

Poems in English

EDITIONS OF THE DRAWINGS


The 1994 printing is one volume of the Keynes edition silently reprinted in monochrome (not in two colours as on the 1926 title page). Note that the 1994 publication (ISBN: 0781273757, 2 vols. announced in Books in Print as published in August 1992) bears no indication of the true (i.e., 1994)
publication date, the place of publication, or the publisher's name. (The publisher told GEB that the companion-volume of *Paradise Lost*, announced for August 1992, would be published in May 1995.)

The designs for "On the Morning of Christ's Nativity" (Huntington set), *L'Allegro* and *Il Penseroso* (Mr Van Sinderen [Morgan]), *Comus* (Huntington), and *Paradise Regain'd* (Mr Riches [Fitzwilliam]) are very badly reproduced from the sharp and clear 1926 Black-and-White versions.

**REVIEW**

§Anon., *Times Literary Supplement*, 26 August 1926

**Tiriel**

**WATERCOLOURS**[^509]

All 12 watercolours <Butlin #198> were (1) Probably sold by Catherine Blake, (2) Acquired by Frederick Tatham, who sold them to (3) Joseph Hogarth, who sold them at Southgate's, 7-30 June 1854, second evening, lot 643: "Twelve elaborate subjects, designed to illustrate a Work, the subject unknown", for £3 to (4) Morley; (5) Acquired by Elhanan Bicknell, who sold them at Christie's, 29 April-1 May 1863, third day, lots 377-88; (6) dispersed

"Tiriel Supporting the Dying Myratana and Cursing his Sons"

[^198 1]: HISTORY: (1) Bicknell sale, lot 387, £2.4.0, to (2) James Leathart (d. 1896); (3) Acquired by Percival W. Leathart, who lent it to the Carfax exhibition (1906), lot 76a; (4) Acquired by

[^509]: The history of the *Tiriel* watercolours derives almost entirely from Butlin.
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Part II: Paintings and Drawings

Mrs Leathart who lent it to the British Museum exhibition (1957); (5) Sold anonymously at Sotheby's, 19 May 1958, lot 13 (reproduced), for £250 to Agnew's for (6) Lady Melchett, who sold it at Christies, 9 November 1971, lot 72 (reproduced), for £6,300 to Baskett and Day for (7) Paul Mellon, who gave it to (8) the Yale Center for British Art.

"Tiriel Supporting Myratana" <#198 1> is reproduced online by the Yale Center for British Art (accession number: B1977.14.1450).

"Har and Heva Bathing, Mnetha Looking On"

HISTORY: (1) Bicknell sale, lot 381, 9s to (2) S. Bicknell; (3) Sold by H.P. Horne with all his British drawings through Robert Ross of Carfax for £2,400 to (4) Edward Marsh, who bequeathed it in 1953 to (5) the Fitzwilliam Museum.

"Har, Heva and Mnetha"

HISTORY: (1) Bicknell sale, lot 377, for 9s to (2) Noseda; (3) untraced.

"Har Blessing Tiriel while Mnetha Comforts Heva"

HISTORY: (1) Bicknell sale, lot 378, for 10s to (2) Jupp; (3) Matthew B. Walker sold it in 1913 to (4) the British Museum Print Room

"Har and Heva Playing Harps"

HISTORY: (1) Bicknell sale, lot 383, for 12s to (2) S. Bicknell; (3) untraced

"Blind Tiriel Departing from Har and Heva"
HISTORY:  (1) Bicknell sale, lot 382, for £1.1.0 to (2) James Leathart; (3) Acquired by William Bell Scott who lent it to the Burlington Fine Arts Club exhibition (1876) and bequeathed it in 1890 to (4) Miss Alice Boyd, who sold it at Sotheby's, 14 July 1892, lot 917, for £8 to (5) Quaritch, who offered it at £16.16.0 in his Rough List 127 (August 1892), lot 917, No. 62 (June 1893), Miscellaneous Catalogue (November 1893), and Catalogue 11 (June 1894); (6) sold anonymously at Sotheby's, 15 June 1960, lot 12, for £115 to Agnew's for (7) Lady Melchett, who sold it at Christie's, 9 November 1971, lot 73 (reproduced) for £4,200 to Baskett and Day for (8) Robert N. Essick.

"Tiriel, Upheld on the Shoulders of Ijim, Addresses His Children"

HISTORY:  (1) Bicknell sale, lot 386, for 16s to (2) Hodgson; (3) D.J. Percy sold it at Christie's, 15 April 1890, lot 96 (as "Figures"), for £2.4.0 to (4) the Victoria and Albert Museum.

"Tiriel Denouncing His Sons and Daughters"

HISTORY:  (1) Bicknell sale, lot 385, for £1.13.0 to (2) Jupp; (3) acquired by Mrs Lucy Graham Smith; (4) Acquired by the Hon. Anthony Asquith; (5) Sold before the sale at Hodgson's in 1942 to Geoffrey Keynes.

A graphite study for Tiriel [Tiriel denouncing <Butlin #199>] is reproduced online by the Whitworth Art Gallery.

"The Death of Tiriel's Sons"

HISTORY:  (1) Bicknell sale, lot 380, for 5s to (2) [Joseph] Hogarth; (3) Untraced.
"Tiriel Led by Hela"

HISTORY:  (1) Bicknell sale, lot 384, for 15s. to (2) James Leathart; (3) Acquired by Percival W. Leathart who lent it to the Carfax exhibition (1906); (4) Acquired by Mrs Leathart; (5) sold anonymously at Sotheby's, 19 May 1958, lot 14, for £260 to (6) Francis Edwards, who sold it to (7)Philip C. Duschnes, who offered it in his Catalogue 140 (November 1959), lot 58, for $1,350 and sold it to (8) Mrs Louise Y. Kain.

"Har and Heva Asleep with Mnetha Guarding Them"

HISTORY:  (1) Bicknell sale, lot 379, for 13s to (2) Jupp; (3) Acquired by Mrs Lucy Graham Smith; (4) Acquired by the Hon. Anthony Asquith; (5) Sold before the sale at Hodgson's in 1942 to Geoffrey Keynes.

"Hela Contemplating Tiriel Dead in a Vineyard"

HISTORY:  (1) Bicknell sale, lot 388, for £1.11.6 to (2) James Leathart; (3) acquired by Percival W. Leathart who lent it to the Carfax exhibition (1906); (4) acquired by Mrs Leathart by 1957; (5) sold anonymously at Sotheby's, 19 May 1958, lot 15, for £270 to Jacob Swartz, who sold it to (6) Dr T.E. Hanley; (7) acquired by John and Paul Herring who lent it to the British Museum Print Room exhibition (1957).

The nine known designs are reproduced in black-and-white in Jordi Doce’s translation of *Tiriel, el libro de thel* (2006).
VIRGIL
*The Pastorals*
**Drawings**
(1821)
**A Cumulative List**

"Thenot Remonstrates with Colinet" <Butlin #769 1> Fitzwilliam Museum (Keynes Collection)
"Thenot and Colinet Converse Seated Beneath Two Trees" #796 2> Biblioteca La Solana
"Colinet and Thenot, with Shepherds' Crooks, Leaning Against Trees" #796 3> Biblioteca La Solana
"Colinet and Thenot Stand Together Conversing, Their Sheep Behind", unused design #769 4> Pierpont Morgan Library
"Thenot, with Colinet Swaying His Arms in Sorrow" #769 5> Untraced since 1924
"The Blighted Corn" #769 6> Fitzwilliam Museum (Keynes Collection)
"Nor Fox, Nor Wolf, Nor Rat Among Our Sheep" #769 7> Beinecke Library, Yale
"Sabrina's Silvery Flood" #769 8> Houghton Library, Harvard
"Colinet Passing a Milestone" #769 9> Houghton Library, Harvard
"A Rolling Stone Is Ever Bare of Moss" #769 10> Pierpont Morgan Library
"Colinet Resting By a Stream by Night" #769 11> Untraced since 1927
"Colinet With His Shepherd's Pipe" #769 12> Untraced since 1924
"For Him Our Yearly Wakes and Feasts We Hold" #796 13>
William Blake and His Circle
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Biblioteca La Solana
"First Comparison, Birds Flying Over a Cornfield" #769 14
Untraced since 1939
Second Comparison, "The Briny Ocean Turns to Pastures Dry" #769 15
PIERPONT MORGAN LIBRARY
"Third Comparison, A Winding River" #769 16
Untraced since 1927
"Thenot and Colinet Leading Their Flocks Home Together at Sunset" #769 17
Untraced since 1927
"Thenot and Colinet at Supper" #769 18
Untraced since 1924
"With Songs the Jovial Hinds Return from Plow" #769 19
Maurice Sendak estate
"And Unyok'd Heifers, Loitering Homewards, Low" #769 20
ART MUSEUM, Princeton

Blake's drawings for "Thenot and Colinet Converse Seated Beneath Two Trees" and "For Him our Yearly Wakes and Feasts We Hold" reappeared after seventy years and were sold at Sotheby's, 13 November 1997, lot 56 (reproduced) to Professor R.N. Essick.


EDITION
The Illustrations of William Blake for Thornton’s Virgil ed. Geoffrey Keynes (1937) <BB>
REVIEW

670
§Anon., *Times Literary Supplement*, 25 December 1938, p. 976 (with 2 others)

NEW ENTRY

WOLLSTONECRAFT, Mary

*Original Stories* (1791)

DRAWINGS

"Every prospect smiled" <Butlin #244 1>
"God sent for him" <#244 2>
"How delighted the old bird will be" <#244 3>
"She turned her eyes on her cruel master" <#244 5>

Blake's drawings for his engravings are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library.

DATE: ?1791; The engravings from six other designs for *Original Stories* bear the imprint 2 September 1791.

DESCRIPTION: Blake made eleven sepia designs for Mary Wollstonecraft's *Original Stories*; one is lost, six were engraved, and the surviving four which were not engraved (c. 12.4 x 6.3 cm) bear pencil inscriptions beneath the designs.

BINDING: Loose.

HISTORY: (1) The set was owned by Alexander Gilchrist (Gilchrist, 91); (2) On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to (3) Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), No. 120; (4) Acquired by H. Buxton Forman, who sold it at Anderson Galleries, 15 March 1920, lot 65 (with 5 letters from H.H. Gilchrist) [for $1,000 to (5) A. Edward Newton], who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926.
and 1939 (No. 237) and sold them at Parke-Bernet, 16 April 1941, lot 120 [for $1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7) The Library of Congress.

In 2009, the 10 monochrome wash drawings reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

YOUNG, Edward

Night Thoughts

Watercolours

(1794-96)

BINDING: “The Original Editions [of Night Thoughts (1742-45)], and the Author’s own copies, [were] inlaid on [half-sheets of] imperial Folio paper, and each page, surrounded and illustrated with Original Drawings by Blake, 2 vols., most superbly bound in red morocco, gilt leaves, &c.” (1826, 1828 Catalogues); “The Bookbinder from inattention lost the blank leaf with [Young] the Author’s signature” (1821 catalogue); Blake made pencil stars by lines to be illustrated, and it may have been Richard Edwards who starred other lines in ink. The work was still bound in two volumes when exhibited at the Burlington Fine Arts Club (1876), Grolier Club (1905 and 1919-20), but the leaves were disbound by May 1928 and mounted in the British Museum Print Room.

Benedict, the bookbinder of the Night Thoughts watercolours, is one of the family of London Bookbinders: Francis (fl. 1807-23), his sons Francis (fl. 1824-28) and Charles (fl. 1815-30) (Ellic Howe, A List of London
HISTORY: (1) Blake was employed on the 537 Night Thoughts watercolours for “nearly two years” (1821 catalogue) or “more than two years” (1826 catalogue); according to Fuseli on 24 June 1796, “Blake asked 100 guineas for the whole [of the watercolours]. [(2) Richard] Edwards said He could not afford to give more than 20 guineas for which Blake agreed” (BR (2) 71), a sum which J.T. Smith (1828) described as a “despicably low” (BR (2) 610); “Fuseli understands that Edwards proposes to select ab. 200\textsuperscript{510} from the whole and to have that number engraved [by Blake] as decorations for a new edition”, but only 43 were engraved for the first part issued in 1797, Richard Edwards retired from bookselling very shortly thereafter, took a government position in Minorca, and when he returned to England in 1802 he wrote on f. 1\textsuperscript{v} “Richard Edwards High Elms” (Watford), where he had moved; the watercolours passed from Richard Edwards to (3) his brother Thomas, who offered them in [Thomas] Edwards’s Catalogue (Halifax, 1821), lot 3 (£300), Thomas Winstanley and Co auction (Manchester) of Thomas Edwards, 20 May 1826, lot 1,076 (bought in below the reserve of £50), and Stewart, Wheatley and Adlard auction (London) of Thomas Edwards, 24 May 1828, lot 1,130 (withdrawn at £52.10); the two volumes were inherited by (4) the Rev John Edwards of Todmorden and thence by (5) his widow; in March 1874 H.W. Birtwhistle\textsuperscript{511} of Halifax inserted “in some of the London

\textsuperscript{510} The prospectus specified “one hundred and fifty engravings” for the whole.

\textsuperscript{511} Butlin, who is the authority for John Edwards and his widow, says they
“papers” an extensive description of the bound watercolours which are “at present deposited in the hands of [(6)] Mr. Rimell, the bookseller, of 400 Oxford Street”, who sold them to (7) James Bain for £475; Bain offered vainly in June 1875 to the British Museum Print Room for £2,000, and sold them over 20 years later to Marsden J. Perry for £1,500 who lent them anonymously to the Grolier Club Blake exhibition of 26 January-25 February 1905, lot 87 (in 2 vols.) and sold them by 1905 through Scribner’s (New York) to (8) W.A. White, who wrote on f. 1v “W A White 28 March 190[5?] of M.J. Parry [sic]”, lent them to the Grolier Club Blake exhibition of 1919-1920, lot 40 (in 2 vols.), and gave them to (9) his daughter Mrs Frances White Emerson, who gave them in 1928 to (10) The DEPARTMENT OF PRINTS AND DRAWINGS OF THE BRITISH MUSEUM – en route to the British Museum they were exhibited, according to Butlin, at the Fogg Museum (Harvard University) in 19 December 1927-10 January 1928, at the Metropolitan Museum (New York) in May 1928 (16 pp.), at the City Art Gallery (Birmingham) in December 1928-February 1929 (all the leaves shown in rotation), at the National Gallery of Scotland in March 1929 (selections), and at the British Museum Print Room in July 1929.

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512 Anon., “Notes and News”, Academy, 6 June 1874, pp. 645-47.
EDITIONS OF THE DRAWINGS

Illustrations to Young’s Night Thoughts, ed. Geoffrey Keynes (1927)<BB>

REVIEWS

§Anon., Times [London], 1 March 1928
§Burlington Magazine, LIV, 310 (January 1929), 45-46


REVIEWS

§Daniel Traister, American Book Collector (March-April 1981), pp. 60-73 (with 4 others)
§David Bindman, Burlington Magazine, CXXIII, 938 (May 1981), 312-13
§Peter Quennell, Apollo, CXIV (August 1981), 136-37 (with 3 others)
§Karen Mulhallen, Wordsworth Circle, XII(Summer 1981), 157-61
§Dennis Welch and Joseph Viscomi, Philological Quarterly, LX (Fall 1981), 539-42
I.H. C[hayes], Romantic Movement ... Bibliography for 1980 (1981), 75-76
§Jean H. Hagstrum, *Eighteenth-Century Studies*, XV, 3 (Spring 1982), 339-44

§Joseph Viscomi, *Fine Print*, VI, 2 (Spring 1982), 49-50 B. Also accessible in his “Collected Essays on Blake and His Times”, q.v.


John E. Grant, “A Re-View of Some Problems in Understanding Blake’s *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 155-81 (a response to “unfavorable review[s]”, especially by Dörrbecker, Paley, and Mitchell) <BBS 397>

W.J.T. Mitchell, “Reply to John Grant”, *Blake*, XVIII, 2 (Fall 1984), 181-83 (“It is not, on the whole, pleasant reading” [p. 181]) <BBS 397>

Morton D. Paley, “Further Thoughts on *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 183-84 (the commentary volumes in preparation are “likely to prove as great a disappointment as the plates have been” [p. 184]) <BBS 397>

D.W. Dörrbecker, “Grant’s ‘Problems in Understanding’: Some Marginalia”, *Blake*, XVIII, 2 (Fall 1984), 185-90 (‘Grant’s response to his critics” is characterised by “wishful thinking” [p. 185]) <BBS 397>

676
*Detlef W. Dörrbecker* (bis), *Blake*, XVI, 2 (Fall 1982), 130-39

*§Joseph Viscomi* and *Dennis Welch*, *Philological Quarterly* (Fall 1982), 539-50. B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.


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

Hamlyn, with a workmanlike critical commentary on each watercolour, notes “how carefully Blake usually followed Edward Young’s words” (p. vii).

**REVIEWS**

*Karen Mulhallen*, *Blake*, XLI (2007), 84-91 (a major review, with original identifications of portraits in
the drawings. “We can actually climb into these drawings for the first time, and it is a profound experience.” However, there are “remarkable variations in the accuracy of color in the Folio [Society] edition throughout the series ... [In some reproductions, the] coloring is almost unrecognizable”, particularly with respect to “greenishness”, and there are omissions of many significant details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90])

Jason Snart, *Romanticism on the Net*, No. 45 (February 2007), 37 paragraphs (it is “incomparable”, but the colours are not true, it omits borders and margins ...)

Section B

COLLECTIONS AND SELECTIONS

Art Institute (Chicago)
Online Reproductions
Study from Rafael's "Jacob's Dream" <not in Butlin>
Study of the figure of Agnello Bruneleschi <Butlin #822>

Birmingham Museums and Art Gallery
Online Reproductions
Watercolours
Dante watercolours
"The Mission of Virgil" <Butlin #812 3>
"The Circle of the Lustful" <#812 10>
"Baffled Devils Fighting" <#812 42>
"Dante Striking Against Bocca degli Abbati" <#812 65>
"The Proud under Their Enormous Loads" <#812 81>
"The Recording Angel" <#812 92>

**Pencil Sketch**

"Robinson Crusoe Discovering the Footprint in the Sand" <#140>


**D.** §(1961)


A picture book with text consisting of (1) “Introducción” (p. 1); (2) “Vida y época” (pp. 2-7); (3) “Trayectoria creativa” (pp. 8-15); (4) “Estilo y técnica” (pp. 16-21); (5) “La obra maestral [Satanás castiga a Job con llargas purudentes (1826)]” (pp. 22-27); (6) “Las [5] grandes obras” (pp. 28-37); (7) “Museas y Galeríás” (the Fitzwilliam Museum) (pp. 38-40).


**Anon., “Note”** (inside front cover) (“a new work”). The stickers derive from *Urizen, Songs, Milton, Jerusalem*, and “Glad Day”. 
Blake’s Pencil Drawings, Second Series, ed. Geoffrey Keynes (1956) <BB>

REVIEWS
§Anon., Times Literary Supplement, 28 December 1956, p. 776
§Anon., Times[London], January 1957
§Thomas Parkinson, Nation, 30 November 1957, pp. 414-15 (with another)

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

REVIEWS
§Sunday Herald [Glasgow], 27 November 2005 (One of the Greatest Reads of 2005)
§Antiques Magazine, 14-20 January 2006

Brooklyn Museum
Online Reproduction
Watercolour
"The Great Red Dragon and the Woman Clothed with the Sun"
<Butlin #519>


680
William Blake and His Circle
Part II: Drawings and Paintings

§(Adelaide, 2012) An eBook

Brooklyn Museum
Online Reproduction
Watercolour
"The Great Red Dragon and the Woman Clothed with the Sun"
Butlin #519

Cleveland Museum of Art
Online Reproductions
Watercolour
"The Holy Family: Christ in the Lap of Truth" <Butlin #471>
Pencil Sketch
"The Thought of Death alone, the Fear Destroys" <#333, perhaps for Night Thoughts>


REVIEWS
§Nicholas Barker, Times Literary Supplement, 17 March 1978, p. 320


§Jerrold Ziff, Art Bulletin, VI, 2 (June 1979), 326-28 (with 2 others)

Courtauld Institute of Art
William Blake and His Circle
Part II: Drawings and Paintings

Online Reproduction
Visionary Head of Solomon <Butlin #700>


REVIEWS

1970


Robert N. Essick, Blake Studies, IV, 1 (Fall 1971)

Raymond Lister, Blake Newsletter, V, 3 (Winter 1971-72), 208-9

D.V. E[rdman], English Language Notes, X (September 1972), 34-35

Fitzwilliam Museum (Cambridge University)

Online Reproductions

Watercolours
"Queen Katherine's Dream" (1783-90) <Butlin #247>
"Death on a Pale Horse" (c. 1800) <#517>
"The Three Maries at the Sepulcher" (1800-3) <#503>
"Christ's Troubled Sleep" for Paradise Regained (1816-30) <#544 8>

Temperas
"The Christ Child Asleep on the Cross" (1799-1800) <#410>

515 Most of the Fitzwilliam Blakes are not included here.
"An Allegory of the Spiritual Condition of Man" (?1811)
<#673>

**Colour Print**

"The House of Death" (?1795) <#322>

**Pencil Sketches**

"Sir Isaac Newton" (c. 1795) <#308>

"Hyperion" ("The Bowman") (c. 1797) for Gray's poems
<#336>

"The Virgin hushing the young baptist, who approaches the sleeping infant Jesus" (c. 1799), tracing <#408>

"The man who taught Blake painting in his dreams" (1819-20), Visionary Head <#753>

"The Three Tabernacles" (c. 1820-25) <#792>

"The churchyard" (1820-25) <#793>

"Mirth" (1820-25) <#795>

"Job and his Daughters" (1823), graphite and ink <#557 42>

"A Devil holding a sword" (?1824-27) <#824>

"Vanity fair[?]" (1824-27) <#832>

"Head of Job"

**Fogg Museum, Harvard University**

**Online Reproductions**

“An Enthroned Old Man Offering Two Children to Heaven”
Butlin #88, Fogg 1967.45, called “Tiriel and his Children; verso: Female Figure with the Head of a Horse”>

“Procession of Monks Met by Three Women” <#100, Fogg 1970.97>

“War” <#195, Fogg 1943.402>

“Three Falling Figures” <#256, Fogg 1943.408>
“The Devil Rebuked; The Burial of Moses” <#449, Fogg 1943.407>
“By the Waters of Babylon” <#466, Fogg 1943.404>
“The Presentation in the Temple” <#470, Fogg 1943.403>
“Christ Crucified Between Two Thieves” <#494, Fogg 1943.400>
“The Resurrection” <#502, Fogg 1943.405>
“He Cast Him Into the Bottomless Pitt, and Shut Him Up”<#524, Fogg 1915.8>
“Satan Watching the Endearments of Adam and Eve” <#531, Fogg 1943.406>
Job watercolours, the Linnell Set <#551 1, 3-20, Fogg 1943.410-428>
“The Death Chamber: Possible sketch for Jerusalem pl. 25<#565, Fogg 1959.162>
“The Body of Abel Found by Adam and Eve” <#664, Fogg 1943.401>
“Christ Blessing” <#670, Fogg 1943.180>
“Philoctetes and Neoptolemus at Lemnos” <#676, Fogg 1943.408>
“The First Sight of the Spiritual World” by John Flaxman, “Possibly by William Blake” <Not in Butlin, Fogg 1943.657>
“Imitator of William Blake: Six Watercolors” <Fogg 1947.51A-F>

**J. Paul Getty Museum**
**Online Reproduction**
**Colourprint**
"Satan Exulting over Eve" <Butlin #291 or 292>

Illustrations accompanied by anonymous mini-essays.

**Library of Congress**
**Online Reproductions**
Sketch for "The Eagle" in Hayley's *Designs to a Series of Ballads* (1802) <Butlin #361>
Ten sketches for Mary Wollstonecraft, *Original Stories* (1791) <#244>
Miscellaneous pencil sketches

**Manchester City Art Gallery**
**Online Reproductions**
**Watercolours**
Heads of the Poets <Butlin #343 1-18>
"Jereoam and The Man of God" <#460>
Frederic James Shields, "William Blake's Room [in Fountain Court]" (1882)

**Metropolitan Museum of Art (N.Y.)**
Online Reproductions

Watercolours
"The Parable of the Wise and Foolish Virgins" (1799-1800)
"The Angel of the Divine Presence Bringing Eve to Adam" (c. 1803)
"Angel of the Revelation" (c. 1803-5)
"Rest on the Flight into Egypt" (1806)

Tempera
"The Angel Appearing to Zacharias" (1799-1800)

Sketch
"The Last Trumpet"

Colourprints
"God Judging Adam" (c. 1795)
"Pity" (c. 1795)

Pierpont Morgan Library and Art Gallery
Online Reproductions

Watercolours
"Christ Nailed to the Cross" (1800-3)
"When the Morning Stars Sang Together" (1804-7)
"Fire" (c. 1805)
Job watercolours (1805)
"Behemoth and Leviathan" (c. 1805-10)
Milton, *L'Allegro* (8 designs)
Milton, *Il Penseroso* (8 designs)

Drawings
"Wat Tyler", Visionary Head (c. 1820)
William Blake and His Circle
Part II: Drawings and Paintings

Museum of Fine Art (Boston) \(^{516}\)

Online Reproductions

**Watercolours**

"Juliet Asleep" <Butlin #84 1>
"Falstaff and Prince Hal" <#84 2>
"Othello and Desdemona" <#84 3>
"Cordelia and the Sleeping Lear" <#84 4>
"Lear Grasping a Sword" <#84 5>
"Macbeth and Lady Macbeth" <#84 6>
"Lear and Cordelia" <#84 7>
"Abraham Preparing to Sacrifice Isaac" <#109>
"Plague" <#193>
"Pestilence: Death of the First Born" <#442>
"Moses Erecting the Brazen Serpent" <#447>
"Goliath Cursing David" <#457>
"Lucifer and the Pope in Hell" <#467>
"The Whirlwind: Ezekiel's Vision of the Cherubim and Eyed Wheels" <#468>
"The Woman Taken in Adultery" <#486>

*Paradise Lost*<#536 4-5, 9>
*Comus*<#582 1-8>

**Colourprint**

"Nebuchadnezzar" <#302>

**Pen and Ink**

"David Cursing Goliath" <#119a>

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\(^{516}\) Many Blake images in the Museum of Fine Arts are not reproduced.

\(^{517}\) The temperas, watercolours, colour-prints, and engravings reproduced together for the National Gallery are from the Rosenwald Collection except for 29
Online Reproductions

Watercolours\(^{518}\)
Moses Staying the Plague <Butlin #115>
"The Ghost of Samuel Appearing to Saul" <#458>
"The Great Red Dragon and the Woman Clothed with the Sun" <#520>
"The Great Red Dragon and the Beast from the Sea" <#521>
"Job and His Family Restored to Prosperity" <#551 21>
"Queen Katharine's Dream" <#549>
The Last Judgment <#645>
"Christian with the Shield of Faith Taking Leave of His Companions" <#829, for Bunyan, *Pilgrim's Progress*>

Temperas
"Job and His Daughters" <#394>
"The Last Supper" <#424>

Colourprints
"Christ Appearing to His Disciples After the Resurrection" <#326>

Pencil Sketches\(^{519}\)
St Augustine Converting King Ethelbert of Kent <#58>
A Warring Angel <#78>
A Swordsman Standing over His Defeated Opponent (2 versions) <#80>
"And Saul Said unto David, Go, and the Lord be with Thee"
Group of men sitting in a circle
A Crouching Figure Holding a Shield
Los Supporting the Sun
An Armed Man Spurning a Woman
The Infant Hercules Throttling the Serpents
A Man Seen from Behind Rising on Clouds
"The Descent of Peace"
"Job and His Daughters"
Design for a Title Page
Los and His Spectre
Queen Katherine's Dream (after Fuseli)
Time's Triple Bow
A Resurrection Scene
A Two Legs
Figure Ascending in a Glory of Clouds
John Linnell
King Canute
King Edward
Wat Tyler's Daughter
An Ascending Spiral of Figures
Lady Torrens and Family, after John Linnell
The Book of Enoch, 5 images

National Gallery of Canada
Online Reproduction
"Owen Glendower", Visionary Head (c. 1820)

National Gallery of Victoria (Melbourne)
Online Reproductions
William Blake and His Circle
Part II: Drawings and Paintings

**Dante Watercolours (1824-27)**

"Dante running from the three beasts" <Butlin #812 1>
"The vestibule of Hell and the souls mustering to cross the Acheron" <#812 5>
"Minos" <#812 9>
"Cerberus" <#812 13 (Second Version)>
"Cerberus" <#812 13 (Second Version)>
"The Stygian Lake, with the ireful sinners fighting" <#812 15>
"The goddess of fortune" <#812 16>
"The Angel Crossing the Styx" <#812 19>
"The Angel at the gate of Dis" <#812 20>
"The hell-hounds hunting the destroyers of their own goods" <#812 25>
"Capaneus the blasphemer" <#812 27>
"The symbolic figure of the course of human history" <#812 28>
"Geryon conveying Dante and Virgil towards Malebolge" <#812 31>
"The devils under the bridge" <#812 34>
"The necromancers and augurs" <#812 36>
"The Devil carrying the Luchese magistrate to the boiling pitch of corrupt officials" <#812 37>
"The Devil setting out with Dante and Virgil" <#812 39>
"The thieves and serpents" <#812 47>
"Vanni Fucci 'making figs' against God" <#812 49>
"The six-footed serpent attacking Agrillo Brunilleschi" <#812 51>
"Ulysses and Diomed swathed in the same flame" <#812 55>
"The schismatics and sowers of discord: Mahomet" <#812 56>
"The schismatics and sowers of discord: Mosca de l'Amberti and Bertrand de Born" <812 57>
"The pit of disease: Gianni Schicchi and Myrrha" <812 59>
"Ephialtes and two other Titans" <812 62>
"Antaeus setting down Dante and Virgil in the last circle of Hell" <812 63>
"Lucifer" <812 69>
"The rest on the mountain leading to Purgatory" <812 73>
"The souls of those who only repented at the point of death" <812 75>
"The lawn with the kings and angels" <812 76>
"The Angel inviting Dante to enter the fire" <812 84>
"Dante at the moment of entering the fire" <812 85>
"The harlot and the giant" <812 89>
"Dante adoring Christ" <812 90>
"St Peter appears to Beatrice and Dante" <812 94>
"St Peter and St James with Dante and Beatrice" <812 95>
"The Queen of Heaven in glory" <812 99>

**Watercolours for *Paradise Lost* (1822)**

"Satan watching the endearments of Adam and Eve" <537 1>
"The Creation of Eve" <537 2>

**National Portrait Gallery (London)**

*Online Reproduction*<sup>520</sup>

*Pencil Sketch*

"John Varley" <Butlin #689>

**New Art Gallery (Walsall)**

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<sup>520</sup> The National Portrait Gallery reproductions do not include Butlin #127.
Online Reproduction

Watercolour

"The Humility of the Saviour" <Butlin #474, "Christ in the Carpenter's Shop: The Humility of the Saviour">

_The Paintings of William Blake_, ed. **Darrell Figgis** (1925) <BBS>

**REVIEWS**

§**Anon.** [probably **Frank Rinder**], “Blake’s ‘Kingdom’”,  
_Glasgow Herald, 3 December 1925_

§**Anon.**, *Times Literary Supplement, 3 December 1925*, p. 827


**R.R. Tatlock**, *Burlington Magazine*, XLVIII, 278 (May 1926), 271-72 (with another) ("he has told the story of his preceptor's life like one inspired", but "Blake's pictures were not altogether understood by him", and "they are madly arranged")


_The Paintings of William Blake_, ed. **Raymond Lister** (1986) <BBS>

**REVIEWS**

§**David Fuller**, *Durham University Journal, NS XLVIII (June 1987)*, 373-74

§**Brian Allen**, *Apollo, CXXV (1987)*, 150-51
§J. Barter, Choice, XXIV (1987), 1388
Shelley Bennett, Blake, XXII, 1 (Summer 1988), 20-21 (with another)
Irene H. Hayes, Romantic Movement ... Bibliography for 1988 (1989), 113-14
David G. Riede, Eighteenth Century ... Bibliography, NS XII (1992), 407-8

Pencil Drawings by William Blake, ed. Geoffrey Keynes (1927) <BB>

REVIEWS
§Anon., Times Literary Supplement, 15 September 1927 (with another)
*Herbert L. Matthews, New York Times, 30 October 1927 (with 2 others) ("beautiful")
§Burlington Magazine, LII, 298 (January 1928), 48-49

Philadelphia Museum of Art
Online Reproductions
Watercolours
"Warring Angels" <Butlin # 104>
"The Sacrifice of Isaac" #108, "Abraham and Isaac">
"The Death of the Wife of the Biblical Prophet Ezekiel"
<#166>
"Malevolence" #341>
"Jephthah Met by His Daughter" #450>
"Samson Subdued" #455>
"Christ Baptizing" #485>
"Mary Magdelen Washing Christ's Feet" #488>
"The Bard" #656>
"A Destroying Deity" <#778>
   Colourprint

"God Judging Adam" <#296>
   Tempera

"The Nativity" <#401, on copper>

Royal Academy (London)
Online Reproductions
Pencil Sketches
William Hayley, *Designs to a Series of Ballads* (1802), "The Lion" <Butlin #364 recto>
*Ibid*, "The Elephant" <#364 verso>

Blake-Varley Sketchbook, Large
Lent anonymously by Alan Parker to the Petit Palais exhibition of 2 April-29 June 2009.

Blake-Varley Sketchbook, Small
(1819)
DESCRIPTION: A sketchbook with 31 DRAWINGS BY VARLEY <Butlin #692 5-7, 9, 11, 17, 19-20, 29, 33, 35, 37-40, 44-45, 59, 67-68, 71-72, 100, 103, 107, 109, 123, 125-26, 131-32>; 34 BLANK PAGES <#692 8, 10, 18, 21, 26, 28, 30-32, 34, 43, 46, 54, 58, 60, 63, 65, 69-70, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 95, 105, 124, b, d>; and 36 LEAVES MISSING <#692 1-4, 13-16, 41-42, 47-52, 55-56, 61-62, 101-2, 111-20,

521 The account here combines information from Butlin #692 with the Christie (N.Y.) catalogue of 31 Jan 2013, lot 147.
SIZE: 15.5 cm x 20.5
WATERMARK: "1806" on pp. 23-24, 29-32, 45-46, 71-72, 75-78, 95-100, 123-26, and a-b, a very strange pattern.
HISTORY: The Sketchbook was made for (1) John Varley, from whom it passed to his student and friend (2) William Mulready (1786-1863), after whose death it was sold at Christie's, 28 April 1864, for £5.5.0 to (3) Kempton; acquired by (4) William Christian Selle and then by his son-in-law (5) Henry Buxton Forman by 1864, who gave it to (6) William Bell Scott by 1870, from whom it passed to (7) Miss Alice Boyd, and thence in 1897 to her niece (8) Miss Eleanor Margaret Courtney-Boyd; in 1946 it passed to her niece (9) Miss Evelyn May Courtney-Boyd; sold in 1967 to (10) M.D.E. Clayton Stamm, by whom it was sold at Christie's (London), 15 June 1971, lot 157, when the leaves were dispersed.

A separate leaf <Butlin #692 53-54 ["Two Visionary Figures, Mountains Behind"]> was sold at Christie's, 15 June 1971, lot 157 [for £157.15.0 to "Hearson" (i.e., Pearson) for Anchard Fine Arts Ltd]. It was sold again at Christie's (N.Y.), 31 January 2013, lot 147 ("An angel, arms raised, with another figure", the recto inscription "indistinct"), to Victoria University in the University of Toronto.

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522 The three versions of Blake's letter of 18 Jan 1808 are on paper watermarked "IVY MILL | 1806".
523 Varley's student and friend John Linnell acquired #692 35-36, 97-98 which were sold with his collection at Christie's, 19 March 1918, lots 163-64 (with others).
524 The inside back cover is inscribed "This Sketch book was presented to me by H. Buxton Forman. 1870. William B. Scott" <Butlin p. 495>.
525 There are slightly disfiguring oil-stains in the paper, which could have come from a book or piece of wood resting on it.
The design represents an angel with arms and wings upraised standing before a man who is pointing to our right. Surrounding the head of the pointing man is a large circle perhaps representing a halo or the sun, and in the background are three pyramid-shaped objects.

The verso is inscribed by Varley "it is always [sic] to keep yourself collected", and, according to Butlin #692 53, the recto is "Inscribed by Varley ... 'Hotspur ...', the rest illegible, apparently on four lines below drawing".526

It is difficult to relate the design or the words to Henry Percy (1364-1403), son of the Earl of Northumberland, who was killed by Prince Henry at the Battle of Shrewsbury (see Shakespeare's *Henry IV Part I*). Blake made a separate Visionary Head of Hotspur <Butlin #745, pl. 956> which is visually unrelated to this drawing. And in the same Blake-Varley sketchbook <#692 131> is a drawing unrelated to Hotspur inscribed: "Hotspur said ... we shou[l]d have had the Battle had it not been for those cursed Stars[.] Hotspur Said he was indignant to have been killed by ... such a Person as Prince Henry who was so much his inferior" (*BR* (2) 368).

EDITION


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526 Martin Butlin tells me in an e-mail of March 2013 that the Hotspur inscription was still legible when he saw it in 2012. Neither I nor several advisors using raking light and magnifying glasses of various powers could find where the writing is supposed to be, much less read it.
REVIEWS

§T. Abercrombie, Apollo, XCII (October 1970), 319
D.V. E[rdman], English Language Notes, VIII (1970), 169
§David Irwin, Burlington Magazine, CXIII (June 1971), 341-42

Folio Blake-Varley Sketchbook (1819-25)

The Visionary Head of "A Man Wearing a Tall Hat" <not in Butlin>, offered in Agnew's 130th Annual Exhibition of Watercolours & Drawings, 5-28 March 2003, lot 18, 27.7 x 36 cm (trimmed on right and left) may have come from the Folio Blake-Varley Sketchbook, whose leaves were c. 27 x 42 cm


Southampton Art Gallery

Watercolour

"Ruth the Dutiful Daughter in Law" <Butlin #456>

Tate Britain

Online Reproductions

The online catalogue of Tate Britain in 2013 reproduced almost all of their Blake "Artworks" with directions for each on how to "Licence this image".

Victoria and Albert Museum
Online Reproductions

Watercolours
"The Compassion of Pharaoh's Daughter; The Finding of Moses" <Butlin #440>
"Moses and the Burning Bush" <#441>
"The Third Temptation" <#476>
"The healing of the woman with the issue of blood" <#482, "Christ healing">
"Christ in the house of Martha and Mary" <#489>
"The Angels hovering over the body of Christ" <#500, "Christ in the Sepulchre, Guarded by Angels">
"The Resurrection: The Angel rolling away the stone from the Sepulchre" <#501>

Temperas
"Eve Tempted by the Serpent" <#379, on copper>
"Our Lady with the Infant Jesus Riding on a Lamb with St John" <#409>
"The Christ Child Asleep on the Cross" <#411>
"Satan Calling Up His Legions" <#661>
"The Virgin and Child in Egypt" <#669>

Pencil Drawing
"An angel striding among the stars" <#820>

Whitworth Art Gallery (University of Manchester)

Online Reproductions
Study for Tiriel [Tiriel denouncing <Butlin #199>], graphite

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527 The Victoria and Albert reproductions do not include Butlin #55, 73, 139A, 198 7, 207, 484, 536, 560, 563, 575, 583, 589, 597, 602, 624, 641.
Milton, "On the Morning of Christ's Nativity"

Joseph Thomas Set

"The Descent of Peace" <#538 1>
"The Angels Appearing to the Shepherds" <#538 2>
"The Descent of Typhon" <#538 3, "The Old Dragon">
"The Shrine of Apollo" <#538 4, "The Overthrow of Apollo and the Pagan Gods">
"Sullen Moloch" <#538 5, "The Flight of Moloch">
"The Night of Peace" <#538 6>


It consists of a brief biography and 32 reproductions in colour, apparently translated from Japanese (original © 2000 by De Agostini UK Ltd, Japanese/Chinese translation © 2000 by Greenland International).

Yishu tashi shiji hualang is a series (100 volumes) with one volume per Master.


An issue devoted to William Blake and Caspar David Friedrich. The Blake sections are:


*Anon. "Image Library." P. 34. (A list of books, a movie, and museums related to Blake.)

Yasuo Deguchi. "Watashi to Blake [Blake and I]." P. 35

"Sinnlichkeit in Bild und Klang": Festschrift für Paul Hoffmann zum 70. Geburtstag (Stuttgart: Hanz-Dieter Heinz Akademischer Verlag, 1987) Stuttgarter Arbeiter zur Germanisch Nr. 189 In German

Twenty-one very large photos of images related to the Marriage.


REVIEWS

§Peter Stockham, Antiquarian Book Monthly Review, V, 7 (July 1978) (with 2 others)

Ronald Paulson, Georgia Review, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§Anne K. Mellor, Art Journal, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)

§T.J. McCormick, Choice, XXVIII (1990-91), 1,116

§Angus Stewart, Spectrum, October 1991 (with 2 others)

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 82
§L.M., Gazette des Beaux-Arts, 6 S, CXIX (April 1992), 20-21, in French


REVIEWS

§Anon., Choice, XV (1978), 852-53
§Peter Stockham, Antiquarian Book Monthly Review, V, 7 (July 1978) (with 2 others)
§Anon., New Yorker, 14 August 1978, p. 100
§Anon., Neue Zürcher Zeitung, 30 August 1978, p. 33, in German

Ronald Paulson, Georgia Review, XXXII, 1 (Summer 1978), 435-43 (with 7 others)
§Anon., Neue Osnabrücker Zeitung, 28 November 1978, in German
§Anon., Fuldaer Zeitung, 4 December 1978, in German
§Anon., Der Bund, 23 December 1978, in German
§Susan Hoyal, Connoisseur, CXCVIII (1978), 330

*Robert R. Wark, Blake, XII, 3 (Winter 1978-79), 211-12

§Anon., Cuxhavener Nachrichten, 9 February 1979, in German
§William Vaughan, Burlington Magazine, CXXI, 915 (June 1979), 394

§Jerrold Ziff, Art Bulletin, VI, 2 (June 1979), 326-28 (with 2 others)
William Vaughan, Burlington Magazine, CXXI, 915 (June 1979), 394

Anne K. Mellor, Studies in Romanticism, XVIII, 1, 76-78 (Spring 1979) (with another)

I.H. C[hayes], English Language Notes, VII (September 1979), 70

Anne K. Mellor [bis], Art Journal, XXXIX, 1 (Fall 1979) (with 3 others)

Raymond Lister, Journal of the Royal Society of Arts, November 1979 (with another)

Barbara Maria Stafford, Art Quarterly, NS II, (Winter 1979), 118-22 (with 4 others)

Victor H. Elbern, Das Münster, XXXII (1979), 349-50, in German

Zachary Leader, Essays in Criticism, XXIX (1979), 81-88 (with another)

Robert Wark, Blake, XII (1979), 211-12

William Vaughan, Burlington Magazine, CXXI, 915 (June 1979), 394

Kenneth Garlick, Apollo, CXV (1982), 510

William Blake Archive
Online Reproductions
Cumulation

Large Colour-Printed Drawings (1795, 1805)
“Christ Appearing” (National Gallery [Washington, D.C.], Tate, Yale Center for British Art)
“Elohim Creating Adam” (Tate)
“God Judging Adam” (Metropolitan Museum [N.Y.], Philadelphia Museum, Tate)
“Good and Evil Angels” (“Private Collection”, Tate)
“Hecate” (Huntington, National Gallery of Scotland, Tate)
“House of Death” (British Museum Print Room, Fitzwilliam Museum, Tate)
“Lamech and His Two Wives” (Essick, Tate)
“Naomi Entreating Ruth and Orpah” (Fitzwilliam Museum [on deposit from the Keynes Trust], Victoria and Albert Museum)
“Nebuchadnezzar” (Museum of Fine Art [Boston], Minneapolis Institute of Arts, Tate)
“Newton” (Philadelphia Museum of Art [on deposit from the Lutheran Church in America], Tate)
“Pity” (British Museum Print Room, Metropolitan Museum [N.Y.], Tate, Yale Center for British Art)
“Satan Exulting Over Eve” (Getty Museum, Tate)

**Watercolours and Drawings**

Bible illustrations (64 watercolours, 24 temperas)
Bible – Job sketchbook (Fitzwilliam Museum)
    Job, Butts set (Morgan Library)
    Linnell set (Fogg Museum <#1,3-20>, Private Collection [#2], National Gallery of Art [Washington])
Blair, *The Grave*, drawings sold in 2006 (various)
Dante, *The Divine Comedy* (various)
Milton, *L’Allegro* and *Il Penseroso* (Morgan Library)
Milton, *Comus*, Thomas set (Huntington)
    Butts set (Museum of Fine Art [Boston])
    Butts set (Huntington)†
Milton, *Paradise Lost*, Thomas set (Huntington)
Butts set (Boston Museum of Fine Arts)
Linnell set† (Fitzwilliam, National Gallery of Victoria
[Melbourne])
Milton, *Paradise Regained* (Fitzwilliam Museum)
Virgil, *Pastorals*, some (Fitzwilliam Museum)
Wollstonecraft, *Original Stories* (Library of Congress)

*William Blake at The Huntington: An Introduction to the
William Blake Collection in The Henry E. Huntington Library

**Edward J. Nygren,** "Foreword" (p. 7); **Essick,** "Introduction" (pp. 9-21) plus a page of Commentary on each design. The reproductions include all 8 for *Comus*, 12 for *Paradise Lost*, and 6 for *On the Morning of Christ's Nativity*. A Book of the Month Club selection.

Essick’s commentaries on *Paradise Lost* are corrected and repeated in *Thirteen Watercolor Drawings by William Blake Illustrating Paradise Lost by John Milton* (2004).

**REVIEWS**

Robin Hamlyn, *Journal of the Blake Society at St James*, I (1995), 22-26 ("an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

S.L.M., *Gazette des Beaux-arts*, 138e Année (1996), 19-20, in French (the book is edited by "l'un des principaux spécialistes actuels de Blake" and produced "en couleurs de grande qualité")

*William Blake: 2001 Calendar* ([No place:] The Ink Group [2000]) Square 4° (c. 12" x 12"), ISBN: 1876551674
Reproductions from Blakes in the Tate Gallery.


**REVIEWS**

§**John Spurling**, *New Statesman*, XCIV (18 November 1977), 698


§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anon.**, *Choice*, XV (1978), 58

§**Kenneth Garlick**, *Apollo*, NS CVII (1978), 439-40

*Gerda S. Norvig, *Blake*, XV, 4 (Spring 1982), 184-87


Yale Center for British Art
Online Reproductions

<table>
<thead>
<tr>
<th>Title</th>
<th>YCBE Reference No.</th>
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<tr>
<td>Albion Compelling the Four Zoas</td>
<td>B1979.12.718</td>
</tr>
<tr>
<td>Angel with a trumpet, for Blair's <em>Grave</em></td>
<td>B1975.4.44</td>
</tr>
<tr>
<td>Faulconberg Visionary Head</td>
<td>B2008.17.2</td>
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<tr>
<td>&quot;Gambols of Ghosts&quot; for Blair's <em>Grave</em></td>
<td>B1978.18</td>
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<td>&quot;God Creating the Universe&quot;</td>
<td>B1977.14.6009</td>
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<tr>
<td>Thomas Gray designs</td>
<td>B1992.8.11 (1-50)</td>
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<td>Thomas Alphonso Hayley</td>
<td>B1979.12.741</td>
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<td>Hayley's House, entrance east front</td>
<td>B1981.25.2396</td>
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<td>Laocoon sketch</td>
<td>B1985.14</td>
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<td>&quot;Moses Receiving the Law&quot;  &lt;#111&gt;</td>
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706
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<td>&quot;The Magdalen at the Sepulchre&quot;</td>
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<td>Visionary Heads of 5 women</td>
<td>B1975.4.1025</td>
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<td>&quot;Widow Embracing the Turf which Covers Her Husband's Grave&quot;</td>
<td>B1975.4.1026</td>
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<td><em>Job</em> New Zealand copies</td>
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<td>&quot;Christ Appearing&quot;</td>
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<td>&quot;Pity&quot;</td>
<td>B1977.14.6321</td>
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<td><strong>Temperas</strong></td>
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<td>&quot;Christ Giving Sight to Bartimaeus&quot;</td>
<td>B1977.1490</td>
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<td>&quot;The Horse&quot;</td>
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</table>
Part III
COMMERCIAL BOOK ENGRAVINGS

Section A
ILLUSTRATIONS OF INDIVIDUAL AUTHORS

ADAMS, Michael
New Royal Geographical Magazine
(1793, 1794)
1793 NEW LOCATIONS: British Library, Cambridge, Dalhousie, Union Theological Seminary
1794 NEW LOCATIONS: Cambridge (in 48 parts; also reproduced in Primary Source Microfilms), Leeds

ALLEN, Charles
A New and Improved History of England
(1797)
TITLE: A NEW AND IMPROVED | HISTORY OF ENGLAND, | FROM | THE INVASION OF JULIUS CAESAR TO THE END OF THE | THIRTY-SEVENTH

528 Many of the new locations for books with Blake's commercial engravings after Fuseli below, particularly those in Swiss libraries, derive from the admirable details in David Weinglass, Prints ... After Fuseli (1994).

529 In 2010 for the first time I record contemporary references to separately issued prints by Blake. After 2015, I no longer record post-1863 sales of unremarkable copies of books with Blake's commercial engravings. For voluminous records of these, see Robert N. Essick, "Blake in the Marketplace", Blake, (2016 ff.)
YEAR OF THE REIGN | OF KING GEORGE THE THIRD [i.e., 1797]. | - | *By CHARLES ALLEN, A.M.* | AUTHOR OF THE ROMAN HISTORY &c. | - | THE SECOND EDITION, | EMBELLISHED WITH FOUR COPPER PLATES, AND A CHRONOLOGICAL CHART OF THE REVOLUTIONS IN GREAT BRITAIN. | - | Concluding with a short but comprehensive Historical View of Europe, from the abolition of the Monarchical form of government in France; the military and naval operations, with the conquests and revolutions in Italy to the peace of Udina. The changes and revolutions in the political state of the French Republic, and a more particular detail of the British History during that period. | = | LONDON: PRINTED FOR J. JOHNSON, NO. 72, ST. PAUL'S CHURCH-YARD. | - | 1798

This differs from the record in *BB* 521-22 in (1) the line-end after "parti-", (2) the double-rule before "LONDON", and (3) "1798" rather than "1797".

NEW LOCATIONS: Agence bibliographique de l'enseignement supérieur (Monpellier, France), Auburn (Montgomery), Auckland, Basel, Berne, Brandeis, Carleton (Ottawa), Cleveland Public Library, Davison College, Dickinson College, European University Institute (Istituto Universitario Europeo [Fiesole, Italy]), Florida Southern College, Groningen, Hastings College of the Law, Kansas State, Kent State, Leiden, Macquarie, Massachusetts (Boston), Mississippi, Monash, Muhlenberg College, New Brunswick (Frederickton, St John), Oregon, Sarah Lawrence College, Simon Fraser, South Florida, Victoria (British Columbia), Virginia Commonwealth, Western Carolina, Wright State
The Harvard copy is reproduced online.

In some copies (e.g., Victoria University in the University of Toronto) is a leaf with an advertisement (perhaps set from standing type of the title page) for Allen's *Roman History "EMBELLISHED WITH FOUR COPPER PLATES" [engraved by Blake] (1798) "FOR THE USE OF SCHOOLS" at 4s.*

In at least one copy, two words ("or Britain") in a nonsensical phrase ("the southern part of the island, or Britain,") in the "REMARKS on the use of the Chronological Chart annexed to this work" (p. [522]) have been deleted, and in other copies (e.g., Victoria University in the University of Toronto) four lines were reset to eliminate the solecism.

NEW LOCATIONS: Cambridge (2, 1 from the Keynes Collection), Edinburgh, Michigan, Mitchell Library (Glasgow), Mount Holyoke College, National Library of Ireland, National Library of Scotland, Pittsburgh, Victoria University in the University of Toronto (Bentley Collection), West Sussex Record Office

Pl. 2 “King John Absolved by Pandulph”. The true-size drawing for it, acquired by R.N. Essick, “bears all the hallmarks of a work by Fuseli, including the characteristic left-hand hatching strokes”. This is perhaps the clearest evidence to support the long-held belief that the designs to Allen’s books are by Fuseli. The drawing was calked and

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530 It bears the signature of Ruthven Todd (11 xii 1945) and the bookplate of Pamela and Raymond Lister and was generously shown me by the distinguished bookseller John Windle.
counterproofed, presumably by Blake, onto the copperplate for engraving.\footnote{531}{R.N. Essick, “Blake in the Marketplace, 2004”, \textit{Blake}, XXXVIII (2005).}

\textbf{ALLEN, Charles}  
\textit{Roman History}  
\textit{(1797)}  
NEW LOCATIONS:  Boston, British Library, Cambridge, Edinburgh, Liverpool, Mount Holyoke College, Victoria University in the University of Toronto (Bentley Collection)  
Pl. 1 A “pre-publication proof” of pl. 1, with Blake’s signature but lacking the title and “P. 2.”, was acquired from John Windle by Robert N. Essick.

\textbf{Anon.}  
\textit{Maria: A Novel}  
\textit{(London: T. Cadell, 1785)}  
See [Blower, Elizabeth], \textit{Maria: A Novel} (London: T. Cadell, 1785).

\textit{Archaeologia}  
\textit{Vol. II (1773) <BBS>}  
NEW LOCATION: South Carolina

\textbf{ARIOSTO, Lodovico}  
\textit{Orlando Furioso}  
\textit{(1783, 1785, 1791, 1799)}
1783 NEW LOCATIONS: Edinburgh, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)
1785 NEW LOCATIONS: Glasgow, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)
1791 NEW LOCATIONS: Oxford (Taylorian), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)
1799 NEW LOCATIONS: Aberdeen, Arkansas (Fayetteville), Augusta State, Bard College, Boston Athenaeum, British Columbia, Bryn Mawr College, California (Los Angeles), Cape Town, Cincinnati, City College (N.Y.), Clark, Colonial Williamsburg Foundation Research Library, Drake, Duke, Florida State, George Mason, Hobart & William Smith College, Illinois, Ireland (Maynooth), Johns Hopkins, Kent State, London, London Library, Louisiana State, Michigan State, Middlebury College, Monroe Community College, National Library of Wales, Nazareth College (Rochester, N.Y.), New Mexico, New York State Library, North Carolina, Northern Illinois, Pratt Institute, Queen’s (Belfast), Rochester, Rochester Public Library, St John Fisher College, St Louis, Seton Hall, Stanford, Texas Tech, Trinity College (Dublin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), U.S. Air Force Academy, Victoria (British Columbia), Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection), Wabash College, Wales (Lampeter)
A copy of Blake’s print in the Essick Collection has a plate-mark of 14.8 x 24.5 cm, whereas in the published version it is c. 13.5 x 19.0 cm.

Bellamy’s Picturesque Magazine
I (1793)
NEW LOCATION: Northwestern
The Harvard copy is reproduced online.
Primary Source Microfilms reproduced it in microfilm in their Eighteenth Century Collection series (by 2005).
See The Cabinet of the Arts (1799) in which Blake’s engraving of “F. Revolution” is reprinted.

EDITION

BIBLE

NEW ENGRAVING
Diamond Bible
(1832-34; 1836-37; 1840)
[An elaborate wide border with Egyptian motifs separates the title from the imprint. The New Testament has a separate engraved title page with the same imprint but different lineation.]


B. Engraved title page: DIAMOND BIBLE. WITH NOTES, BY THE REV. H. STEBBING M.A. M.R.S.L. &C LONDON ALLAN BELL & CO. WARWICK SQUARE. AND SIMPKIN & MARSHALL, STATIONERS COURT. 1834 [i.e., the lettering is the same as in the first version but the date is altered from 1833 to 1834]

Typeset title page: THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS, ACCORDING TO THE AUTHORIZED VERSION. WITH NOTES, PRACTICAL AND EXPLANATORY, BY THE REV. HENRY STEBBING, A.M. MEMBER OF THE ROYAL SOCIETY OF LITERATURE. LONDON: ALLAN BELL & CO. AND SHEPHERD & SUTTON; AND FRASER & CO. EDINBURGH. MDCCCXXXVI [1836]. [i.e., like the 1834 typeset title page except for the imprint: LONDON: |
ALLAN BELL & CO. WARWICK SQUARE, | AND
SIMPKIN & MARSHALL, STATIONERS’ COURT; | W.
CURRY, JUN. & CO. DUBLIN; AND OLIVER | AND
BOYD, EDINBURGH. | MDCCCXXXIV [1834].]
C. §(Glasgow: D.A. Borrenstein, 1840)\textsuperscript{532}

1832-34 LOCATIONS: British Library (1066.b.7-8 [reported here] and C.150.b.3 [lacks New Testament])
1836-37 LOCATIONS: Cambridge, Glasgow, National Library of Scotland, St Andrews
1840 LOCATIONS: British Library, Glasgow
DATE: An advertisement in \textit{Leigh Hunt’s London Journal} for \textbf{30 April 1834}, p. 40 <Stanford> says that the Diamond Bible was being re-issued in monthly Numbers with two steel engravings each. Since it identifies 56 prints (there were eventually 60), this implies that, if they appeared regularly, the first Number appeared in January 1832 and the last in June 1834. If the prints appeared in the order in which they are numbered, Blake’s Job print was published with the Fifteenth monthly Number in March 1833.
PLATES: There are 60 steel-plate illustrations 11.5 x 6.5 cm

engraved by W.H. Lizars after Great Masters. No. 30 is Blake’s “Job and His Family”.

At Vol. I, p. 632 is an engraving with “BLAKE.” at the top, “JOB AND HIS FAMILY.” below the design within a framing-line and, below the framing-line: “Lizars sc. | Drawn & Engraved for Allan Bell & Co. Warwick Square, London, 1833.” Lizars altered the shape of Blake’s Job pl. ”1” (Job in prosperity) from portrait to landscape, shortening it vertically (replacing sheep at the bottom with a little foliage) and extending it horizontally (with additional sleeping sheep). The sky at the right has been altered from black to daylight, with the consequent loss of a star.

This is the first time any of Blake’s Job plates were copied by another engraver. Lizars’ engraving is copied in The English Version of the Polyglott Bible (1836) (see the reproduction in Blake, XXXVIII [2005], 137).

William Hone Lizars of Edinburgh subscribed for sets of Job in June 1831 and August 1832 (the last “for a friend” (BR (2) 545, 551, 793, 804).

There was also The Devotional Diamond Bible, ed. Wm Gurney (London, 1821), illustrated, and Diamond Bible (Greenfield [Massachusetts]: W. and H. Merriam, 1842).

REVIEWs, Puffs, &c.

An advertisement533 for Allan, Bell and Co.’s Books (1833) includes “The Diamond Bible ... each

Number comprising 48 pages letterpress, and two beautiful Steel Plates from Drawings of the *Great Masters*.” Also a Diamond New Testament and Diamond Book of Common Prayer. They also advertise *The Illustrated Family Bible*, ed. Henry Stebbins with “Plates ... coloured in a very superior manner, by Mr Lizards”, folio

*Literary Gazette*, XVIII, 892 (**22 February 1834**), 136 (Vol. I is “An extremely neat volume; appropriately illustrated by engravings after celebrated pictures”)

*Leigh Hunt’s London Journal*, No. 5 (**30 April 1834**), 40

<Stanford> (an advertisement for “Re-Issue, In Monthly Parts at One Shilling, and in Numbers at Six Pence, of the Diamond Bible and Book of Common Prayer ... [ed.] Rev. H. Stebbing ... Each Number to comprise Forty-eight pages letter-press and Two Steel Engravings.” The list of Illustrations to the Diamond Bible includes “30 Job and his Family. *Blake*”. It quotes reviews in the *Weekly Times, Literary Gazette*, and *Evangelical Register*. The prayer book has seven designs after “Stoddard” or “Stoddart”, i.e., Stothard)

*Analyst* [London], I (**August 1834**), 70 <Michigan>

(under “New Publications, From June 7 to July 15, 1834” is “Stebbing’s Diamond Bible, 12mo. 16s. 6d.”)

Stebbings, with “Sixty Illustrations”

**The English Version of the Polyglott Bible**  
*(1836)*

The anonymous engraving for “Job and His Family” derives from the engraving by Lizars in *The Diamond Bible* (1832-34).

**The Protestants Family Bible**  
*(1780-81)*

NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

**The Royal Universal Family Bible**  
*(1781-82; 1781, 1784, 1785)*

Vol. I (1780 [i.e., 1781]), Vol. II (1781 [i.e., 82])  
NEW LOCATIONS: Cambridge, Victoria University in the University of Toronto (Bentley Collection) , Wormsley Library (bound by Samuel Hazard of Bath)  

**Illustrations of The Book of Job**  
*(1826, 1874)*

1826 NEW LOCATIONS: Art Gallery of New South Wales (Sydney, Australia), Brooklyn Museum, California Legion of Honor Museum (San Francisco) (“Proofs”), Cincinnati Art Museum (india paper plus another plus pre-publication of
proofs numbered 6-7 plus “Plates 3, 8, 17 (numbered ‘6,’ ‘7,’ ‘16’)”, Duke, Felsted School (Felsted, Essex) (reproduced in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 64a-x), Glasgow (Hunterian Museum of Art Gallery), Indianapolis Museum of Art, Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Leeds, Liverpool, Manchester, Museum of Fine Arts (Boston), National Library of Australia, New Art Gallery (Walsall), North Carolina (Greensboro), Royal Academy, Santa Barbara Museum, Tennyson Research Centre (Lincolnshire Archives, signed on the flyleaf “Alfred Tennyson, Farringford Freshwater I.W. [Isle of Wight]”, prints reproduced online via www.lincstothepast.com), Trinity College (Oxford, given in 1899), Wesleyan, Victoria University in the University of Toronto (Bentley Collection)

COPIES OF UNRECORDED DATE NEW LOCATIONS:
Albertina Museum (Vienna, Austria), Art Gallery of New South Wales (Sydney, Australia), Auckland City Art Gallery, Fogg Museum (Harvard University), Indianapolis Museum of Art, Mount Holyoke College, Sterling and Francine Clark Art Institute (Williamstown [Massachusetts])

According to Rosenbach's acquisition card, a copy in "original boards, with label, having on it an Ms. note: '---'s copy of proofs presented to G. Wyther, Esqr. by John Linnell, Dec. 2 1863", "Horns" [125.00], sale price "260.00", was "Sold to Mrs Landon K Thorne 2|25|63".

Another copy was recorded on the Rosenbach acquisition

534 Tennyson kept “Book of Job” “On the Round Table in the Drawing Room” at Farringford, according to his list of books (reproduced in Times Literary Supplement, 5 July 2013, p. 3).
William Blake and His Circle
Part III: Commercial Book Engravings

card as "21 plates. Folio, green morocco. Inscribed on fly 'Milton Riviere. This book came to me at my Father's death in 1876. He had it from Blake, having subscribed for it on its publication.'" "[fr. P. Hofer, on exchg.]

PROOFS: “Illustrations to the Book of Job; 22 plates, artist’s proofs on india paper, large paper, with MS. draft of the binder’s label in the autograph of John Linnell, Senr. (the friend of Blake), with a note to the effect that ‘These plates are engraved by Mr. Blake with the graver only (that is without the aid of aqua fortis),’ bds. From the Collection of the late John Linnell, Junr. Fol. Published by the author, 1825”, were sold by Hodgson and Co., 28-30 April 1908, lot 574 [£11.5.0].

“Illustrations of the Book of Job; 22 plates, a set of artist’s proofs before the imprint, showing several interesting points of difference when compared with the finished proofs in the preceding, cut down lot to sm. 4to size, hf. russ. From the Collection of J. Linnell, Senr. 1825” were sold in the same Hodgson catalogue, lot 575 [£2.0.0].

The set of pl. 1-2, 4-11 in the Fogg Museum (Harvard University) is reproduced online.

The sets in Tate Britain (1874) and the Yale Center for British Art are reproduced online.

NEWLY RECORDED

Thirteen "excessively rare" "EARLY Proof Impressions" of Job plates numbered 1-3, 6-8, 11, 14, 16-17, 19-21 were offered in Quaritch Rough List 73 (November 1885), lot 55 (£10.0.0) and are now untraced.

Working proofs for Job are reproduced in the National Gallery of Art (Washington, D.C.) online catalogue.
The surface dimensions of the copperplates in the British Museum Print Room were measured by GEB on the versos; the thickness was recorded by Jenny Bescoby, Conservator at the British Museum Print Room, in Print Quarterly, XXI (2004), 26 n22.

### Dimensions of the Copperplates in Centimetres

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<thead>
<tr>
<th>Plate</th>
<th>Width</th>
<th>Height</th>
<th>Thickness</th>
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<td>1 Title page</td>
<td>16.5</td>
<td>21.3</td>
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<tr>
<td>2 pl. “1”</td>
<td>16.6</td>
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<tr>
<td>3 pl. “2”</td>
<td>17.1</td>
<td>21.8</td>
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<tr>
<td>4 pl. “3”</td>
<td>17.1</td>
<td>22.0</td>
<td>0.145</td>
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<tr>
<td>5 pl. “4”</td>
<td>17.1</td>
<td>21.9</td>
<td>0.159</td>
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<tr>
<td>6 pl. “5”</td>
<td>17.1</td>
<td>22.0</td>
<td>0.152</td>
</tr>
<tr>
<td>7 pl. “6”</td>
<td>17.2</td>
<td>21.9</td>
<td>0.153</td>
</tr>
<tr>
<td>8 pl. “7”</td>
<td>17.2</td>
<td>22.0</td>
<td>0.149</td>
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<tr>
<td>9 pl. “8”</td>
<td>17.0</td>
<td>21.9</td>
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<td>17.1</td>
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<td>11 pl. “10”</td>
<td>17.2</td>
<td>21.9</td>
<td>0.146</td>
</tr>
<tr>
<td>12 pl. “11”</td>
<td>17.1</td>
<td>21.8</td>
<td>0.147</td>
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<tr>
<td>13 pl. “12”</td>
<td>17.0</td>
<td>22.0</td>
<td>0.150</td>
</tr>
<tr>
<td>14 pl. “13”</td>
<td>17.0</td>
<td>21.9</td>
<td>0.153</td>
</tr>
<tr>
<td>15 pl. “14”</td>
<td>16.6</td>
<td>20.8</td>
<td>0.100</td>
</tr>
<tr>
<td>16 pl. “15”</td>
<td>17.1</td>
<td>21.9</td>
<td>0.160</td>
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<tr>
<td>17 pl. “16”</td>
<td>16.6</td>
<td>20.2</td>
<td>0.106</td>
</tr>
<tr>
<td>18 pl. “17”</td>
<td>17.1</td>
<td>22.1</td>
<td>0.152</td>
</tr>
<tr>
<td>19 pl. “18”</td>
<td>17.2</td>
<td>22.0</td>
<td>0.146</td>
</tr>
</tbody>
</table>
Plates with significantly different thickness cannot have been cut from the same sheet of copper.

Pl. “1” For an adaptation of the design, see Bible (1836) below.

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

The 18 Job copperplates acquired in 1823 were almost certainly the 18 plates (pl. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm), height (21.8 to 22.1 cm), and thickness (0.145 to 0.160 cm), all bearing the same copperplate-maker’s mark slanting down from the top left corner: R PONTIFEX & C 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these copperplates show that they were cut from three large sheets of copper which already bore these crossing marks.536 The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates

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originally used for Pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762); these differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel plates was at the rate of 8.6 g for a penny.

The two copperplates not represented in Linnell’s “Account of Expenses of the Book of Job” are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 plates purchased. Pl. 1 verso bears vertically at the bottom right corner the copperplate-maker’s mark of G HARRIS | N° 31 | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer’s “never-to-be forgotten first interview” with Blake, “the copper of the first plate – ‘Thus did Job continually’[Job pl. 2] – was lying on the table where he had been working at it” (*BR*(2) 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell (*BR*(2) 400). At the rate of the other PONTIFEX plates (11.6 g for a penny), the cost would have been 5s 8d.

Linnell drafted a description of the work:

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537 Not “No 3”, as in *BB* 518.
538 Essick Collection: Watermark: JOHN HALL.
William Blake and His Circle
Part III: Commercial Book Engravings

Consisting of 22 Plates engraved by himself upon
Copper from his own Designs
Price to Subscribers -- -- --  [£]3.3. -
Proof on India paper  5.5 -
Subscription --  1.—
received by the Author Wm Blake 3 Fountain Court,
Strand
or Mr. J. Linnell 6. Cirencester Place Fitzroy sq. — These
Plates are engraved entirely by Mr Blake with the graver
only (that is without the aid of Aqua fortis).\(^{539}\)

However, no printed version of this description is known. As Linnell wrote to Colnaghi in January 1830, “The work has never yet been advertized”.

The printed label is similar in substance except that (1) there are said to be 21 plates (omitting the title page); (2) Blake is described as "Author of Designs to 'Blair's Grave,' 'Young's Night Thoughts, &c.'"; (3) The prices are given only in manuscript with India paper proofs at £6.6.; (4) The date is added ("March 1826"); and (5) The last sentence of the draft is omitted.

T.H. Cromek wrote that about 1863

I lunched at Mr Monckton Milnes’. I had a great
treat looking at his fine collection of Blake’s

\(^{539}\) The manuscript is with a copy of the 1808 quarto India paper proofs offered in John Windle Catalogue 46 (2009), lot 8; Mr Windle generously sent me a reproduction of the MS.
drawings and his printed works – Of the latter he
has a [coloured] copy [A] of Young’s ‘Night
Thoughts’ – and ‘Job’, coloured by Blake. At the
beginning of one of these he has inserted Phillips’
portrait of Blake a watercolour drawing, the same
size as Schiavonetti’s engraving. He is in a pale
blue coat. This drawing belonged to my father.²⁵⁴⁰
No coloured set of the Job engravings is known, and I do not
know where the Phillips watercolour portrait of Blake is.

REVIEW

Anon., “Mr. William Blake ...”, Star Chamber, No. 4
(Wednesday, 3 May 1826), 73 (admiring reference
to the publication of Blake’s Job)

EDITIONS OF THE ENGRAVINGS

*Illustrations of the Book of Job Invented and Engraved by
William Blake 1825[,] Reduced in Facsimile by Alfred Dawson
1880.

Phillips's portrait of Blake as engraved by Schiavonetti
and the 22 Job prints, all reduced in size, are reproduced as
"photo-intaglios" by the Typographic Etching Co. as in the
Second Edition of Gilchrist (1880) <BB>, where the method
and the company are identified. (The portrait of Blake was
added in 1880, and different versions of the Job prints appeared
in the first edition of 1863.) The only text is the title above on
the blue upper cover. The 23 India-paper prints (on rectos of
laid paper backing leaves 32.5 x 24.5 cm, much larger than in

Gilchrist) are loose in the folder. The only copy known to me is in the collection of Professor Robert N. Essick.


The 1903 edition is in Small and Large (100) Paper copies.

REVIEW


*Illustrations of the Book of Job*, ed. Laurence Binyon (1906) *<BB>*

REVIEW

§Anon., “William Blake”, *Times Literary Supplement*, 11 January 1907 (with 3 others)


*Illustrations of The Book of Job Invented& Engraved by William Blake* 1825 (London: Frederick Hollyer, 1923). *<BB>*
According to a prospectus (?1923), 225 copies were produced at £3.3.0.

*The Book of Job* (1927) <BB>

REVIEW

§*Anon., Times Literary Supplement, 15 September 1927* (with another)


It includes reproductions of all Blake's Job prints.


REVIEWS

John E. Grant, *Philological Quarterly*, XLVI, 3 (July 1967), 328-29

Jeffry Spencer, *Blake*, XII, 2 (Fall 1978)


It includes reproductions of “proof” impressions of all Blake’s prints save the title page.\(^{541}\)

*William Blake’s Illustrations to the Book of Job: The Engravings and related material*, ed. David Bindman and


All 21 engravings are reproduced in Samuel Terrien, The Iconography of Job Through the Centuries (1996).


Includes full-size reproductions of Blake’s 22 engravings.


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


"Nota de los editores" (pp. 11-12)

Javier Calvo, "Prólogo: Satanás contra la imaginación" (pp. 13-27), mostly paraphrasing Kathleen Raine

"Nota de la traductora" (pp. 31-32)

Illustrations of the Book of Job (Bookpubber, 2014) 64 pp., with reproductions of 22 engravings. [No edition identified, no ISBN given.]

Diamond Bible
(1832-34; 1836-37; 1840)
A (1832-34) NEW LOCATION: Victoria University in the University of Toronto

Bible
(1836)

THE ENGLISH VERSION OF THE POLYGLOTT BIBLE: CONTAINING THE Old and New Testaments, TOGETHER WITH A COPIOUS AND ORIGINAL SELECTION OF REFERENCES, TO PARALLEL AND ILLUSTRATIVE PASSAGES. EXHIBITED IN A MANNER HITHERTO UNATTEMPTED.
An engraving labelled “Job and His Family” (“Blake”-Anon.), image c. 5.8 x 9.0 cm, derives from Blake’s Job pl. “1” (16.5 x 21.3 cm). In it the foreground sheep are omitted, two are moved to the flocks at the left and right, and a band of foliage is added. This is apparently the earliest repetition of Blake’s Job designs.

This tiny Bible, of a “convenient size for the Pocket”, with a Preface signed “T.C.” as “the Editor”, may be rare; at any rate it, the Butlers, Northampton, and Buffalo do not appear in Historical Catalogue of Printed Editions of The English Bible 1525-1961 Revised and Expanded from the Edition of T.H. Darlow and H.F. Moule 1903 by A.S. Herbert (London: The British and Foreign Bible Society; N.Y.: The American Bible Society, 1968).

The Polyglott in the title is justified only in the work from which the Butler edition was indirectly pirated: The English Version of the Polyglott Bible... With a ... selection of references to parallel and illustrative passages (London: Samuel Bagster, [1815,] 1816), with a Preface signed “T.C.” for Thomas Chevalier; this English Version appeared with separately-issued versions of the Bible in Hebrew, Greek, Latin, French, German, Italian, and Spanish (D&M #1628). Bagster’s English Version was reprinted in 1819, 1825, 1826, 1828, 1831, 1833, 1834, 1838 [1840?], [1844] (3 varieties)
Part III: Commercial Book Engravings

(D&M #1628) and in U.S. editions of 1825 [Philadelphia: Thomas Wardle, D&M #1748], 1831 [Philadelphia: Key and Meikle, D&M #1785], 1837, 1841, 1842, and 1844 a total of “well over a hundred [U.S. versions of Bagster’s Polyglott] reprinted within fifty years” (D&M #1628, 1785). Plainly the English text of Bagster’s Polyglott was freely pirated and frequently reprinted; apparently the only remarkable feature of the 1836 edition is in the illustrations.

BLAIR, Robert

The Grave

(1808, 1813, 1847, 1858, [1870], 1879)

1808 Quarto NEW LOCATIONS: Adelphi, Auckland Public Library, Baylor, Boston, Boston Athenaeum, Brown, Bryn Mawr College, California (Los Angeles, Santa Barbara, Santa Cruz), Cape Town, Carnegie Mellon, Chicago, Cincinnati Art Museum, City College, Claremont College, Cleveland Museum of Art, Dayton, Duke, Georgetown, Harvard (Villa i Tatti), Hofstra, Hong Kong, Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Kansas, Johns Hopkins, Kennesaw State, Lafayette College, Manitoba, Nebraska (Lincoln), North Carolina (Chapel Hill), North Texas, Northern Illinois, Northwestern, Ohio State, Providence Public Library, Rochester, Rutgers, St Joseph’s, Temple, Texas Christian, Victoria & Albert Museum, University Art Museum (Kyoto City University of Arts), Victoria University in the University of Toronto (Bentley Collection, 4 copies, plus Northrop Frye's copy), Wake Forest(grey stiff paper wrappers), Washington (Seattle), Washington State, Wesleyan (Connecticut), Western Ontario, Williams College, Wisconsin (Milwaukee), York (Toronto)
1808 A-B NEW LOCATIONS: Aberdeen, Birmingham, Brooklyn Museum, Cincinnati Art Museum, Glasgow, King's College (Cambridge), Leeds, Manchester, National Library of Wales, Newcastle, Sheffield, Tevelyn Library (Wallington Hall, Northumberland, property of The National Trust), Trinity College (Dublin), University Art Museum (Kyoto City University of Arts)

1813 Folio NEW LOCATIONS: Liverpool Public Library, Victoria University in the University of Toronto (Bentley Collection)

1813 [i.e., 1870] THE GRAVE, [Gothic:] A Poem Illustrated by twelve Etchings Executed BY LOUIS SCHIAVONETTI from the Original Inventions OF WILLIAM BLAKE. 1808 [Ackermann imprint 1813 (i.e., Camden Hotten, 1870)]

NEW LOCATIONS: Brown, California (San Diego), Queen Mary (University of London), Skidmore, Victoria University in the University of Toronto (Bentley Collection), York (Toronto)

1813 COPIES OF UNRECORDED FORMAT NEW LOCATIONS: Auckland Public Library, Kent (Canterbury), Kongelige Bibliotek (Copenhagen), Mount Holyoke College, Pembroke College (Cambridge), Rijksmuseum (Amsterdam), St John's College (Cambridge), Southampton, Trinity College (Cambridge), Victoria & Albert Museum (2 copies)

1847 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

1858 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)
1879 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)
1879 The Grave, A Poem (N.Y.: James Miller, 779 Broadway [c. 1879]) <BBS>

The 1808 engravings in the copy in the Yale Center for British Art are reproduced online.

The copy in Victoria University in the University of Toronto is a portfolio of engravings only, no text, in a cover blind-stamped with designs identical to those on the Victoria University in the University of Toronto copy of the Hotten 1870 facsimile, the prints with the same variants of lettering [replacing the Spanish of 1826] as in 1870, e.g., “Tis” [lacking the apostrophe] in the quotation for pl. 7, “The descent of Man”).

Working Proof

A working proof of "Death's Door" (pl. 11) etched by Schiavonetti was acquired in 2014 through Sotheran's by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.
LEAF SIZE: 21.5 x 32 cm
WATERMARK: None
PLATE SIZE: 17.3 x 29.2 (as in 1808)
INSCRIPTIONS: "Drawn by W. Blake", "Etched by L. Schiavonetti", "London Published May 1.\textsuperscript{st} 1806 by Cadell & Davies Strand" (the version in 1808 adds at the top right "P. 32", below the title adds "Tis but a Night, a long and moonlesf Night, | We make the Grave our Bed, and then are gone!", and the year is changed to "1808"). (Another copy of this proof is in the Biblioteca la Solana.)

The frontispiece portrait of Blake (T. Phillips-L. Schiavonetti) exists in a recently discovered "pre-publication proof lacking all letters and before considerable finishing work
in the design, India paper laid on heavy wove paper without watermark, leaf trimmed inside the platemark to 33.6 x 24.3 cm (Biblioteca La Solana). "The Blake portrait is in the same early st. as the proof, on heavy laid paper" in the FITZWILLIAM MUSEUM. Perhaps these are the two "unfinished" proofs of the portrait of Blake for Blair's Grave offered at Christie's, 22-23 July 1814, lot 250.

The “Proof” of the title page "from the very rare folio proof edition” (1808) “colored, clearly by a contemporary hand ... [with] a very strong connection to Blake’s and Mrs. Blake’s palette”, was offered in John Windle Catalogue Forty-Two (2006), No. 5 (reproduced vastly reduced in size and in black and white, Price on Request). According to Essick, “Blake in the Marketplace, 2006”, Blake, XL (2007), 131,

The hand coloring shows some skill on the descending figure, but amateurish carelessness in the coloring of the flames. This colorist would not seem to be the same as the artist who coloured all the Blake pls. in a copy of the 1808 quarto issue now in the Huntington Library.

For the History of the drawings, see above under Art.

An 1808 quarto copy in “Original dark gray boards, printed paper label on upper cover”, is offered in John Windle Catalogue 46 (2009), lot 48.

The Blair engravings (1808) and the separate print of “Death’s Door” engraved by Blake were added to the William Blake Archive in 2003.
Cromek may also have issued a suite of prints from the 1808 folio issue (marked "Proof Copy") without the text save for the four-leaf description "Of the Designs" and the integral prospectus for Stothard's Canterbury Pilgrims (with the signature F as in the quarto), as in the copy acquired in 1995 by R.N. Essick (see his "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]).

B.H. Malkin's important letter of 4 January 1806 (*BR* (2) 561-72), showing the variety of Blake's talents (like the "Advertisement" to *Poetical Sketches* [1783]) and praising Blake's watercolours for Blair's *Grave* and Fuseli's encomium of them printed in the two prospectuses for it of November 1805 (*BR* (2) 211, 215), which is of such tenuous relevance as printed in Malkin's *Father's Memoirs of His Child* (1806), may have been drafted as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to *The Grave*. The part of the "Preface Containing an Explanation of the Artist's View in the Designs" (November 1805) probably became the essay "Of the Designs" in *The Grave* (1808), 33-36.

The copy of the 1808 quarto for which Robert Scott of Edinburgh subscribed (its effect upon him is described in *Autobiographical Notes of the Life of William Bell Scott*, ed. William Minto [1892], I, 21-22), with (1) a description of "1844" by his son David Scott (quoted somewhat approximately in Gilchrist, 377 [*BR* (2) 257]), (2) the bookplate and signature of his other son William Bell Scott ("5 March 1849"), and (3) a sonnet by W. B. Scott \(^542\) was

\(^542\) Quoted in Scott's *Autobiographical Notes* [1892], I, 23-24, and in George Goyder, “An Unpublished [sic] Poem about Blake by William Bell Scott, 'On seeing again after many years William Blake's designs for "the Grave"'"*, *Blake*
(4) acquired by George Goyder and sold with his library at Christie's, 26 November 1997, lot 103, to (5) Dr. A.E.K.L.B. Bentley for G. E. Bentley, Jr; they gave it in 2006 to (6) Victoria University in the University of Toronto.

A copy of the 1808 quarto bound in "calf, extra, gilt edges [by Edwards of Halifax]", was offered in Dulaw and Company, Ltd Catalogue 182, Rare Books ([London]: 32 Old Bond Street, [?1931]), lot 182, £120, and has not since been traced.

A slip mounted in a copy of the 1808 large quarto is inscribed "Mr. Cromek begs Mr. Bromley's acceptance of this Book. July 20. 1808"; the engraver "William Bromley, Hammersmith" had subscribed for the work. On 14 August 1808 Cromek had written similarly to George Cumberland implying that he was sending as a gift the copy for which the recipient had subscribed (BR (2) 262-63).

**NEWLY DISCOVERED WORKING PROOFS**

**Frontispiece:** A proof lacking the imprint but with the other lettering was offered on the eBay electronic auction of April 2002, according to R.N. Essick, "Blake in the Marketplace, 2002", Blake, XXXVI (2003).

**Plate 1:** The title page lacking the imprint and the "Proof Copy" inscription was sold with all 13 prints with the collection of Joseph Holland and Vincent Newton by John

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Windle Catalogue 26 (December 1995), lot 7, Price on Enquiry [$375 to R.N. Essick].

Plate 4: "The Counsellor, King, Warrior, Mother & Child in the Tomb", on a leaf without watermark 23.4 x 14.6 x 0.22 cm thick, was acquired by Essick in 2013. It lacks some hatching strokes but has "a small patch of hatching on the central extension of the counsellor's beard" not present in later states; it was "probably burnished off the pl."544

Plate 11 Proof (1806), inscribed "DEATH'S DOOR. | Tis but a Night, a long and Moonle[j]'s Night. | We make the Grave our Bed, & then are gone. | London Published by R.H. Cromek Feb'y 1st 1806", "Drawn by Wm Blake", "Etched by L. Schiavonetti." (offered online in May 2012 for £220 by Grosvenor Prints [London], bought by John Windle and sold immediately to Victoria University in the University of Toronto).

This makes three known copies of the 1806 proof:545

R.N. ESSICK copy
LEAF SIZE: 24.8 x 39.2 cm
PLATE MARK: 20.3 x 35.7 cm
WATERMARK: Laid paper without watermark.

VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO copy
LEAF SIZE: 20.3 x 31.4 cm. Top and bottom edges deckled, bottom torn with ragged edges
PLATE MARK: None visible (N.B. The leaf size is smaller than the plate-mark in the Essick copy)

545 Much of this information derives from an E-mail from Robert N. Essick to me of 30 Nov 2012.
WATERMARK: Laid paper (faint horizontal chain-lines [as in a quarto] 3 cm apart) of indifferent quality (there are thin places where droplets of water from the vat fell on it); two-thirds of the way up the left margin of the printed side is a rectangular shape (4.5 cm high, 3 cm wide, cut off by the margin) which must be from a watermark, and the bottom margin has very faint regular rectangular shapes for which I cannot account


WATERMARK: "J. Whatman, 1806"; the watermark distinguishes it from the Essick and Victoria University copies. The first published state in the folio edition (1808) reads "Drawn by W Blake" (not "Wm Blake" as in the 1806 proof here), "Death's Door" (not "DEATH'S DOOR" as in the 1806 proof), and omits the verse and imprint below "DEATH'S DOOR".

Kathryn Barush reports nine previously unrecorded loose copies of Blair prints in the Ashmolean Museum, Oxford, \(^{546}\)

\(^{546}\) They are not listed in the published catalogue of the Douce bequest to the Bodleian Library (1840).

Their discovery is reported by Kathryn Barusch, "Visions of Mortality: The vast collection of antiquarian Francis Douce incorporated a wide range of images of death and their afterlife. These included a set of William Blake's designs for *The Grave*, now in Oxford's Ashmolean Museum, resonant Romantic additions to an age-old pictorial tradition", *Apollo*, No. 605 (2013), 56-62, which reproduces No. 1, 3, 5, 8-9 on a greatly reduced scale, but not the proof of No. 10 (the Good Old Man). Another proof of No. 10 is in the collection of Robert N. Essick.
consisting of

1. Title page, proof, with the Douce Collection stamp
2. "The Meeting of a Family in Heaven" with the Douce Collection stamp
3. "The Counciller, King, Warrior, Mother & Child in the Tomb"
4. "Death of the Strong Wicked Man" with the Douce Collection stamp
5. "The Descent of Man into the Vale of Death"
6. "The Day of Judgment" with the Douce Collection stamp
7. "The Soul exploring the recesses of the Grave"
8. "The Death of The Good Old Man", "an untitled proof copy, before the final lettering"
9. "Death's Door"

The Ashmolean print of the Blair title page displays, at the bottom right corner, the etched legend "Proof Copy R.H.C. 5..5..0" (as in the Large Paper copies of 1813 in Harvard and Princeton).

William Thane's Copy of The Grave


The presence of pencil prices of "2/" on No. 2 and "3/6" on No. 5, 8 and the facts that "The matting, quality, and size of the prints vary, suggest ... that they were assembled separately" (p. 60).

547 "Douce Collection, Uni[versity Ox[ford]]."
36)\textsuperscript{548} plus all thirteen Blair engravings.\textsuperscript{549}

To this were added 60 images cut from 36 leaves of *Night Thoughts* (omitting pp. 8, 16, 25, 37, 41, 75, 86, 88).

The *Night Thoughts* prints are slightly larger than those in Blair’s *Grave*, and therefore the full-page designs were trimmed in both dimensions, including the imprint.

Occasionally an attempt is made to repeat motifs in the illustrations to Blair’s *Grave* with facing prints from *Night Thoughts*. For example, the engraved title page to *The Grave* is echoed in *Night Thoughts* in Image 12. Occasionally it is difficult to perceive a controlling method.

**Image *Night Thoughts* Designs in Blair’s *Grave* Designs**

5 (1) p. 65 (Christ ascending for “The Christian Triumph)

6 (4) p. 70 (hunter crying on hound to throat of fallen man) + p. 9 (head) + p. 54 (walker) + p. 35 (woman on cloud)

\textsuperscript{548} N.B. Odd numbered Images are rectos, even numbered ones versos. Images 4, 9-10, 14, 71, 90, 102, 106-7, 118, 122, 126, 128-29, 148, 149 (except for Library of Congress inscriptions) are blank.

Part III: Commercial Book Engravings

7 (3) p. 55 (bald head at top + flying figure re-oriented from vertical to horizontal in middle + crouching figure at bottom)

8 (2) p. 19 (terrible god speaking to cowering man) + p. 90 (in text box, Christ and fallen man)

12 (3) p. 80 (trumpeter plunging to skeleton) + p. 46 (nude woman gesturing) + p. 43 (woman with stars in her hair)

16 (3) p. 93 (all figures) + p. 13 (at left, Death with a dart) + p. 24 (at right, Death with a sickle)

18 (4) p. 35 (bottom) + p. 4 (middle, rising man + falling man [reversed to rising] + at top, Christ with Samaritan)

26 (1) p. 4 (angels carrying a soul upward)

27 (2) p. 26 (at left, crowd to right of scyther’s right foot + at right, revellers to its left)

28 (1) p. 92 (woman looking up)

29 (1) p. 7 (at top, reveller and Death’s bell)

45 (1) p. 33 (at bottom, reveller and Warner)

46 (3) p. 12 (at top, family with snake) + p. 49 (middle, couple looking up) + p. 15 (bottom, bramble-wrapped reader)

60 (1) p. 57 (revellers)

70 (2) p. 1 (shepherd and angel) + p. 54 (above them, faces in river)

73 (3) p. 73 (Christ in flames) + p. 72 (in the text box, crouching figure) + p. 13 (mother and baby)

74 (2) p. 10 (sleeping shepherd and plunging angel) + p. 7 (head and knee of bell-toller)

131 (1) p. 23 (man measuring infant with hand-span)

132 (6) p. 87 (in centre, Christ with children) + p. 31 (at
William Blake and His Circle
Part III: Commercial Book Engravings

right, man in chair beneath floating woman) + p. 4
(on left, man in woods) + p. 49 (above him, head of
curly-headed man) + p. 15 (above him, floating
figure, re-oriented from almost vertical to
horizontal) + untraced (at top right, vague shapes)
137 (3) p. 27 (bottom left, drinker + at right, woman
writing) + p. 92 (woman with scales)
138 (5) p. 72 (bottom left, naked man and woman in
doorway) + title page (above and to right, bearded
man with nude woman on his palm) + p. 31 (top
middle, falling figure re-oriented to almost vertical)
139 (2) p. 40 (sideways, death bed, mourner, plunging
figures) + p. 17 (at right, not re-oriented, bearded
old man)
140 (2) p. 63 (bearded man with Hebrew scroll) + p. 17 (at
top left, wreathed old man – Time – and two small
figures)
141 (1) p. 43 (at top left, part of ourobouros and title:
“Night the Third, Narcissa”)
142 (1) p. 49 (heavy shading pointing left, re-oriented to
point down)
143 (1) p. 49 (sideways, cut off)
144 (1) p. 50 (sideways, text only)
146 (1) p. 4 (sideways, sleeper at bottom)
147 (2) p. 26 (scythe and left leg) + title page (left foot and
robe of bearded man)

BINDING: Originally in blue paper wrappers (only the back
one survives, Image 145); bound (post 1929) in modern red
morocco (Images 1, 152) with marbled end-papers at front and back (Image 2-3, 150-51).

HISTORY: (1) Assembled by William Thane – the back blue paper cover is inscribed "This book was given to me by M.r W.m Thane the picture restorer with the additional slips pasted in--just as it is--M.r Thane knew Blake--"; (2) Blair, The Grave (1813), said to have been given to Blake by William Thane, was sold in The Library of John Quinn, Anderson Galleries, 12-14 November 1923, lot 716 [for $95]; (3) bought 3 May 1929 from Rosenbach for $1,200 by Lessing J. Rosenwald; (4) given to the Library of Congress.550

Blake's design for "Death's Door" was silently copied to accompany Anon., untitled essay beginning "Nous ne pensons pas assez habituellement à notre immortalité", Magasin pittoresque [Paris], XXIe Année (Février 1853), 41 (woodcut), 42 (text). The essay ends: "regardez làbas, plus près de nous, voici, après la porte sombre, la porte de délivrance, voici le sentier aérien, le rayon d'or qui nous transportera dans notre empire céleste."551

The subject of the essay in Illustrated Exhibitor and Magazine of Art (1852) ("Death and Immortality") is very like that in Magasin pittoresque (1853) ("notre immortalité") and suggests that the Illustrated Exhibitor (1852) is the source for Magasin pittoresque (1853).

"Death's Door" reproductions
19th Century552

551 "look there, closer to us, here, after the dark doorway, the door of deliverance, here is the airy way, the ray of gold which will transport us to our celestial empire."
552 Omitting the prints, reduced to about a quarter of the original size, signed
1805
Blake's experimental white-line etching (plate-size 11.7 x 18.6 cm), never published, one copy known; the old man moves to the right and the young man looks up to the left.

1806
Louis Schiavonetti's conventional engraving (plate-size 17.5 x 29.7 cm) for Blair's *Grave* (1808, 1813, etc.); the directions are reversed.

1852
W.J. Linton, "Death's Door", *The Ladies' Drawing Room Book* (N.Y. [1852]) and Anon., "Death and Immortality", *Illustrated Exhibitor and Magazine of Art*, I (12 June 1852), 369-71, signed on the threshold with a WJL monogram, design-size of each 13.7 x 21.9 cm; the old man moves to the right.

1853
Anonymous wood engraving (framing line 14.3 x 22.5 cm with rounded upper corners) entitled "Mourir, c’est Renaître" in Anon., untitled essay beginning "Nous ne pensons pas assez habituellement à notre immortalité", *Le magasin pittoresque* [Paris], XXIe Année (Février 1853), 41 (woodcut), 42 (text); there is much more cross-hatching in the French print than in Linton's; Schiavonetti's print is reversed; on the threshold is the same monogram as in 1852, now worn. The woodcut reverses the design as it appears in Blair's *Grave*.

by A.L. Dick, and reproduced in New York editions of 1847, 1858, and ?1879. I am deeply grateful to Robert N. Essick for crucial suggestions and facts about the newly-recorded French print.
1860

W.J. Linton, *Thirty Pictures by Deceased British Artists* (1860) (design-size 12.05 x 20.8 cm), reprinted in John Jackson, *A Treatise on Wood Engraving*, Second Edition (1861) (design-size 12.05 x 20.8 cm) and in the New Edition [?1881]. The old man faces left. This version is different from that printed in 1852

1863

A wood engraving of “Death’s Door” (design-size 11.3 x 17.4 cm), signed “L. Chapon” (i.e., Léon Louis Chapon [1836-1918]), printed in M.W. Burger, [i.e., J. Thoré], *Histoire des peintres de toutes les écoles: école anglaise* (Paris, 1863) It is reprinted on the front page of *Allgemeine Familien Zeitung*, No. 36 (1873), signed "F. Bocourt" (probably Marie Firmin Bocourt) and "L. Chapon".553

For six lithographs after Schiavonetti’s copperplates (via Mora’s *Meditaciones Poéticas* [1826]), see *Diario de los niños* (1839-40).

COPPERPLATES

**HISTORY: (1)** The thirteen copperplates engraved by Schiavonetti after Blake's twelve designs plus the frontispiece portrait of Blake by Thomas Phillips passed at the death in March 1812 of the original publisher Robert Hartley Cromek to (2) His widow Elizabeth; according to an undated letter from Thomas Stothard, "MRS Cromack has ... sold blayrs grave for one hundred & twenty pounds" (*BR* (2) 315) to (3) Rudolph Ackermann (1754-1834) who printed them with Blair's *Grave* (1813; the imprint on the plates altered to 1813)

and with Jose Joaquin de Mora's *Meditaciones Poéticas* (1826; the titles and imprints on the plates altered to Spanish); (4) The copperplates were acquired by John Camden Hotten who printed them (1813 [i.e., 1870], the imprints on the plates restored to the versions of 1813); (5) They were bought apparently by H. Buxton Forman, in whose posthumous sale at Anderson Galleries 15 March 1920 appeared lot 50: "The ORIGINAL TWELVE COPPER PLATES ENGRAVED BY WILLIAM BLAKE, for 'The Book of Job'" [?i.e., engraved by Schiavonetti for Blair's *Grave*, which has twelve plates; the 22 plates for *Job* were then still in the Linnell family]; (6) The copperplates were offered in Rosenbach's Catalogue (November-December 1921), p. 4, no price named; (7) Acquired by George C. Smith, who had them "Printed from the Original Plates in the Possession of an [anonymous] American Collector" (N.Y., 1926), listed them in his anonymous catalogue: *William Blake: The Description of a Small Collection of His Works In the Library of a New York Collector* [unnamed] (1927), lot 52, and sold them posthumously with his library at Parke-Bernet, 2-3 December 1938, lot 38 [$750]; (8) Acquired by Lessing J. Rosenwald, who lent them to the exhibition at the Philadelphia Museum of Art (1939), lot 119, and gave them to (9) The U.S. NATIONAL GALLERY OF ART.

A coloured copy was offered at the William H. Woodin sale at Parke-Bernet Galleries, 6-7 January 1942 and in Parke-Bernet, 23-24 November 1943, lot 51.
A copy of Blair’s *Grave* said to have been Flaxman’s was offered in the sale of Mrs Henry D. Hughes at Anderson Art Association auction (25-26 January 1934), lot 59.

A copy of the first Prospectus of November 1805, which names Blake as the proposed engraver, is in the collection of Robert N. Essick.

REVIEWS &c

1808

**R.H. Cromek**, Prospectus with “FIFTEEN PRINTS FROM DESIGNS INVENTED AND TO BE ENGRAVED BY WILLIAM BLAKE...” (“Nov 1805") <BB 527>

**R.H. Cromek**, Prospectus with “TWELVE VERY SPIRITED ENGRAVINGS BY LOUIS SCHIAVONETTI” (“Nov 1805") <BB 527>

Aris’s *Birmingham Gazette*, 28 July 1806, announcement with a Prospectus “advert in this page” <BB 199>

*Commercial Herald* [Birmingham], 28 July 1806, announcement with a Prospectus (“Vide advert”), virtually identical to those in the Gazette <BB 199>

**Anon.**, “Modern Discourses, and Improvements in Arts, Sciences, and Literature; With Notices respecting Men of Letters, Artists, and Works in Hand, &c. &c.”, *Universal Magazine*, NS, VI (July 1806), 554 46-52 <California (Berkeley)>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of 12 Engravings, etched in

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554 The similarity of the wording in the 1806 puffs, and in particular the information about the changing numbers of subscribers, indicates that the source of the information is Cromek.
a very superior style of excellence by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular Poem “The Grave.” In consequence of the originality of the designs and their vigorous expression, the work has been honoured with the patronage of the principal members of the Royal Academy, and the first professors of art in the metropolis, and by the subscriptions of upwards of 300 of the most distinguished amateurs [pp. 47-48].

Anon., “Intelligence. Great-Britain”, *Monthly Anthology, and Boston Review* [Boston, Massachusetts], III, 10 (October 1806), 559 <Michigan> (exactly as in the *Monthly Magazine*)

Anon., “Monthly Retrospect of the Fine Arts”, <Harvard>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of twelve engravings, etched in a very superior style of excellence, by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular poem “The Grave.” In consequence of the originality of the designs, and the vigorous expression, the work has been honoured with the patronage of the first professors of art in the metropolis, and by the subscriptions of upwards of 250 of the most distinguished amateurs.

*The Artist* (1 August 1807), p. 6 (announcement) <BB 28>
Part III: Commercial Book Engravings


*Anon.*, *Monthly Literary Recreations*, III (September 1807), 239 (a puff) <BB 528>

*Anon.*, *Literary Annual Register*, I (October 1807), 437 <BB 527>

*Anon.*, *Monthly Literary Recreations*, III (October 1807), 437 (a puff) <BB 527>

*Literary Panorama* (November 1807), column 304 (announcement) <BB 528>

Cowdray’s *Gazette and Public Advertiser* [Manchester], **7 November 1807**

*Star and West-Riding Advertiser* [Wakefield], **27 May 1808** (announcement specifying “printing ... by BENSLEY” with a Prospectus listing the 12 plates) *<BB 199>*

*Anon.*, “Varieties, Literary and Philosophical”, *Monthly Magazine*, XXV (1 June 1808), 353 (“Mr. Cromek will very shortly present to the public Mr. William Blake’s Illustrations of Blair’s Grave, etched by Mr. Louis Schiavonetti”) *<BB #1041>*

*Gazette and Public Advertiser* [Bristol], **9 June 1808** (announcement) *<BB 200>*

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555 My only reference to *Monthly Literary Advertiser* and *Bent’s Monthly Literary Advertiser* are in newspaperarchive online, which is so heavily corrupted as to be illegible.
Anon., “Literary and Miscellaneous Information”, *Athenaeum Magazine*, III (June 1808), 567 (“Mr. Cromek will very shortly present to the public Mr. Wm. Blake’s celebrated Illustrations of Blair’s Grave, etched by Mr. Louis Schiavonetti”) <BB #A969, p. 528> 

*Gazette* [Bristol], 30 June 1808 (announcement) <BB 200> 

*Leeds Mercury*, 4 June 1808 <Leeds Central Library>:  

BLAIR’s GRAVE  

MR. CROMEK begs to inform the Subscribers at Wakefield and its Vicinity to the New and Splendid Edition of this POEM, that it will be published in London, on the First Day of July next, and that it will be delivered to them with all possible Speed. 

Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Mr. CROMEK will receive Names till the First of July at the Original Subscription Price. No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style by BENSLEY, in Imperial Quarto, and illustrated by 13 Engravings, executed from the original Designs of WILLIAM BLAKE. 

*Monthly Literary Advertiser* (9 July 1808) (announcement) <BB 528>
R.H. [Robert Hunt], “Blake’s Edition of Blair’s Grave”, *Examiner*, 7 August 1808, pp. 509-50 (a violent attack on Blake; it was announced in the issue for 31 July 1808 [p. 494]) <BB>

[Robert Hunt], “Blake’s Edition of Blair’s Grave”, *Examiner*, 7 August 1808, pp. 509-10 (mocking) <BB #1512>

Anon., “Monthly List of New Publications”, *Athenaeum Magazine*, IV (September 1808), 253 (listing with price) <BB #992>

Anon., “The Grave, a Poem, illustrated by twelve Etchings, executed by Louis Schiavonetti, from Original Inventions of William Blake. 4to. Pp. 50. £2. 12s. 6d. 1808, Cromek. Cadell and Davis”, *Antijacobin Review and Magazine*, XXXI (November 1808), 225-34 (a long, slashing review which excoriates Blake’s designs as “absurd effusions”, the “offsprings of a morbid fancy”, which “totally failed” to achieve their purpose, and suggests that the next time Blake turns his hand to poetry, “his friends would do well to restrain his wanderings by the strait waistcoat”) <BB #952>

Anon., “II. The Grave, a Poem; by Robert Blair; Illustrated by twelve Engravings, from Original Designs, by William Blake; engraved by Schiavonetti. 4to. 2l. 12s. Boards”, *Scots Magazine, and Edinburgh Literary Miscellany*, LXX (November 1808), 839-40 (“We do not recollect to have any where seen so much genius united with so much eccentricity”) <BBS 345>
Anon., “The Grave; a Poem by Blair, illustrated by twelve Etchings, executed by Louis Schiavonetti, from the original Inventions of William Blake. 1808", *Monthly Magazine*, XXVI (1 December 1808), 458 (a brief review which remarks on the “correctness” of the drawing and the “wildness” of design in Blake’s work) <BB #951>

“BLAKE’S ILLUSTRATIONS OF BLAIR. – Just published” (prospectus with the titles of the engravings), bound with *Reliques of Robert Burns* (1808) <BB 528>

Prospectus: “A few copies remain unsold, printed on large Elephant Quarto paper, with Proof Impressions of the Plates, on French Paper. *Price Four Guineas*“ (1808) <BB 528>

The Procession of Chaucer’s Pilgrims to Canterbury: Proposals for Publishing by Subscription a Print, from the Well-Known Cabinet Pictures, Painted from this Subject by Thomas Stothard, Esq., R.A. To Be Engraved in the Line Manner by Louis Schiavonetti, Esq. V.A. ([1808]) <Bodley> Added at the end of Robert Burns, *Reliques*, ed. R.H. Cromek (1808) <California (Berkeley)>556 (On the last leaf is “Just published by Messrs. Cadell and Davies ... The Grave, a Poem, by Robert Blair. Illustrated ... by Louis Schiavonetti, from the Original Inventions of William Blake.”)

556 See *BB* 528 and *BR* (2) 217-218, 280.
Edinburgh Review (January 1809), p. 500
(announcement) <BB 528>

1813

Ackermann list (1815) (“Blair’s Grave, illustrated ... by W. Blake; with Biographical Accounts of Blair, Schiavonetti, and Cromek [i.e., 1813] First Edition, with proof Impressions of the Plates, Atlas. 4to. Boards ... 3 13 6 N.B. A few Copies only left of this Edition. Ditto, (Second Edition) Elephant 4to. Boards ... 2 12 6") <BB 533>

Prospectus (n.d.) for “SECOND EDITION OF ... BLAIR’S GRAVE, Illustrated by Mr. Blake ... Printed on large Elephant Quarto, price 2l. 12s. 6d. Extra boards.– a few copies on Quarto Atlas, price 3l. 13s. 6d. Boards” <BB 533>

SALES &c 1808-1830557

1808


Anon., “List of Works Recently Published”, under Poetry, Eclectic Review, IV, Part II (October 1808), 950 <Harvard>

557 The sale records specify Blake, 12 or 13 engravings or etchings, Schiavonetti, quarto, and £2.12.6 for both 1808 and 1813 editions unless otherwise noted. The quarto is sometimes qualified as “Royal” (Eclectic Review, Edinburgh Review), “atlas” (Ackermann 1815, 1816, 1818, 1828), “elephant” (Ackermann 1815, 1816, Eastburn 1818, 1822, M. Carey 1818, Ackermann 1821-1822, 1824), or large elephant (Ackermann 1818). These sale records were omitted from Blake (2010) for lack of space.

*A Catalogue of the ... Library of John Leigh Phillips, Esq. deceased ... Sold by Auction, by Messrs. Winstanley & Taylor* 17 October 1814 + 8 days (Manchester, 1814) <Harvard>, lot 1400 (1808, £1.18.0 to Brook)

*Catalogue of Books for 1815* (R. Ackermann, 1815) listed 1808 “proof impressions of the plates, atlas 4to, £3.13.6 – A few copies only left of this edition”

*A Catalogue of a Miscellaneous Collection of Books, New and Second Hand, on Sale, at the Prices Affixed, by John and Arthur Arch, No. 61, Cornhill, London, 1815* <Bodley>

*Thomas Edwards Catalogue* (1815) lots 218, 527 (1808) “Mr. Ackermann Begs Leave to solicit the Attention …” list of publications added to William Warden, *Letters Written on Board His Majesty’s Ship the Northumberland, and at Saint Helena; in which The Conduct and Conversations of Napoleon Buonaparte, and His Suite, during the Voyage, and the First Months of his Residence in That Island, Are Faithfully Described and Related*. Third Edition (London: Published for the Author by R. Ackermann, 1816) <Michigan> (“First Edition, with proof Impressions of the plates. Atlas 4to. Boards, 3l. 13s. 6d. N.B. A few Copies only left
of this Edition.”)\(^{558}\)

A General Catalogue of Books, Now on Sale, by
Lackington, Hughes, Harding, Mavor, & Jones,
Part II (1817) <British Library>, lot 9916 (1808)
Catalogue of Old Books, Longman (1817), lot 4902
(1808, £1.10.0)
Lackington, Hughes, Harding, Mavor, and Jones’s
General Catalogue of Old Books ... For the Year
1819 <Bodley, British Library, Harvard>, lot 183
(1808, “gilt leaves”)
Catalogue of Books for 1821 (R. Ackermann, 1821), as
in his 1815 catalogue
[Thomas] Edwards’s Catalogue (Halifax, 1821)
<Bodley>, lot 314 (1808, £3.3.0) <BBS 284>
Catalogue of the Valuable Library of Benjamin Heath
Malkin, Esq. LL.D., sold By Mr Evans, 22 March
1828 + 6 days <British Library>, lot 237 (1808
sold for 7s 6d)

1813
Ackernann prospectus (1813),\(^{559}\) "Elephant Quarto"

\(^{558}\) Biographie Universelle Ancienne et Moderne, XLI (Paris: L.G. Michaud
1825), 1124, in the entry on Schiavonetti lists Blair’s Grave (1813), and Ideen zur
Kunst-Mythologie, ed. Julius Sillig (Dresden und Leipzig: Arnoldischer
Buchhandlung, 1836), 503 footnote <Michigan> describes three scenes in the
“Zeichner Blake in seiner Kupfern zur Blairs Grave (... 1813)”.

Note that Ackermann had plainly purchased not only the copperplates and
copyright but the remainder of the copies of the 1808 edition.


The title given in the Ackermann List (1815) for the "First Edition" (1808)--
"with Biographical Accounts of Blair, Schiavonetti, and Cromek"--is in fact that of
the 1813 second edition ("TO WHICH IS ADDED A LIFE OF THE AUTHOR"),
and BB 533 mistakenly associated the advertisement with the first edition.
William Blake and His Circle
Part III: Commercial Book Engravings

£2.12.6, "Quarto Atlas" £3.13.6
Messrs. Winstanley and Taylor, A Catalogue of ... John Leigh Phillips, 11 November 1814 <Harvard>, lot 709 is 3 prints including “Wm. Blake, Engraver, by Schiavonetti, India paper, proof”[560] [Ford, 15s]

Catalogue of Books for 1815 (R. Ackermann, 1815) listed Second Edition (1813), elephant 4to, £2.12.6
Ackermann’s advertisement in Warden’s book (1816) Books Published by R. Ackermann added at the end of Frederick Shoberl, A Historical Account ... of the House of Saxony ... (London: R. Ackermann, 1816) <Michigan>

A Catalogue of a Very Extensive and Valuable Miscellaneous Collection of Books from the North of England [Edwards of Halifax] sold by auction by Mr Saunders, 30 March 1818 + 15 days <Harvard>, lots 949-50 (£1.5.0 and £1.6.0)


“Works of Art, Published by R. Ackermann” added to Frederick Accum, A Practical Treatise on Gas-Light, Fourth Edition (London: R. Ackermann,

[560] A copy with “proofs on India paper, russia” was listed in the Catalogue of the Splendid, Choice, and Curious Library of P.H. Hanrott, Esq. ... Sold by Auction, by Mr. Evans, 16 July 1833+ 11 days <British Library>, lot 630 [to “Anh[?]” for £2.6.0].
1818) (“Printed on large Elephant Quarto. 1l. 12s. 6d. extra boards. – A few Copies on Quarto Atlas, 3l. 13s. 6d.”)


London Catalogue (1818, 1831) lists Murray as publisher <BB 533>


Ackermann’s List of Works added at the end of Edinburgh Review, XXXVI (October 1821-February 1822) <Stanford>

A Catalogue of Books, ... Now on Sale, for Cash, ... by James Eastburn (N.Y., May 1822), lot 17 <Harvard> (“with proof impressions of the plates, elephant, boards, $15”)


A Catalogue of Books ... by Rivington and Cochran (1824), lots 292, 11795) <BB #536>

Christie sale of William Sharp, 18-19 February 1825
William Blake and His Circle
Part III: Commercial Book Engravings

<BMPR> lot 16 (with Portraits of British Poets No. 1, £1.13.0)

A Catalogue of the ... Library of the late Henry Fuseli, Sotheby, **22-25 July 1825** <British Library, British Museum Print Room, Royal Academy>, lot 123 (“rare, proofs”, 9s 6d)

“New Works Published by R. Ackermann” added to

*Asiatic Costumes, A Series of Forty-Four Coloured Engravings, from Designs Taken from Life* (London: R. Ackermann, **1828** <Bodley> (£2.2.0)

*Catalogue of the Library of David Constable ... Which Will Be Sold by Auction, by D. Speare ... on Wednesday Nov 19 and Twenty-one following lawful Days* (Edinburgh, **1828**), 75, lot 1370

*Bent's Monthly Literary Advertiser, 10 July 1844*, p. 9

(price reduced from 12s 6d to 11s)

*Bent's Monthly Literary Advertiser, 11 December 1844*, p. 13

EDITIONS


REVIEWS

§Anon., *Times*[London], 13 September 1963

John E. Grant, “Blake Original and New”, *Modern Language Quarterly*, XXV, 3 (September 1964), 356-64 (with 2 others)

REVIEW


REVIEWS
§D.J. Enright, *Observer*, 5 April 1982
§Anon., *Books and Bookmen*, May 1982
§Raymond Lister, “Prophecies of Progression”, *Times Literary Supplement*, 11 June 1982
§Anon. [Daniel Traister?], *American Book Collector*, III, 5 (September-October 1982)
§Anon., *Choice*, XX, 2 (October 1982), 254
§Zachary Leader, *Art Book Review*, I, 3 (Autumn 1982) (with another)
§Anon., *Burlington Magazine*, CXXV (1983), 777
I.H. C[hayes], *Romantic Movement ... Bibliography for 1982* (1983), 85
Andrew Wilton, *Blake*, XVIII, 1 (Summer 1984), 54-56
§David Fuller, *Durham University Journal*, LXXVII (December 1984), 119-23
§ Claudia Corti, Revista di Letterature Moderne e Comparate, XXXVIII, 1 (February-March 1985), 97-100, in Italian


Grave: A Poem Illustrated by Twelve Etchings (1808) [picture of pierced heart] William Blake: Louis Schiavonetti. ([Whitefish, Montana:] Kessinger Publishing Rare Mystical Reprints [?2003]) 4°, plus 42 blank leaves

There is no title page or text of Blair, but it includes reproductions of the engravings, “To the Queen” and “Of the Designs”.


The cover reproduces "Oberon, Titania, and Puck with Fairies Dancing" §161.


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

**NEW TITLE**

**BLOWER, Elizabeth**

*Maria: A Novel* (1785)

[Blower, Elizabeth.] MARIA: A NOVEL. | IN TWO VOLUMES. | BY THE AUTHOR OF | GEORGE BATEMAN. | VOL. I[-II]. | - | LONDON: | PRINTED FOR T. CADELL, IN THE STRAND, | M.DCC.LXXXV [1785].

LOCATIONS: Bodley [250 g 196], Bristol, British Library (lacking the print and subscription list), Brooklyn Public Library (with the bookplate of Charles James Fox), Harvard, National Library of Scotland, Princeton, Virginia.561

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561 According to the Eighteenth-Century Catalogue online, a copy is reproduced on microfiche in *The Eighteenth Century* (Woodbridge, Connecticut: CT Research Publications, 1986), Reel 6996 No. 01.
PLATE: There is only one print, the frontispiece to Vol. I, representing a woman in a forest embracing a bust. The print has no plate-mark or imprint; the design size (omitting signatures) is 8.1 x 12.9 cm. The plate is signed "Stothard d.", "Blake sc.", and is quite characteristic of the work of each man. Apparently the book had not heretofore been recorded as associated with either Blake or Stothard.562

However, among "Book Illustrations Known only through Separate Impressions", Robert N. Essick, The Separate Plates of William Blake: A Catalogue (Princeton: Princeton University Press, 1983), records (pp. 242-43), and reproduces (Figure 110) the scene of "A Lady Embracing a Bust". He records two copies of a first state before imprint (Huntington, Royal Academy), and two more after the inscriptions were added (American Blake Foundation, British Museum Print Room).

Blake had worked for Cadell before only when Cadell was a member of a congenery (Ariosto, 1783). However, he had frequently copied Stothard's designs: for Enfield (1780), Bonnycastle (1782), Kimpton (1782), Ladies New and Polite Pocket Memorandum Book (1782), Novelist's Magazine, VIII-

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Coxhead, p. 213, refers to Maria, A Tale (Wright, n.d. given) with an illustration which "depicts the hero and heroine planting two 'trees'", but this is clearly not E.B.'s Maria.
XI (1782-83), Ritson (1782), John Scott (1782), Ariosto (1783), Chaucer (1783), "Fall of Rosamund" (1783), Wit's Magazine (1784), "Zephyrus and Flora" (1784), and Fenning and Collyer (1784-85). This plate for Maria may therefore be the last one he engraved after Stothard.

The novel has no author's name on the title page, but the dedication from St James's Place "To the Honourable Mrs Ward" is signed "E.B." The author of Maria (1785) is identified in [John Watkins and Frederick Shoberl], A Biographical Dictionary of the Living Authors of Great Britain and Ireland (London: Henry Colburn, 1816) as Miss Eliza Blower who was "born at Worcester, 1763; daughter of a gentleman distinguished by his steady attachment to an unsuccessful candidate for her native city. Her literary exertions, which began at a very early age, were made with a view to benefit her family." She may be related to Mr Richard Blower who appears in the subscription list. At the age of 22 when the novel was published, she was only a little older than her heroine (19). She was also apparently an actress, in Ireland for five years and in London in 1787-88.563

The "List of Subscribers" includes a surprising number of persons connected with the arts who were or might have been known to Blake at the time, including Mr [Richard] Cosway [miniaturist], Mrs [Maria] Cosway [artist], Mr John Flaxman [sculptor], William Hayley, Esq. [author and patron], Mr J[ohn] Hawkins [patron of Blake], Ozias Humphry [painter], Jeremiah Meyer [miniaturist], "Mrs. Mathew | Miss

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Mathew | Mr. F. Mathew", Sir Joshua Reynolds [painter], "Mr. [?George] Romney [artist], 6 copies", R.B. Sheridan [dramatist and politician], 6 copies, Mr [Thomas] Stothard [book illustrator], and Josiah Wedgwood [pottery manufacturer].

Elizabeth Blower’s novel was not only subscribed to by Flaxman and Romney (6 copies), but Flaxman wrote to his wife that he intended “to introduce Miss Blower” to Romney and Mr Long.564

The novel is sentimental and even Gothic to a degree. The author says that

my leading aim has been to portray, in the simple but impassioned colouring of nature, the operation of a mind unacquainted with the world--young, artless, sensible, and refined--under the impulse of a lively and insuperable attachment; and to inculcate the principle of Active Benevolence, by displaying its beneficial effects [Vol. I, p. ii].

The heroine, Maria Mordaunt, is 19, and already for her "My books and my music are my chief, almost my only amusement, Sir" (Vol. I, p. 5).

Her understanding was of the first rate; her disposition soft, delicate, and flexible; her eyes

564 Quoted from a reproduction of a letter from John Flaxman to his wife dated merely “Sunday” from Wardour Street, where they lived 1782-94; it is in an album formed by or for Sir Arthur Denman (b. 1857) (no known relation to the family of Flaxman’s wife Ann Denman) kindly reproduced for me in 1985 by its owner Dr William Baker of Sutton Coldfield.
were blue and beautifully formed; her other features were soft, lively, and engaging. ... [And she has] a figure that blended dignity with all the sprightly grace and easy negligence which poets ascribe to nymphs of sylvan race ... [Vol. I, pp. 11-12].

The novel was widely reviewed: Critical Review, LX (September 1785), 233-34 (the young author "is by no means deficient in many of the requisites which should occupy her task"); English Review, VI (1785), 232 ("In the execution it is not altogether defective ... and few of the present run of novels deserve so much praise"); European Magazine, VIII (1785), 394; Monthly Review, LXXIII (1785), 392; and Town and Country Magazine, XVII (November 1785), 658 ("above the common run of novels").

Maria was reprinted once without a print (Dublin: James Moore, 1787) and translated once (Maria: eine Geschichte in zwei Bander Aus dem Englische ubersetzt [Berlin: J.F. Uner (n.d.)]).

The same author published

The Parsonage House: A Novel By a Young Lady In a Series of Letters In Three Volumes (Dublin: S. Colbert, 1781)
George Bateman: A Novel in Three Volumes (London: J. Dodsley, 1782)
Features from Life; or, A Summer Visit. By the Author of George Bateman and Maria (Dublin, 1788), translated as La Visite d'Eté (Paris, 1788)

None of these works has an illustration.

BONNYCASTLE, John
An Introduction to Mensuration
(1782, 1787, 1791, 1794, 1798)
1782 NEW LOCATION: British Library, Huntington, Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)
1794 NEW LOCATION: Colorado
1798 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

BOYDELL, John
*Boydell’s Graphic Illustrations of ... Shakspeare* ([?1803])
NEW LOCATIONS: Birmingham, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

BROWN, John
*Elements of Medicine* (1795)
NEW LOCATIONS: Birmingham, Cambridge, Chicago, Cleveland Health Science Library, Georgetown, Georgetown Medical Center, Missouri (Columbia, 2), North Carolina (Chapel Hill), Northwestern, State University of New York (Binghamton), Tufts, Victoria University in the University of Toronto (Vol. I only, with Blake's frontispiece, title page inscribed in old brown ink "W M¢Millan M.D."). Virginia Commonwealth, Wellcome Library, William and Mary

The copy with Coleridge's initials on the half-title of Vol. I was sold with the H.B. Forman collection at Anderson Galleries, 15-17 March 1920, lot 39 [$80 to Rosenbach] and
offered by him at $150 (according to his acquisition card).

BRYANT, Jacob

*A New System, or An Analysis of Ancient Mythology*

(1774, 1776; 1775, 1776)

1774, 1776 NEW LOCATIONS: Sir John Soane Museum (London), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1775-1776 Second Edition NEW LOCATIONS: South Carolina, Victoria University in the University of Toronto (Bentley Collection)

EDITION

§(N.Y.: Garland, 1979)

BÜRGER, Gottfried Augustus

*Leonora*, tr. J.T. Stanley

(1796)

Puget Sound, Rice, San Diego State, Seattle Public Library, Simon Fraser, Southern California, Stanford, State University of New York (Stony Brook), Texas, Temple, Tulsa (gift of Roger Easson), Victoria & Albert, Virginia, Wake Forest, Waseda (Tokyo), Western Ontario, William and Mary

The tailpiece of a soldier running to a woman on a couch is signed "Blake inv" and "Perry. sc". However, Blake's watercolour for the tailpiece is inscribed lightly in pencil "Blake del & sc", indicating that he expected to engrave it.

REVIEWS referring to Blake

Anon., “Translations of Burger's Leonora”, *British Critic*, VIII (September 1796), 277 (the critic pauses in the midst of a brief review of four translations of *Leonora* to execrate the “detestable taste” shown in Blake’s design for J.T. Stanley’s second version) <BB #1037>

Anon., “Art. XI. Leonora: A Tale, translated from the German of Gottfried Augustus Bürger. By J.T. Stanley, Esq. F.R.S. &c. A new Edition. 4to. 16 pages, with a Frontispiece and two Vignettes, by Blake. Price 7s. 6d. Sewed. Miller. 1796", *Analytical Review*, XXIV (November 1796), 472 (a one-paragraph review which concludes: “This edition is embellished with a frontispiece, in which the painter has endeavoured to exhibit to the eye the wild conceptions of the poet, but with so little

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success, as to produce an effect perfectly ludicrous, instead of terrific”\textgreater BB #831\textless

Lenore Ballade von Bürger in Drei Englische Übersetzungen [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, 1797), 5-6 In German (describes Blake’s designs)

There were also reviews in (1) §Critical Review, NS XVII (1796), 303-7, (2) §English Review, XXVIII (1796), 80-84, (3) Monthly Magazine & British Register, III (January 1797), 46, (4) Monthly Mirror, I (1795-96), 293-95, and (5) Monthly Review, NS XX (August 1796), 322-25.

EDITION

NEW TITLE
The Cabinet of the Arts (1799)

Title page 1: THE CABINET of the ARTS. | BY English Artists, | FROM ORIGINAL DESIGNS, | BY Stothard, Burney, Harding, Corbould, Van Assen, Potter [sic], | Cosway, Paul Sandby, Mather Brown, Catton, &c. | = [Vignette: London: Published by Castildine & Dunn, Copper-Plate Printers, N.° 9, Bagnio Court, Newgate Street, February 3. 1796\textsuperscript{566}] (=

\textsuperscript{566} The vignette is assigned to Stothard by A.C. Coxhead, \textit{Thomas Stothard}
London, M.DCC.XCIX [1799]. PRICE FIVE GUINEAS, BOUND.

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

STOTHARD, BURNEY,
HARDING, CORBOULD,
VAN ASSEN, PORTER [sic],
COSWAY, PAUL SANDBY,
MATHER BROWN, CATTON,
&c. &c. &c.

London, M.DCC.XCIX. [1799] PRICE FIVE GUINEAS.

The first title page was printed first with the typeset text in black and then with the engraving in brown.

LOCATIONS: Bibliothèque nationale (Paris, with 95 prints), British Library (shelfmark 1401 i 25, with 94 prints), Dartmouth, Essick (with 64 prints), Princeton (Copy 1 [GAX 2006-3128N] with 112 prints; Copy 2 [Ex item 5987716] with 134 prints), Yale Center for British Art (2, 1 with 117 engravings printed on rectos, 1 with 160 prints on 117 leaves, including duplicates of some portraits)

SIZE: 24.5 x 17.1 cm, varying slightly (Essick copy); Princeton copy 2 is 23 cm high

PAPER: Uniform off-white wove paper with watermarks (in the Essick copy) of 1794 J WHATMAN (fragments on ff.

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(1906), 38.

567 It was offered in Alex Fotheringham, Catalogue 78 (March 2011), lot 76 (£650).

568 Princeton Copies 1-2 are on laid and (mostly) wove paper, the latter with
9, 16, 25, 49, 52, 55-56, 63, 66), and widely spaced “5” and “6” (f. 4, apparently a single, inserted leaf). Many leaves show three deckled edges, indicating that these leaves have not been cut or trimmed and that they are halves of a small sheet, though only a few leaves are visibly conjugate. (The size alone would have suggested that it was a quarto.)

CONTENTS: The prints bear no number or indication of where they should be placed, and the only description of the contents is on the two title pages – prints designed by Mather Brown, Burney, Catton, Corbould, Cosway, Harding, Potter or Porter, Paul Sandby, Stothard, Van Assen, “&c.” However, the Essick copy has no print with the name of Burney, Corbould, Cosway, Harding, or Paul Sandby, and two-thirds of the prints are by others: Anon. (19, some of which could be by the named artists), G. Bickham, Jr (2), C.H. Coypel (1), Isaac Cruikshank (3), Gillot (2), Sir Joshua Reynolds (1), Charles Reuben Ryley (2, including one engraved by Blake), Tassie (1), I. Taylor (2), and W. Turner (10).


fragments of WHATMAN watermark.
Half the prints in the Essick copy (31) seem to come from three books: Townshend (8), a book on the English royal family (10), and a book on English places (13).

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

The prints in *Bellamy’s Picturesque Magazine* (1793) are on soft wove paper 28.2 x 22.5 cm; those in *The Cabinet of the Arts* (1799) are on paper 24.5 x 17.1 cm watermarked “J WHA │ 17” (other fragments of the watermark elsewhere in the volume indicate that it was “J WHATMAN │ 1794”). The prints in *The Cabinet of the Arts* are therefore not remainders from *Bellamy’s Picturesque Magazine* but new printings.

DESCRIPTION: The work consists of two title pages (the first on a verso) plus 64 prints on rectos only (in the Essick copy).

All the prints probably appeared in previous publications; another print of the French Revolution (C.R. Ryle-Charles Grignion) appeared in *Bellamy’s Picturesque Magazine* (1793), and 8 of the Stothard prints previously appeared in Thomas Townshend, *Poems* (1796). *The Cabinet of the Arts* (1799) seems to be a nonce collection, a pair of title pages followed by prints chosen irregularly without much
regard for the artists named on the title pages. Copies vary disconcertingly after the title pages, with 64, 94, 95, 112, 117, 134, and 160 prints. Only three of the eight known copies include Blake’s print of “F: Revolution” for Bellamy’s Picturesque Magazine (1793).

Blake’s connection with the work was first identified in the copy acquired by R.N. Essick at the eBay auction of July 2005 (£88) and reported in his “Blake in the Marketplace”, Blake, XXXIX (2006), 158-60, with reproductions of the first title page and the Blake print.

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<td>No</td>
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<tr>
<td>British Library</td>
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<td>No</td>
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<tr>
<td>Dartmouth 99</td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Essick 64</td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Princeton Copy 1(^{1})(^{569})</td>
<td>112</td>
<td>Yes</td>
</tr>
<tr>
<td>Princeton Copy 2134</td>
<td></td>
<td>No</td>
</tr>
<tr>
<td>Yale Center for British Art #1</td>
<td>117(^{570})</td>
<td>No</td>
</tr>
<tr>
<td>Yale Center for British Art #2161(^{571})</td>
<td></td>
<td>No</td>
</tr>
</tbody>
</table>

It seems plain that The Cabinet of the Arts (1799) is a nonce publication in which prints of 1777-1797 issued by different book-sellers were printed more or less ad libitum. Even in the two Yale copies compared in detail, only 33 prints

\(^{569}\) The Princeton Copy 1 lacks the engraved title page.

\(^{570}\) 28 engravings in Yale copy 1 reappear in copy 2, and of these 23 are also duplicated in copy 1. This information is based on wonderfully detailed notes on these two copies generously sent to me by Maria Ross and Marissa Grunes of the Yale Center. One additional image appears twice in Copy 2.

\(^{571}\) Yale copy 2 ff. 48-84 has 45 plates printed (not pasted) side-by-side with different dates and different publishers.
appear in both copies; 83 images appear only in copy 1 and 127 images appear only in copy 2.

The “F. Revolution” plate engraved by Blake for Bellamy’s Picturesque Magazine (1793) appears in only three copies of The Cabinet of the Arts (Dartmouth, Essick, Princeton). As only three copies of Bellamy’s Picturesque Magazine, I (1793) have been traced (Harvard, Huntington, Pennsylvania), there are as many copies of “F. Revolution” traced in The Cabinet of the Arts (1799) as in Bellamy’s Picturesque Magazine (1793) in which it originated.

NEW ENTRY
Carfax Conduit Oxford
([1787?], 1810)

COPIES: Essick,572 Victoria University in the University of Oxford
"CARFAX CONDUIT, OXFORD" signed at lower right "Blake Sc", no artist identified and no imprint.

A copy was acquired in March 2015 by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO (wove paper without watermark 22.0 x 28.2 cm; the platemark in the Essick copy is 26.4 x 35.8 cm). The paper was trimmed (probably to make it fit into an album) at the top, eliminating the top of the spire and its weathervane, and at the bottom, eliminating the

572 See R.N. Essick, “A ‘New’ William Blake Engraving?”, Print Quarterly, II (1985), 42-47. The print is reproduced also in Blake, XIX, 1 (Summer 1985), pl. 7, where Essick suggests that it may have been etched about 1780. The only previously-recorded reference to Blake and the Carfax Conduit was in Thomas Dodd’s manuscript biography of Blake (c. 1832) (BR (2) 255 footnote).
title below the design. It is pasted to a somewhat larger leaf (with a frame drawn round the printed leaf) slightly uneven on the right margin. The printed title is replaced in pencil by "Carfax Conduit Oxford".\footnote{The first reference to the Carfax Conduit and William Blake is in Thomas Dodd's manuscript account of Blake (c. 1832):Blake "engraved ... View of Carfax conduit Oxford" (BR (2) 255 fn). The basic details of the print are given in Robert N. Essick, "A 'New' William Blake Engraving", Print Quarterly, II (March 1985), 42-47. Much of the description of the monument and its context is new here. I am grateful for advice from Bob Essick and Carmen Socknat.}

The Carfax Conduit was erected at the chief crossroad of Oxford in 1610 at the initiative and expense of Otho Nicholson of Christ Church (which was visible from the Conduit) by John Clark, a Yorkshire stone-carver, "with three several cocks fayerly set out to run water three several ways". The whole structure is 40' high, and the water tank is 18-20' high (judging by the woman and man shown beside it).

The woman is wearing a huge hat in the style of the 1780s, and the man is in mortarboard and academic gown. He is clearly explaining the structure to her. Notice that the shadows of the man and woman added to the image from the Gentleman's Magazine are at a different angle from those of the Conduit itself. On the shadowed side water the runs onto the ground.\footnote{This seems unlikely; surely the water flowed into a trough. No receptacle is evident in the description or the 1775 and 1850 paintings. The cistern also served several colleges.}

An elaborate but undated "Account of Carfax Conduit, in Oxford; was taken from a MS. Paper in the Possession of a Gentleman of the University" and printed in the Gentleman's Magazine, XLI (Dec 1771), 533-34, along with an engraving of the conduit which is remarkably like the one Blake
engraved<sup>575</sup> <Illus. 3>. I have used the Account to identify features of the engravings.<sup>576</sup> Some of the details of the Account which are not visible in the engravings may have disappeared by 1771 when the *Gentleman's Magazine* engraving was made, and the artist did not read the Account.

Near the top of the cistern are three escutcheons on each side. According to the Account, they represent "the arms of the University, City, and the founder", but no attempt was made in the engraving to represent the arms.

Above the cistern is a cubic sun-dial at each corner and between them the letters "O N O N" (the initials of the founder), the "O" and the "N" separated by a bare-breasted mermaid, and between the "N" and the "O" is a sunburst face ("the Sun in its glory" representing the "son" of Nicholson), the whole forming "a rebus on the name of the founder". The mermaids are holding "combs and looking-glasses" which are scarcely identifiable in the engravings.

Below the mermaids are "well wrought pedestals, on which are imbossed the royal badges of four kingdoms, viz. the Rose for England; the Thistle for Scotland; Fleur de Lis for France; and the Harp for Ireland", but in the engraving these

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<sup>575</sup> The *Gentleman's Magazine* print is pointed out in Essick's essay. It is smaller than Blake's engraving (17.5 x 31.1 cm vs 26.4 x 35.8 cm).

<sup>576</sup> The Account is not dated; its details seem to be from the 17th century but its orthography from the 18th century. It describes all four sides of the tank, though only two sides can be seen in the engravings and paintings.

Some details in the description could not be represented in a mere engraving, such as colouring on the monument for gold crowns, silver wires, and blue escutcheons even if they were still present in 1771.
are transformed into a human head above an animal head. Perhaps the originals had been worn away and were replaced.\footnote{577}

Above the letters are "figures of boys, obelisks, flowers, and fruitage, interchangeably tran\textregistered po\textregistered fed".

The animals at the corners representing "the supporters of the royal arms of Henry the VIIIth" are an antelope at the north-east corner, a dragon at the south-west corner, a lion at the south-east, and a unicorn at the north-west. This does not correspond with the engraving, where the lion and unicorn are in adjacent corners (not opposite ones). The figure at the left that looks like a dog with wings is little like either an antelope or a dragon.

The animals hold staffs with banners with "the several quarterings of the royal arms of England, Scotland, France, and Ireland", but these quarterings are merely diagonal lines in Blake's engraving.

In the centre, behind the heraldic animals, is an ox ridden by a crowned figure representing "Queen Maud (the Emperor's sister)" (Matilda or Maude [d. 1167], daughter of Henry I). According to a description of 1686, the water flowed into the body of the carved ox ... issuing from his pizzle, which continually pisses into the cistern underneath from whence proceeds a leaden pipe out of which runs wine on extraordinary days of rejoicing

\footnote{577 Of course the Conduit had to be taken apart when it was moved in 1787, and some details in subsequent representations of it differ from the Account and the engravings. Today the unicorn lacks his horn, there is no staff or banner, the figure at the top is not two-faced Janus but a bearded man facing south and a person facing north, and there is no weather-vane or cross.}
such as the restoration of the monarch in 1660. The bull's pizzle is not visible in the engraving and probably could not be seen from ground level.

The figures on plinths represent "the four Cardinal Virtues". Behind the lion is "Fortitude, holding a broken pillar in her right arm, and in her left the capital thereof, of the Corinthian order". Behind what looks like a winged dog is "Prudence, holding in her left hand a serpent in a circular form [it is not circular in the engraving], signifying the revolution of Time". Behind the unicorn is "Temperance, pouring out wine from a large vessel into a small one as a proper emblem of the same". Behind the antelope, not visible in the engraving, is "Justice, holding a sword in her right hand; and a pair of balances in her left, her eyes covered over, signifying her impartial administration of justice".

"Over the ornaments arise four curved groins arched, supporting an octagonal building having niches in which are stone statues of eight worthies" bearing elaborately decorated shields (except for Godfree of Bullion) representing (1) King David, (2) Alexander the Great, (3) "Godfree of Bullion, crowned with thorns", (4) "Atticus the Grecian", (5) Charlemagne, (6) James the First, (7) Hector of Troy, and (8) Julius Caesar. They are so vaguely represented in the engraving that I can identify none of them.

Between the Worthies are mermaids above "well wrought pedestals, on which are imbossed the royal badges of four kingdoms, viz. the Rose for England; the Thistle for Scotland; Fleur de lis for France; and the Harp for Ireland", but in Blake's engraving these are transformed into a human head.
above an animal head. Perhaps the originals had been worn away and were replaced.

"Above these worthies are curious figures to represent some liberal arts and sciences. Here is Orpheus with his harp, several youths as if singing, accompanied with different sorts of musical instruments, as trumpets, lutes, violins, and music-books. Some wide open, others shut."

"At the top of all this rich structure stands old Janus, with his aged visage to the west; the back part of his head is female-faced, looking to the east". However, in the engraving the figure is so vague that I cannot tell whether it represents the male head with a shield or the female head with a sceptre.

Above the stone-work is a weather-vane, "and at the top of that a cross directed to the four cardinal points of the compass", but these are indecipherable to me. Apparently they were later lost,\(^{578}\) for an anonymous painting of 1775 <cross-reference to Oxfordhistory.org.uk> and a painting by Percy Roberts of about 1850 <cross-reference to Oxfordhistory.org.uk> show in their place the figure of a standing man.

The conduit formed an interruption to traffic (the 1775 painting tactfully shows only people and dogs in the street beside it), and the Mileways act of 1771 proposed its removal. In 1787 the Conduit was transported about six miles to Nuneham Courtnay,\(^{579}\) and it now stands in the Oxford

\(^{578}\) The facts that the weathervane is replaced in the painting of 1775 but not in the Blake print of 1787 or later suggests that the artist of Blake's design was copying the 1771 print rather than the monument itself.

\(^{579}\) Goldsmith visited Earl Harcourt's estate at what is now Nuneham Courtnay, and his Deserted Village (1770) may be in part about Harcourt's destruction of a number of villages and farms to create a vast garden.
Botanical Gardens there <Cross-reference to Wikipedia, see Carfax>.

The decorated top resembles the Eleanor Crosses erected in the 13th century by Edward I in memory of his wife, Eleanor of Castile. It has a distinct similarity to the Martyr's Memorial in Oxford designed by Gilbert Scott in 1843 with effigies of Cranmer, Latimer, and Ridley.580

A copy was offered in the online catalogue of Sanders of Oxford (August 2014).

REVIEWS, Puffs, Notices


*Edinburgh Review*, XVI (April-August 1810), 253 at 1/6
*Quarterly Review* (1810) at 1/6
*Monthly Repertory of English Literature* XIII (Paris, 1811), 381, at 1/6

Anon., “Fine Arts”, *Edinburgh Annual Register* for 1810, III, Part the Second (1812), cviii <California (Berkeley)> (“A View of Carfax Conduit, Oxford. Drawn and Engraved by Blake. 1s. 6d.”)

580 The Martyrs' Memorial was famous in my time for the temptation it offered to undergraduates to climb it illegally.
Quarterly Review (1818), at 1/6
A copy was offered in the online catalogue of Sanders of Oxford (August 2014).

CATULLUS, Caius Valerius
The Poems
(1795)
NEW LOCATIONS: Brigham Young, California (Berkeley), Cambridge, Cape Cod Community College, Connecticut College, Delaware, Emory, Harvard (Harvard College), Lehigh, Massachusetts Historical Society, New York Academy of Medicine, Northern Illinois, Northwestern, St Johns College (Maryland), Texas Tech, Victoria University in the University of Toronto (Bentley Collection), Yale

Chaucers Canterbury Pilgrims
(1810)
NEWLY RECORDED COPY: Cincinnati Art Museum

CHAUCER, Geoffrey
Poetical Works
Volume XIII
(1782 [i.e., 1783])
NEW LOCATIONS: Aberdeen, Leeds, Manchester, Newcastle, South Carolina, Victoria University in the University of Toronto (Bentley Collection, 2 sets)
A proof before all letters of Blake’s plate in Bell’s Edition of the Poets of Great Britain is in Vol. X of the extra-illustrated set of Mrs Bray’s Life of Thomas Stothard (1851) acquired in December 2008 by Victoria University in the University of Toronto.
CHAUCE,R, Geoffrey

*The Prologue and Characters of Chaucer’s Pilgrims*

*(1812)*

NEW LOCATIONS: Boston Athenæum, Carnegie Mellon, Pierpont Morgan Library

The work is reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress.

REVIEW, Notice, &c.


"Christ Trampling Satan"

*(William Blake-Thomas Butts)*

The copperplate was given in 2002 by Gertrude W. Dennis to the Pierpont Morgan Library (B3C11404L).

SIZE: 16.6 x 31.2 cm

COPPERPLATE-MAKER’S MARK on the verso: WILL™ & BUSS | PONTIFEX & COMP™ | Nos. 46, 47 & 48 | SHOE LANE, LONDON

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581 The book- and print-shop of Mrs Dennis's father E. Weyhe regularly had copies of the print for sale and repeatedly denied to GEB that they knew where the copperplate was or whether it survived.
COMMINS, Thomas
_An Elegy Set to Music_
(1786)

NEW LOCATION: Robert N. Essick.

Two leaves with drawings for the frontispiece were acquired by Professor R.N. Essick, one with wash on one side and pencil on the other, the other with wash on both sides. A copy of Blake’s print was given in 1998 by Charles Ryskamp to the Pierpont Morgan Library.582

CUMBERLAND, George
_An Attempt to Describe Hafod_
(1796)

NEW LOCATIONS: Barr Smith Library (Adelaide, Australia), British Library (2--BB records 1), Cambridge, Glasgow, Huntington (495603), McGill, Monash, National Library of Scotland, Princeton, Sheffield, Southampton, Trinity College (Dublin), Wales (Lampeter), Westminster Libraries

It is reproduced online at www.manfamily.org/cumberland_familyhtm

REVIEWS

*Monthly Magazine* (March 1796), 138 (listed at 2s under "New Publications this Month")

*Monthly Review* (August 1796), 479 (brief)

*Critical Review*, XX (June 1797), 236-37 (mostly quotations)

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*William Blake and His Circle*

Part III: Commercial Book Engravings

*British Critic (1798), 440-41 (at 2/6)*

**EDITION**


This is a facsimile of the copy in the National Library of Wales, with Jennifer Macve and Andrew Sclater, "Introduction" (pp. 1-10, 15-16), and Donald Moore, "The artist Thomas Jones at Hafod" (pp. 11-14, 16). A section on "Hafod in 1795 and Blake's Map" (pp. 9-10) concludes that "One must ... keep an open mind" as to what part Blake had in the map.

**CUMBERLAND, George**

*Card*  
(1827)

NEW LOCATIONS: Cincinnati Art Museum, *William St Clair*[^583]

Copies were offered in James Tregaskis Caxton Head

Catalogue (20 January 1919), lot 3 (£14), Catalogue 815 (23 June 1919), lot 5 (£14), James Tregaskis and Son Caxton Head Catalogue 830 (September 1920), lot 45 (£14), Tregaskis Bulletin 8 (February 1934), lot 22 (£3).

An impression (collection of Robert N. Essick) was reproduced by the William Blake Archive in 2013.

CUMBERLAND, George

Outlines from the Antients

(1829)

NEW LOCATIONS: Birmingham, Brown, John Carter Brown Library, California (Santa Barbara), Cambridge, Chicago, Cincinnati and Hamilton County Public Library, Columbia, Edinburgh, Huntington Library, Kent State, Koninklijke Bibliotheek (Den Haat [Netherlands], Lehigh, Manchester, Missouri (Columbia), Princeton, Tennessee State Library, Toronto, Tulsa (gift of Roger Easson), Victoria & Albert Museum (2 copies), Victoria University in the University of Toronto (Bentley Collection), Wisconsin Historical Society

The Harvard copy is reproduced online.

Appendix [?1820] MS (Victoria University in the University of Toronto) <BB 542> Published by 2009 as an E-book.

"Mr. GEORGE CUMBERLAND, of Bristol ... is ... preparing for publication a work with sixty plates, on the Principles of Composition of the Ancients", Monthly Magazine (1 May 1810), 363-64; the identical paragraph is given in Edinburgh Monthly Magazine and Review, I (May 1810), 62. Perhaps this became Outlines from the Antients (1829) with four Blake prints.
CUMBERLAND, George

_Thoughts on Outline_ (1796)

NEW LOCATIONS: Alberta, Arizona, Auckland, Belfast Central Library, Bibliothèque nationale (Paris), Birmingham Central Libraries, Brandeis, Brigham Young, Brown (with notes by "W[alter] S[avage] L[andor]"), California State Library, Cambridge (2, 1 from the Keynes Collection), Chetham’s Library (Manchester, England), Clark (Sterling and Francine) Art Institute (Williamstown, Massachusetts), Cornell, Davidson College, Delaware, Durham (Durham [New Hampshire]), Edinburgh, Exeter, Fordham, Getty Research Institute (Los Angeles), Harvard, Iowa, Longleat House (Warminster, England), Manchester, McGill, National Gallery (London), National Library of Wales, New Brunswick, North Texas, Northwestern, Pennsylvania (2 – BB gives 1), Old Dominion, Oxford (Department of History of Art), Pierpont Morgan Library, Royal Academy (London), State Library of South Australia (Adelaide), Texas (Tyler), University College (Lampeter, Wales), Victoria (Wellington [New Zealand]), Victoria University in the University of Toronto (Bentley Collection), Washington (Seattle), Yeshiva

The Harvard copy is reproduced online and another copy is reproduced at www.manfamily.org/cumberland_family.htm

A copy in “Original blue boards ... inscribed at front ‘From the Author’” was offered in John Windle Catalogue 46 (2009), lot 64.

_Thoughts on Outline_ (Robinson) was offered at 15s in boards in _Monthly Magazine_, II (1796), 649.
DANTE

Blake's Illustrations of Dante
(1838, 1892, 1955, 1968)

1838 NEW LOCATIONS: Bibliothèque nationale (Paris), Birmingham Museum and Art Gallery, Fogg Museum (Harvard University), London

1968 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

COPIES OF UNIDENTIFIED DATE: City Art Museum of St Louis (see BB #890), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], National Gallery of Canada, Northwestern

The copies in the Fogg Museum (Harvard University) and Tate Britain are reproduced online.

All the prints (1838) are reproduced in Los dibujos para la DIVINA COMEDIA de Dante. Ed. Sebastian Schütze and Maria Antonietta Terzoli.

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

DIMENSIONS OF THE COPPERPLATES

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584 The surface dimensions of the copperplates now in the U.S. National Gallery of Art were measured by GEB; the thickness was recorded by Shelley Fletcher, Head, Paper Conservation, at the U.S. National Gallery (first at the cover, then at the middle edge) in Print Quarterly, XXI (2004), 27 n23.
William Blake and His Circle
Part III: Commercial Book Engravings

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DARWIN, Erasmus

*Botanic Garden*

(1791, 1791, 1795, 1799)

A 1791 FIRST EDITION NEW LOCATIONS: Aberdeen, Bibliothèque Publique et Universitaire (Fribourg, Switzerland) (ANT 589), Birmingham, Bodley (Vet A 5 d 44), Cambridge (3 copies: CCA 24 61 [Charles Darwin's copy]; Syn 4 79 6; Syn 4 79 xq821 D25b 1791 a [Sir Geoffrey Keynes's copy]), Glasgow, King’s College (London), National Library of Wales, Sheffield, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

Library and Museum (Ohio), Los Angeles Public Library, Michigan, Missouri (Kansas City), Museum Boerhaave (Leiden), New Hampshire, New York Botanical Garden, New York Public Library, Oak Spring Garden Library, Oklahoma State, Purdue, Richmond, Royal Botanical Gardens (Kew), Royal College of Art (London), San Francisco, Smithsonian Institution, South Carolina, Southern California, Southern Methodist, State University of New York (Buffalo), Stony Brook, Toronto Public Library, University Club, Utrecht, Valentine Richmond Historical Center, Vanderbilt, Vermont, Virginia, Virginia Military Institute, Virginia Tech, Washington (Seattle), Wayne State, Weber State, Wellcome Library, Wellesley, Wesleyan (Connecticut), Western Ontario Part I, FIRST EDITION (1791), Part II, Third Edition(1791) NEW LOCATIONS: Brown, Buffalo and Erie County Public Library, California (Davis; Santa Cruz), Harvard (Medical School), Iowa, Kenyon College, Montreal, National Agricultural Library (U.S.), New York Public Library, Ohio State, Rutgers, Smithsonian Institution, Tulsa, Windsor, Wisconsin (Madison), Yale (Medical Library) Part I, SECOND EDITION (1791), Part II, Third Edition (1791) NEW LOCATIONS: Auckland Public Library, Cambridge, Essex, Queen’s Belfast (Science Library), Sir John Soane Museum (London), Wellcome Library Part I, SECOND EDITION (1791), Part II, Fourth Edition (1794) NEW LOCATIONS: Atlanta Historical Center, National Library of Wales, New York Academy of Medicine, Victoria (British Columbia), Wales (Lampeter), Wellcome Library NEW LOCATIONS: C 1795 THIRD EDITION NEW LOCATIONS: Birmingham, Durham, Edinburgh, Folger (PR3396 B6
1791a), Glasgow, National Library of Wales, Newcastle, Sir John Soane Museum (London), Ushaw College (Durham), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library D 1799 FOURTH EDITION NEW LOCATIONS Bibliothèque Publique et Universitaire (Fribourg, Switzerland: ANT 9847), Bibliothèque Publique et Universitaire (Lausanne: 1M 2727), Iowa (5815D22 b), Tulsa (gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Victoria University in the University of Toronto (Bentley Collection)

The Harvard copy of 1794 is reproduced online.

A-B 1791 FIRST and SECOND Editions Large Paper copies of the First and Second Editions are on heavy wove paper with the watermark "E & P", while ordinary paper copies are on a lighter unwatermarked paper with a distinctive checkered pattern, according to R.N. Essick, "Blake in the Marketplace, 1995", Blake, XXIX (1996).

C 1795 THIRD Edition

A proof of Pl. 6 (Fuseli's "Tornado" added to the 1795 edition) with all letters but lacking some finishing work was offered by N.W. Lott in 1995 (according to R.N. Essick, "Blake in the Marketplace, 1995", Blake, XXIX [1996]).

Pl. 1, “The Fertilization of Egypt”: A new sketch (of the sistrum only) on the verso of the previously-known one was reported and reproduced by Robert N. Essick and Rosamond A. Paice, “Newly Uncovered Blake Drawings in the British Museum”, Blake, XXXVII (2003-4), 84-100.

The Harvard copy of 1794 is reproduced online.
REVIEWs of Part I (1791)
§Critical Review, NS VI (1792), 162-71
§English Review, XX (1792), 161-71
Analytical Review, XV (1793), 287-93
§Monthly Review, NS xi (1793), 182-87
REVIEW of the Third Edition (1795)
§English Review, XXVII (1796), 271-73.

DARWIN, Erasmus,
The Poetical Works of Erasmus Darwin
(1806)
NEW LOCATIONS: Aberdeen, Agnes Scott College, Alberta, “Bibliomation, Inc”, Birmingham, Bodley, Boston College, Botanical Research Institute of Texas, Inc, Bridgeport [Connecticut] Public Library, Brown, California (Berkeley; Los Angeles; San Diego; Santa Barbara), Cleveland Health Sciences Library, Columbia, Dallas, Dayton Metropolitan Library, Denver, Desert Botanical Garden of Arizona, Edinburgh, Hamilton College, Hiram College, Johns Hopkins, Lakeland (Michigan) Library Coop, London, Massachusetts Institute of Technology, McGill, McMaster, Mississippi, Missouri Botanical Gardens, National Library of Ireland, Nebraska (Lincoln), New York Academy of Medicine, Niedersachische Staats-und-Universitat Bibliothek (Germany), North Carolina (Chapel Hill), Notre Dame, Nottingham, Oakland, Ohio Historical Society, Ohio State, Princeton, Queen’s (Belfast – Science Library), Rochester, San Francisco Public Library, Victoria & Albert Museum, Washington (St Louis), Wellcome Library, Dr Williams's Library (1110 H 9), Wisconsin (Madison), Yale
EDITION


NEW TITLE

Diario de los Niños

(1839-1840)


5 “La Caverna” at II, 361 (design size: 11.6 x 21.8 cm) (“The Soul Exploring the Recesses of the Grave”)

6 “La Resurreccion” at II, 409 (design size: 13.7 x 21.7 cm) (“The Reunion of the Soul & the Body”)

The titles follow those in Mora pl. 2-3, 7-10 [pl. 2, 4, 11, 7, 9, 12 in the 1808 Grave] (except for No. 2 which is untitled). “The lithographs are very accurate reproductions of Schiavonetti’s etchings/engravings” and are “close in size to the engravings” (except “for the elimination of small areas of the designs along the top and bottom margins of ‘La Puerta de la Muerte’ and ‘La Caverna,’ and on all 4 sides of ‘La Resurreccion’”), a faithfulness perhaps achieved by tracing, according to R.N. Essick, “Blake in the Marketplace, 2009”, Blake, XLIII (2010), 132; Essick is the source of all the information about the Essick copy; John Windle was the discoverer of Blake’s connection with the work.

**DONNE, John**  
*Poetical Works*  
(1779)

The unpublished proof for Bell's Edition of The Poets of Great Britain representing a winged figure flying from the viewer is tentatively ascribed in *BB #A1450* to Bell's edition of Donne's *Poetical Works* and in Robert N. Essick, *The Separate Plates of William Blake* (1983), 236-37, Figure 105, to Bell's edition of *Paradise Lost*.

There are two copies of the print in the British Museum Print Room, Professor Essick has acquired a copy, and another is in John Windle's *List Twenty-Nine* (1998), No. 73.

**EARLE, James**  
*Practical Observations on the Operation for the Stone*  
(1793, 1796, 1803)

1793 NEW LOCATIONS: Bodley, British Library, Cambridge, King’s College (London), Leeds, Liverpool, Royal College of Surgeons (London), Thüringen, Victoria University in the University of Toronto

The Harvard copy of 1793 is reproduced online.
1796 NEW LOCATIONS: King’s College (London), Wellcome Library; ... Appendix (J. Jonson, 1796): Biblioteca La Solana

1803 NEW LOCATIONS: Biblioteca La Solana, Edinburgh, Glasgow, Wellcome Library

Pl. 3 The attribution to Blake of the new, unsigned fold-out plate in the 1796 and 1803 editions marked "To face P. 8, Appendix", "are in Blake's hand. The letter forms, particularly the 'g,' are characteristic of his engraved lettering--compare his inscriptions in George Cumberland, Thoughts on Outline, 1796."

“Edmund Pitts, Esq.”

after Earle

Copies were offered in James Tregaskis Caxton Head Catalogue (19 July 1909), lot 62 (£1.5.0) and Catalogue 689 (18 July 1910), lot 251 (£1.5.0).

Copy 2E (second state) in the Library of Congress was reproduced online.

**EMLYN, Henry**  
*A Proposition for a New Order in Architecture*  
(*1781, 1784, 1797*)

1781 LOCATIONS (cumulation): Bodley, Canadian Centre for Architecture (Montreal), Colonial Williamsburg Foundation (Williamsburg [Virginia]), Library of Congress, Melbourne, Royal Academy (London), Sir John Soane Museum (London), William and Mary (imperfect), Yale Center for British Art  
1784 NEW LOCATION: Royal Academy (London), Victoria & Albert  
1797 NEW LOCATIONS: Pennsylvania, State University of New York (Stony Brook)

**ENFIELD, William**  
*The Speaker*  
(*1774 [i.e., 1780]; 1781, 1785, 1795, 1797, 1799, 1800*)

1774 [i.e., 1780] NEW LOCATIONS: Aberdeen, National Library of Wales, Tulsa (gift of Roger Easson)  
1781 NEW LOCATIONS: California (Santa Barbara), Chicago, Illinois, Library Company of Philadelphia, Louisiana State (Shreveport), Morrab Library (Penzance, England), Paxton House (Scotland), Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)  
1785 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection, 2 copies)  
1795 NEW LOCATION: Victoria University in the
University of Toronto (with an inscription of "May 8.\textsuperscript{th} 1797" and pressed flowers)

1797 NEW LOCATIONS: Cambridge, Liverpool
1799 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)
1800 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

At the end of the Victoria University copy is an eight-page catalogue of Joseph Johnson publications, including Bonnycastle, \textit{Mensuration} ("Price 3s. bound"), Salzmann, \textit{Elements of Morality} with 50 plates, "Price 10s.6d. bound", and Wollstonecraft, \textit{Original Stories from Real Life}, "Price 2s.6d. with Cuts bound, or 2s. without Cuts".

On 24 August 1796, Joseph Johnson, the publisher of the hugely-successful \textit{Speaker} (which included a Blake print), wrote to the Philadelphia bookseller Thomas Dobson:

\begin{quote}
By the next vessel you shall have some Enfield's Speaker & a few other articles, the elegant plates which accompany this work give it so decided a preference, independant of the accuracy with which it is printed over every other edition which has been printed upon me that you cannot fail having a large demand for it[.]\footnote{Quoted, like the other Joseph Johnson correspondence here, from office transcripts in the newly-discovered Joseph Johnson Letter-Book now in the Carl H. Pforzheimer Collection of Shelley and His Circle, The New York Public Library, Astor, Lenox and Tilden Foundations, by whose permission they are quoted here. The Letter-Book was copied in approximately chronological order.}
\end{quote}
And six weeks later, on 10 October, he wrote again:

When the drawback is deducted the price of Enfield's Speaker & Exercises is reduced to 2/4 which I apprehend they would cost you, without the plates, if you were to print & bind them yourself indeed my profit is small but I do expect a considerable demand for them from you; these books are universally used in schools here, of the Exercises we use about one half of what we sell of the Speaker.

EULER, Leonard

*Elements of Algebra*

(1797)

NEW LOCATIONS: Aberdeen, Birmingham, Cambridge, Edinburgh, Glasgow, Leicester, McGill, Michigan (Dearborn), New York, Newcastle, Oklahoma, Santa Fe Institute, Strathclyde, Wisconsin (Madison)

Blake was probably referring to his engraving (c. 6.8 x 11.0 cm) for Euler's *Elements of Algebra* when he told the Revd Dr Trusler on 23 August 1799: "I had Twelve [Guineas] for the [small engraved] Head I sent you".  

NEW TITLE

586 He could alternatively but less plausibly be referring to his engraving of the head of John Brown (c. 11 x 13 cm) for Brown's *Elements of Medicine* (1795) or to one of the heads of Catullus and Cornelius Nepos (each c. 10 x 17 cm) for *Poems of Caius Valerius Catullus* (1795).
The oval frontispiece of “GEORGE ROMNEY, ESQ.,” engraved by William Ridley of Romney’s self-portrait probably derives from Blake’s miniature copied from it for Hayley, not from Romney’s original (then belonging to Hayley, now in the National Portrait Gallery, London). The evidence is persuasively laid out by 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.

**“Evening Amusement”**  
(Watteau-Blake)  
(1782)  

**NOTICES, &c**  
Anon., “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der fryen Künste*, XXVII (1782), 123-88, in German <Harvard>  
Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskin; Morning Amusement und Evening Amusement, von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge. [P. 162]
“The Fall of Rosamond”  
(Stothard-Blake)  
(Macklin, 1 October 1783)  

REVIEW, &c  

FENNING, D., and J. COLLYER  
A New System of Geography  
(2 vols., J. Johnson, 1785-86; 1787)  
John Payne  

Universal Geography Formed into a New and Entire System  
(London: J. Johnson and C. Stalker, 1791)  
1785-86 NEW LOCATIONS: R.N. Essick, Tasmania (Morris Miller Library)  
1787: Hennepin County Library (Minnetonka, Minnesota)  
Payne LOCATIONS: British Library, Edinburgh  

The British Library copies (1785-86, 1803) are reproduced in Eighteenth Century Collections Online.  
Pl. 1 The date of "June 6. th 1784" in the British Library copy of 1785-86 was altered in the Essick and Tasmania copies of 1785-86 to "July 16. th 1785".  
Pl. 2 The imprint-date of "April 16. th 1787" (as in the 1787 edition) is found in the Essick copy of 1785-86.  

NEW EDITION  
"Payne's text is simply a reprint of the Fenning and Collyer text, with identical pagination. The inscription [of pl. 2, 'A MAN [and A WOMAN] of PRINCE WILLIAM'S
SOUND', 'POULAHO KING of the FRIENDLY ISLANDS', and 'A MAN [and] A WOMAN] OF VAN DIEMAN'S LAND'] top center has been replaced with 'Engraved for PAYNE'S Universal Geography'. The number bottom right has been erased; the imprint [Publish'd April 16. th 1785 by G. & T. Wilkie, S't Pauls Church Yard'] has been replaced with 'Publish'd March 1st. 1791 by C. Stalker. Stationers Court.' The design, the inscription within it, and Blake's signature lower right remain unaltered."

The frontispiece to Vol. I (1785), probably engraved by Blake, is replaced in 1803 by another plate not related to Blake.

**FLAXMAN, John**

*Compositions from the Works Days and Theogony of Hesiod (1817, 1870)*

Public Library (2), North Carolina (Chapel Hill), Northwestern, Oberlin College, Ohio State, Pennsylvania State, Pierpont Morgan Library, Rijksmuseum (Amsterdam), Rochester, St John's College (Annapolis), South Carolina, State University of New York (Cortland), Syracuse, Temple, Thüringen (Jena [Germany]), Toledo-Lucas County Public Library, Trinity Lutheran Seminary (Columbus, Ohio), Vanderbilt, Victoria University in the University of Toronto (Bentley Collection, 3 copies), Virginia, Wake Forest, Washington (Seattle)

The 1817 edition was reproduced in the William Blake Archive in 2012.

**DRAWINGS:** The pencil and gray ink drawings, 22.7 x 30.5 cm and slightly smaller, 5 leaves with 1809 and 1813 watermarks, “possibly the preliminary drawings for the Hesiod designs”... or possibly a set created by Flaxman independent of the production of the engravings”, bound in a blue morocco album of the “1860s” by M.M. Holloway in 1970 in the possession of the dealer H.D. Lyon <BB 556-57>, were offered at Christie's (London), 7 June 2001, lot 78 (6 designs and the binding reproduced), **ESTIMATE:** £80,000-£120,000 [not sold]; as R.N. Essick suggests ("Blake in the Marketplace, 2001", Blake, XXXV [2002], 120). "Perhaps no potential purchaser could overcome the suspicion that these may be early copies after the plates by a skilled hand other than Flaxman's"; they were offered on consignment to Maggs

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587 They are neither the original compositions, which are in the British Museum Print Room, nor tracings from the prints.
588 John Windle Catalogue 46 (2009), lot 1048.
from the estate of H.D. Lyon at $125,000.\footnote{R.N. Essick, “Blake in the Marketplace, 2008”, \textit{Blake}, XLII (2009), 133.} They were offered again by Maggs (Price on Application) in John Windle Catalogue 46 (2009), lot 1048: “We feel safe in concluding ... that the drawings are not copied by a third party.” They were sold by Maggs in 2011 for £35,000 to an unidentified collection, according to R.N. Essick.


REVIEWS, Puffs, Advertisements,\footnote{I report advertisements only when they specify (as most do) that the plates were “Engraved by J. Blake”.} &c

\textbf{Anon.,} “Literary Intelligence”, \textit{Gentleman’s Magazine}, LXXXIV, Part 2 (December 1814), 550-52 (Hesiod is on p. 551)

\textbf{Anon.,} \textit{New Monthly Magazine}, II (1 Jan 1815), 537 (engraved by "J. Blake").

\textbf{Anon.,} “Literary Intelligence”, \textit{European Magazine}, LXVIII (November 1815), 469-70 (Hesiod is on p. 470) <Bodley>

\textbf{Anon.,} “Select Literary Information”, \textit{Eclectic Review}, N.S., IV (December 1815), 622-26 (“Messrs. Longman and Co will shortly” publish Flaxman’s Hesiod “Engraved by J. Blake” [pp. 623-24])

“Messrs. Longman and Co. are about to Publish”

Flaxman’s Hesiod (at the end of \textit{The Remains of William Blake and His Circle} Part III: Commercial Book Engravings

Anon., “Literary Intelligence”, Scots Magazine and Edinburgh Literary Miscellany, LXXVIII (May 1816), 373-74

“New Works Preparing for Publication, by Longman, Hurst, Rees, Orme, and Brown” (July 1816), 2 (bound with Demosthenes Orationes de Republica duodecem, ed. Gugliomo Allen (Oxonii [no publisher], 1812) <Bodley>

Announcement dated February 1817 identifying (like all the rest) the engraver as “J. Blake” <BBS 214>

Edinburgh Review, XVII, March 1817, 261 (announcement) <BBS 214>

Anon., “Literary Register”, Literary Panorama and National Register, NS V, 30 (March 1817), Columns 951-60 (notice in Col. 953) <Harvard>


“New Works Preparing for Publication, by Longman, Hurst, Rees, Orme, and Brown … Many of Which Will Appear in the Course of the present Season” (April 1817), p. 3, bound at the end of G[orge]

Announcement (undated) inserted in a copy of Hesiod in original boards with watermarks of 1812 (pl. 35) and 1814 (flyleaf) belonging to Detlef Dörrbecker <BBS 214>

Anon., “New Publications from March 1816 to March 1817”, *Edinburgh Annual Register* [for 1816], IX, Part 2 (1820), cccxxvii-cccl (notice on p. cccxxxiv)

**FLAXMAN, John**

*The Iliad of Homer* (1805)

NEW LOCATIONS: Alabama, American Academy (Rome), Art Institute (Chicago), Birmingham, Bodley, Boston Athenaeum, Boston College, Brazenose College (Oxford), Bristol, Brown, Bryn Mawr College, California (Berkeley; Davis), California State Library, Cambridge, Cape Town, Carleton College, Carnegie Mellon, Chicago, Cincinnati, Cincinnati and Hamilton County Public Library, Claremont Colleges, Clearwater Christian College, Cleveland Museum, Cleveland Public Library, Colorado (Boulder), Columbus College, Cornell, Corporation of London Libraries, Creighton, Denver Public Library, DePaul, Duke, Detroit Mercy, Edinburgh, Florida State, Getty Research Institute (Los Angeles), Glasgow, Glasgow School of Art, Guildhall Library (London), Hamilton College, Harvard, Hennepin County Library (Minnetonka, Minnesota), Houston, Indiana State,
Iowa State, Kentucky, Konigelige Bibliotek (Copenhagen), Lafayette College, Liverpool, Manchester, McGill, McMaster, Melbourne Public Library, Metropolitan Museum (N.Y.), Michigan, Minnesota (2), Newcastle, Ohio Wesleyan, Old Dominion, Oregon, Pierpont Morgan, New York Public Library, New York University, Pennsylvania, Pennsylvania State, Pittsburgh, Queen’s College (Oxford), Rijksmuseum (Amsterdam), Rochester, St Bride Library (London), St John's College (Annapolis [Maryland]), Smith College, State Library of New South Wales, Texas (Austin), Tulsa, Ushaw College (Durham), Victoria University in the University of Toronto (Bentley Collection, 4 copies), Wake Forest, Washington (St Louis), Wayne State, Western Michigan, Witwatersrand, Yale

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

Pl. 1 ("Homer Invoking the Muse"): A variant drawing with large decorative panels left and right containing heraldic spears and armour was offered (but not sold) at Sotheby's (London), 31 March 1999, No. 26, reproduced, according to R.N. Essick, "Blake in the Marketplace, 1999", Blake, XXXIII (2000).

EDITION

FLAXMAN, John
A Letter to the Committee for Raising the Naval Pillar (1799)
NEW LOCATIONS: Cambridge, Royal Academy (London)

EDITION


Six drawings on one leaf by Flaxman are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

FUSELI, John Henry

Lectures on Painting

(1801)

NEW LOCATIONS: Eidgenössische Technische Hochschule (Zurich: A146), Illinois (x740 f9861), Leeds, Library Company of Philadelphia (IS Fues 9032), Liverpool, National Library of Switzerland, New York Public Library (MC 1801), Northwestern, Pierpont Morgan Library (E2 66E), Royal Academy (London), Sir John Soane Museum (London), South Carolina, University College (London [2 copies: 310 (Quartos) C10 FUE and R310 MG 19 [R] FÜ]), Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Yale Center for British Art (ND1150 +F9)

EDITION

The text is in English, the notes in German. It was originally a Berlin dissertation.

GAY, John
Fables
(1793, [1811])
1793 NEW LOCATIONS: John Carter Brown Library, Carnegie-Mellon, Indiana, Liverpool Public Library, Newcastle Literary and Philosophical Society, Rhode Island, Rochester, Syracuse, Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (gift of Roger Easson), Ushaw College (Durham), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection, royal 8°), Westminster City Library, Wormsley Library (bound in Etruscan calf perhaps by Edwards of Halifax)

1793 [1811] NEW LOCATIONS: Durham, Indiana, Manchester, Northwestern, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Waddesdon Manor, Washington (St Louis)\(^{592}\)

COPY OF UNRECORDED DATE: NEW LOCATIONS: Auckland Public Library, Birmingham, Detroit Public Library, Durham, Edinburgh, Leeds, London, Nottingham, Sheffield

A proof before title of “The Tame Stag” is in the Fogg

\(^{592}\) BBS reported two “Copies of unrecorded date” in Washington (St Louis), but there is only one copy, of [1811].
Blake's engravings may have been copied not from the first printings of these designs, Vol. I in 1727 and Vol. II in 1738 (as implied by Keynes, *BB*, Essick, *Blake's Commercial Book Illustrations* [1991] et al), but from the designs re-engraved by Gerard Van Der Gucht (London: C. Hitch, L. Hawes, et al, 1757). The evidence for this conclusion is chiefly that, compared to the original versions, the 1757 designs reverse right and left and the format is vertical (portrait) rather than horizontal (landscape) as in Blake’s plates. The 1762 and 1767 editions revert to the earliest formats. See R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

REVIEW &c
Prospectus, 1 December 1792, issued with the *Monthly Review*, IX (December 1792) (Göttingen) announcing the publication of Stockdale’s “SPLENDID EDITION OF GAY’S FABLES” “On the 10th Inst.” 1792 (not 1793, as on the title page) printed “on a superfine, wove Elephant Octavo [paper] (11 Inches by 7)” with “Seventy Copper-Plates [eventually there were 71], Engraved by Mr. HALL, GRAINGER, AUDINET, BLAKE, MAZELL, LOVEGROVE, WILSON, BROWN, SKELTON, COOKE, &c. [three of whom signed no plate] Price to subscribers 1l. 11s. 6d.–in BOARDS”, “with silver paper betwixt each plate and the letter-press” <BBS 216-17>
[GOUGH, Richard]

*Sepulchral Monuments in Great Britain,*

**Part I (1786)**

NEW LOCATIONS: Buffalo and Erie County Public Library, Cambridge, Inner Temple (Honourable Society of the), Leicester Academy, London Library, New York Public Library, Newberry, Newcastle, Royal Academy, St Mary of the Lake, Tulsa (gift of Roger Easson)

Pl. 9 A proof before letters of Blake’s print of the third state of Queen Philippa on a leaf 38.5 x 49.5 cm, formerly in the collection of Raymond Lister and subsequently in a “private collection, London”, was offered in March 2004 by Christopher Edwards (for £2,750 [sic]) and acquired by Robert Newman Essick. The proof is especially interesting because of the inscriptions, in the hand Gough used on other proofs now in Bodley, giving directions to the writing engraver: *Above the image but within the plate-mark:* “pl. xlix p. 125”; *below the image but within the plate-mark:* “Portrait of Queen Philippa [Queen of Edward III] from her monument | Basire In & sc”; *at the bottom of the page:* “[Put under d portrait of Q Eleanor Pl xxiii*]”. The print as published is inscribed: “*Pl. XLVIII, p. 123.*” “Monument of Philippa Queen of Edward III. 1369” and “Basire del & sc”.

Gough wrote in pencil on the proof: “Mr Ashley your people have made a mistake which appears very extraordinary as it is very clearly wrote with only one 1 – Philippa”.  

593 Blake’s responsibility for the drawing is plausibly asserted by Malkin (*BR* (2)563), and his responsibility for the engraving is a generally accepted hypothesis.

594 The inscription is reported by Christopher Edwards but is invisible to me from his reproduction. This inscription is not given in R.N. Essick, *William Blake’s*
Presumably “Mr Ashley” is the writing engraver, but there is no Ashley in Stationers’ Company Apprentices 1701-1800, ed. D.F. McKenzie (1978), or in William B. Todd, Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840 (1972), and the only Ashley in Ian Maxted, The London Book Trades 1775-1800: A Preliminary Checklist of Members (1977), 6, is John, a music publisher.

pl. 10 "Portrait of Queen Phillippa from her Monument."
A proof before letters was sold at Cheffins, Grain, and Comins (Cambridge, England), 28 October 1999, No. 98 (reproduced as pl. 10).


HAMILTON, G.
The English School
(1831-32, 1837, 1839)

1831-32 NEW LOCATIONS: Aberdeen, Arizona, Bibliothèque Publique et Universitaire (Lausanne: AVA 3356), Boston Athenaeum, Brigham Young, British Library (7812 a 19 and 1422 a 25), Brooklyn Public Library, Buffalo and Erie County Public Library, California (San Diego, Santa Barbara), Cambridge, Delaware, Edinburgh, Fordham,

Commercial Book Illustration (1991), 119, who cites this proof and reproduces the final state with printed inscriptions (Pl. 291).
Georgia Institute of Technology, Harvard (Fine Arts Library), Kentucky, Kunsthaus (Zurich), Mississippi, New Hampshire, New York Historical Association, New York Public Library (3-MCT 1831), Pennsylvania State, Smithsonian Institution, Villanova, Victoria University in the University of Toronto (Bentley Collection), Virginia, Washington (St Louis), Wellesley, Yale Center for British Art (N6764.H35) 1837 NEW LOCATIONS: British Library (1267 a 19), Schweizerische Landesbibliothek [Berne], New York Public Library (3-MAMR 1837) 1839 NEW LOCATIONS: Folger (Art Vol. e 50), Schweizerische Landesbibliothek (Berne: Litr Li 3162)

N.B. The 72 prints of Hamilton's Select Specimens of British Artists: Chef-d'Oeuvre des Artistes Anglais (Paris, Baudry, 1837) chosen from his Gallery of British Artists (1831 &c) and listed in D.H. Weinglass, Prints and Engraved Illustrations By and After Henry Fuseli (1994), 150-51, do not (as I am told by Professor Weinglass) include the two prints after Blake's designs for Blair's Grave which had been in the original work.

HARTLEY, David
Observations on Man
(1791)
Two versions NEW LOCATIONS: Aberdeen, John Carter Brown Library, Cambridge (2, 1 from the Keynes Collection), Edinburgh, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Welcome Institute (London)

A proof of Blake's frontispiece before signature, on wove paper, was acquired by Professor R.N. Essick in 1998.
According to Herman Andrew Pistorius, *Notes and Additions to Dr. Hartley's Observations on Man ... Translated from the German Original MDCCXXII [1772] ... The Third Edition ...(London: J. Johnson, 1801) <Bodley>, "**A Print of the author, engraved by Blake, in quarto, may be had of the publisher, price two shillings and six pence" (p. iii).

**HAYLEY, William**

*Ballads*  
(1805)

NEW LOCATIONS: Arizona, Auckland, Bryn Mawr, California (Berkeley), California Legion of Honor Museum (San Francisco), California Lutheran, Chicago, Cincinnati, Cleveland Marshall College of Law (Cleveland [Ohio]), Cleveland State, Colorado (Boulder), Cornell, Dayton, Fogg Museum (Harvard University), Free Library of Philadelphia, Hertfordshire, Iowa, Kentucky, Kongelige Bibliotek (Copenhagen), Leeds, Leicester, Liverpool (2), London Metropolitan, Massachusetts (Amherst), Memorial (St John's [Newfoundland]), Michigan, Michigan State, Missouri, Mount Holyoke College, National Library of Scotland, National Library of Wales, New York Public Library, Northwestern, Ohio, Ohio State, Pennsylvania State, Pepperdine, Phoenix Public Library, Portland State (Portland [Oregon]), St Mary's (Halifax [Nova Scotia]), Simon Fraser, Simpson, Skidmore, Stanford, Temple, State Library of Ohio, Tennessee (Chattanooga), Texas, Texas A&M (San Antonio), Toledo, Tulsa, Victoria University in the University of Toronto (Bentley Collection), Virginia Military Institute, Washington
According to my friend Random Cloud, G7 is a cancel in some copies (e.g., in Victoria University in the University of Toronto), with "Lo! his" on p. 109 and "boy who" on p. 110, which replace the version in some copies (e.g., McMaster), with "Lo his" on p. 109 and "boy, who" on p. 110.

Pl. 5 ("The Horse"): The "proof before signature ... in the collection of Mr. Raymond Lister" <BB> is "in fact a lightly inked impression showing fragments of the signature and evidence of having been removed from a copy of the book", according to R.N. Essick, "Blake in the Marketplace, 1999", Blake, XXXIII (2000).

Blake wrote to Hayley on 22 January 1805 that, according to Phillips, the publisher of the Ballads, "one thousand copies should be the first edition".

An examination of the probable costs, sales, and profits or losses of the publication of Hayley's Ballads (1805) may help to elucidate the obscurity of this crucial period of Blake's life.

For each of Blake's 5 "highly finishd" plates for Hayley's Ballads (1805), Blake said he was to have was to have £21 each, according to his letter of 25 March 1805.

The expenses of the volume would have been:

**COSTS OF TEXT**

Copyright--30 copies given to Hayley in lieu of royalties\(^{595}\) £ 7. 2. 6

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\(^{595}\) Hayley to Phillips, 28 Feb 1805 (BR (2) 200-201). The cost-per-copy is the total manufacturing cost (£238.4.6) divided by the number of copies printed (1,000) = 4s 9d.
Setting 216 8° pp. (13 3/4 sheets) of text by Seagrave at £7.12.0 per sheet\textsuperscript{596} £ 104.10.0

\textbf{TOTAL COST OF TEXT}\textsuperscript{597} £ 111.12.6

\textbf{COSTS OF ENGRAVING}

Engraving 5 designs at £21 each\textsuperscript{598} £ 105.0.0

1½ reams of unwatermarked paper at £4.8.0\textsuperscript{599} for 1,000 copies of 5 8° plates £ 6.12.0

Printing 1,000 copies of 5 plates at 6s per 100\textsuperscript{600} £ 15.0.0

\textbf{TOTAL COST OF ENGRAVINGS} £ 126.12.0

\textsuperscript{596} In 1799, Bensley estimated that for Du Roveray's Gray, 1,000 ordinary + 250 Large Paper copies in 8° would cost £12.12.0 per sheet, and 1,250 + 250 Large Paper copies would cost £14.10.0 (MS in the Huntington; see G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: II: The Amateur and the Trade", \textit{Bibliographical Society of Australia and New Zealand Bulletin}, XII [1990], 69); therefore 250 ordinary copies would cost £1.18.0 (£14.0.0 less £12.12.0), and 1,000 would cost £7.12.0 (4 times £1.18.0) per sheet. I presume that this cost includes setting the text, paper (27½ reams at £2.10.0 per ream), printing, labels, hotpressing, and sewing and boarding. The cost of paper derives from that in Malkin's \textit{Memoirs} (Jan 1806) (\textit{BB} 595).

In correspondence with Phillips, Seagrave insisted that he should be paid at the rates of London Printers.

\textsuperscript{597} All expenses for 1,000 duodecimo copies of the 21 sheets of George Cumberland's \textit{Original Tales} (1810), including 19 advertisements, came to £147.18.9 (British Library Add. MSS 36,503, ff. 240-241; see G.E. Bentley, Jr, \textit{A Bibliography of George Cumberland (1754-1848)} [N.Y. and London: Garland Publishing, 1975], 27).

\textsuperscript{598} Blake’s letter of 22 March 1805. The costs of the copyright of the designs, copper, captions, and corrections were presumably included in Blake's fee.

\textsuperscript{599} As in Flaxman's \textit{Iliad} (April 1805) (\textit{BB} 561). More prints could be pulled as needed.

\textsuperscript{600} \textit{Ibid}. Note that the cost of printing 8° plates may have been substantially less than for the folio plates in Flaxman's \textit{Iliad}.
COST OF DISTRIBUTION

Advertising\(^{601}\) including 20 review copies\(^{602}\) £ 14.18. 7
10 copies to Blake at cost\(^{603}\) £ 2.17. 6
TOTAL DISTRIBUTION COSTS £ 17.16. 1

On the publication in June 1805 of Hayley's *Ballads* (1805), Blake became liable for his share (c. £23\(^{604}\)) of the publication-costs, and, though he expected to receive half the proceeds from the sales,\(^{605}\) this was slow in coming in and probably never equalled his investment in cash and kind. To pay his debt to Phillips, Blake may have had to borrow money, and the sacrifices he had to make to repay his debt may well have reduced him to living on a pittance. Perhaps after all Cromek was right that in the autumn of 1805 the Blakes "were

\(^{601}\) As in Malkin's *Memoirs* (Jan 1806) (BB 595). There were puffs and ads for Hayley's *Ballads* in (1-2) Phillips' *Monthly Magazine* (1 April, 1 July 1805), (3) *Edinburgh Review*, VI (July 1805), 495, (4) Bent's *Monthly Literary Advertiser* (Aug 1805), and (5) a Phillips Short List (n.d.).


\(^{603}\) Blake is known to have given copies of the *Ballads* (1805) to Mr Weller and to Lady Hesketh (BR (2) 204, 203), and doubtless there were more which cannot now be identified.

\(^{604}\) Blake's share was half the total publication cost (£256.0.7) minus the £105 credit for his engravings.

\(^{605}\) The price given in the *Eclectic Review* I (Dec 1805), 923, as 10s 6d. (Phillips' *Monthly Magazine* [1 July 1805], 583, must be in error in giving the price as 6s.) Of this 10s 6d, the bookseller's discount was 16 2/3% (1s 9d), leaving 8s 9dfor the publishers.

Sixty copies, given to Hayley (30), to Blake (10), and for review (20), were not available for sale.
reduced so low as to be obliged to live on half-a-guinea a week!"

We can only guess how many copies of Hayley's *Ballads* (1805) were sold--probably not many. Had the number been large, Phillips would surely have published another edition.

**Profit and Loss Related to Copies Sold**

In order to make a profit, 564 copies of the *Ballads* had to be sold, and almost certainly the total sales were fewer than this.

<table>
<thead>
<tr>
<th>Copies Sold</th>
<th>Costs£606</th>
<th>Receipts</th>
<th>Profit or Loss</th>
</tr>
</thead>
<tbody>
<tr>
<td>200</td>
<td>£238.16. 2</td>
<td>£ 87.10.0</td>
<td>-£151. 6. 2</td>
</tr>
<tr>
<td>400</td>
<td>£243. 2. 3</td>
<td>£175. 0.0</td>
<td>-£ 68. 2. 3</td>
</tr>
<tr>
<td>564</td>
<td>£246.10. 7</td>
<td>£246.15.0</td>
<td>+£  4. 5</td>
</tr>
<tr>
<td>600</td>
<td>£247. 8. 4</td>
<td>£262.10.0</td>
<td>+£ 15. 1. 8</td>
</tr>
<tr>
<td>800</td>
<td>£251.14. 5</td>
<td>£350. 0.0</td>
<td>+£ 98. 5. 7</td>
</tr>
<tr>
<td>940</td>
<td>£256. 0. 7</td>
<td>£395.10.6</td>
<td>+£139. 9.11</td>
</tr>
</tbody>
</table>

It seems very likely that Blake received no profit from the sales of the *Ballads*, though he did receive credit for £105 for his engravings--from which, of course, he had to deduct the 10s for the copper.

The text of Hayley’s ballad of the horse was apparently omitted by Phillips in the proofs, and Blake, in ignorance of this, made an engraving for it. He discovered his mistake when Phillips happened to send Blake in London a proof of

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606 Prints could be pulled and copies boarded as they were called for, but the other costs are constant.
“the last sheet” to be forwarded to the printer Joseph Seagrave in Chichester. In his letter of 4 June 1805, Blake wrote to Hayley: “I write to entreat that you would contrive so as that my plate would come into the work” (presumably including the text of “The Horse” in the Ballads), so that Blake would not have to omit “ten guineas from my next demand on Phillips.”

A copy inscribed on the Preface "Eliza Martha Cumberland │ The gift of Geo. Cumberland │ Culver Street │ Bristol" and signed by her in a childish hand on the half-title "Miss E M Cumberland" was offered privately by John Windle in April 2000. Cumberland's daughter was born in 1798.

A copy with contemporary colouring is or may well be by Blake or his wife (according to David Bindman, Frances Carey, Robert N. Essick, and John Windle). The palette is significantly similar to that in the coloured copy of the Canterbury Pilgrims (Fitzwilliam Museum). More significantly, it is similar to the tempera of the same subject. In both coloured engraving and tempera, the mother has the same auburn hair and blue dress and cap (darker blue in the engraving) with white frills at the top. In each, the sky is shades of blue and the clouds pink (both more vivid in the engraving).

There are also some significant differences. The frightened little girl's dress is pink in the engraving, muted

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609 The tempera is described and reproduced in Butlin, #366, Illus. 347.
William Blake and His Circle
Part III: Commercial Book Engravings

...yellow in the tempera, and her hair is auburn (like her mother's) in the engraving, an indeterminate brown in the tempera; the bottom of the design is blue water in the engraving, while the same area in the tempera is an indeterminate brown; the ground by the upper tree is yellowish brown in the engraving, soft greenish brown in the tempera; the bank above the horse is a curious dull blue in the engraving and brown in the tempera; the clouds are pink in the engraving, vaguely white in the tempera.

These differences demonstrate that the colourer of the engraving was not simply copying the tempera--such servile copying would be very unlike Blake. But the manner, tact, and delicacy of the colouring, a good deal beyond what might be expected of a professional tinter, suggest that the hand which held the brush was that of William Blake.

A copy in “Original dark gray boards, printed paper label” is listed in John Windle Catalogue 46 (November 2009), lot 34.

HISTORY: (1) It was acquired c. 1920 by Clarence Bement of Philadelphia whose bookplate it bears; (2) This may be the copy acquired by S. Foster Damon which, in the opinion of Sir Geoffrey Keynes and the owner, was coloured by Blake (BB), (3) Sold at Butterfield Auction House (Los Angeles) 26 September 2000, No. 9047, for $1,200 to the dealer John Windle, who sold it in 2000 to (4) Maurice Sendak.

REVIEWS referring to Blake
Monthly Magazine (1 April 1805), 261 (advertisement; it is “in the press”) (BB 571)
William Blake and His Circle  
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W. Bent's *Monthly Literary Advertiser* (August 1805), 26 (advertisement) <BB 571>

**Phillips** Short List (n.d.) (advertisement) <BB 571>

Anon., *British Critic*, XXVI (November 1805), 563-64

<Harvard> ("A worse work, we believe, was never produced by a man of literary fame. ... The engravings are worthy of the verses" [p. 564])

[Samuel Greathed], "Art. VIII. *Ballads*; by William Hayley, Esq. Founded on Anecdotes relating to Animals, with Prints designed and engraved by William Blake. Small 8vo. Pp. 216. Price 10s. 6d. Phillips. 1805", *Eclectic Review*, I (December 1805), 923 (a brief appreciation of the engravings; Greathed was one of the editors of the *Eclectic Review* and is known to have received and tried to sell Hayley's *Ballads* for Blake [BR (2) 142-43]) <BB #1736>


Anon., "Ballads, by William Hayley, Esq. Founded on Anecdotes Relating to Animals, with Prints, designed and engraved by William Blake. Small 8vo. Pp. 212", *Poetical Register* for 1805 (London, 1807) (Blake is mentioned only in the title and not in the 54-word review) <BB #840>
SALE RECORDS

Useful and Valuable Books Recently Published or in Course of Publication by Richard Phillips, p. 11

Useful and Valuable Books Recently published, or in course of publication, by Richard Phillips, not paginated (“Ballads, chiefly intended to illustrate certain facts in the History of Animals. By William Hayley, Esq. With Engravings, by Mr. Blake, 6s. in boards”. [The printed title page reads: “Founded on Anecdotes Relating to Animals”])

EDITIONS


HAYLEY, William

Designs to a Series of Ballads (1802)

NEW LOCATIONS: Harvard, Library of Congress, National Library of Wales (52 pp.), Northwestern (the Bentley-Essick

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copy), “Union Psce”, Victoria University in the University of Toronto (Bentley Collection, Ballads 1-2), Dr Williams's Library (London: 10470 t 1, Ballad 1)
All four Ballads are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

A copy of Parts 1-2 “in I vol., 4to., old paper boards, backed with vellum at a later date ... entirely uncut, some edges browned with age, and a little frayed in places” (“Winchester” [i.e., Chichester], 1802) was offered in James Rimell and Son, No. 288 Illustrated Catalogue of Rare Books (London, 1933), lot 63, for £21.

**Drawings**

The sketches on the verso of “The Resurrection of the Dead” [c. 1780-85] [Butlin #79 (verso not recorded), Essick Collection (2011)] include the head of an eagle for Ballad 2, “The Eagle”, and the man's legs for Ballad 4, "The Dog".

A leaf of sketches including some for Hayley's Designs (Butlin #617, untraced since 1922) was acquired in October 2011 by the Metropolitan Museum (N.Y.) (No. 2011.448).612

Another leaf of sketches for Hayley's Designs, "Drawn by William Blake / Vouched by Fred. Tatham" (Butlin #79) was acquired in 2011 by Robert N. Essick.613

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Weight and Cost of Copperplates
The 14 copperplates for Hayley’s *Designs* must have weighed 2,464.6 g (5½ pounds) and cost £3.13.1½.614

The copperplates do not correspond closely in size to any of Blake’s prints in Illuminated Printing.

R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000) gives a census of sets with all four ballads:

Cambridge <BB> (formerly Keynes [not the Fitzwilliam Museum as Keynes promised])

Robert N. Essick (acquired 1999; formerly 4th Earl of Bosford, sold 1884 to Frederick Locker Lampson)615

Huntington <BB> (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915])

Huntington <BBS> (formerly Swinburne)616

Library of Congress <BB> (formerly J. Parker and Lessing J. Rosenwald)

Princeton <BB> (formerly M.C.D. Borden, Herschel V. Jones, A.E. Newton, Grace Lansing Lambert)

Trinity College (Hartford, Connecticut) <BB> (formerly Allan R. Brown)

Untraced, in parts in original blue wrappers (formerly

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615 Essick’s copy in green morocco, all edges gilt, maybe the one in “green morocco extra, g.e.” from the Library of George Dew-Smith sold at Sotheby’s, 29-30 Jan 1878, lot 197 [£9 to Jones]

616 One of the Huntington copies was reproduced in 2009 in the William Blake Archive.
B.B. Macgeorge, sold Sotheby, 1 July 1924, lot 120; W.E. Moss, sold 1937 to Maggs; William Hayley’s copy, sold by Mr Evans, 13 February 1821 ff., lot 1636, “4 Numbers” (4s to Smith); Archdeacon Francis Wrangham (acquaintance of Hayley), sale of his Library at Sotheby’s, 29 November-9 December 1843, lot 557 (30 Nov), “4 parts” [13s to Evans]

The set in 3 parts in the National Library of Wales (Aberystwyth) may be the one from Hayley’s Library sold by Mr Evans, 13 February 1821 ff., lot 1637 [3s 6d to Rivington].

DRAWINGS: The newly-rediscovered drawing of “The Resurrection” (Butlin #610, untraced since 1863) (mid-1780s) has on the verso pencil “studies of eyes, the head of an eagle, a human face, and a lion”, some of which “are related to Blake’s 1802 Designs to a Series of Ballads”, according to R.N. Essick, “Blake in the Marketplace, 2002”, Blake, XXXVI (2003); both recto and verso are reproduced in the Sotheby catalogue of 5 July 2002, lot 183; it was offered in Agnew’s 130th Annual Exhibition of Watercolours & Drawings, 5-28 March 2003, lot 17, for £260,000, according to R.N. Essick, “Blake in the Marketplace, 2003”, Blake, XXXVII (2004), 119.

The Publication of the Designs (1802)

Hayley’s Designs to a Series of Ballads were from the first a commercial undertaking. Hayley said that they were

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intended “for the Emolument of Mr Blake the artist”, and he actively engaged his friends to become Ballad Mongers. The work was published at Blake's expense and for his benefit.

**Debits and Credits**

The chief cash costs were for (1) copperplates for the 6 large and 8 small engravings, (2) paper for text (watermarked "1802") including separate printed blue covers and large prints, and (3) paper and printing the 10 ¼ sheets of text and the covers by Joseph Seagrave in Chichester (the Blakes printed the engravings in Felpham). There was no cost for advertising (except in review-copies), and no payment to the author, the designer, the engraver, and the plate-printers except in possible profit from sales. There was no profit.

The text consisted of 37 quarto leaves, with prints on pp. iv, 1, 9, 11, 26, 27, 39, 41:

<table>
<thead>
<tr>
<th>Title page</th>
<th>Preface</th>
<th>Ballad 1 The Elephant</th>
<th>Ballad 2 The Eagle</th>
<th>Ballad 3 The Lion</th>
<th>Ballad 4 The Dog</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 leaf</td>
<td>pp. i-iv</td>
<td>pp. 11-26</td>
<td>pp. 27-40</td>
<td>pp. 41-52</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 leaves</td>
<td>8 leaves</td>
<td>7 leaves</td>
<td>6 leaves</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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</table>

**Total**

9 ¼ sheets

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618 Hayley’s autobiography is quoted in *BR* (2) 123.
In addition, there are 6 leaves (1½ quarto sheets) with full-page prints for Preliminaries (1 print) and Ballad 1 (1), Ballad 2 (1), Ballad 3 (1), and Ballad 4 (2). Each complete set of the Designs, all four Parts, used 43 leaves, 10¾ quarto sheets.

The text must have been printed by Seagrave in four print-runs, one in late May 1802 for the Preliminaries and Ballad 1, one in late June for Ballad 2, one in late July for Ballad 3, and one in early September for Ballad 4. The engravings, however, were only printed as they were called for--"we have Sold all that we have had time to print" (Blake’s letter of 30 January 1803)--and they weren't called for very much.

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

We do not know how many copies of the Designs were printed or what Seagrave's charges were for printing and paper, but we may make educated estimates based on Blake's statement in his letter of 28 December 1804 that he paid Seagrave "30 Pounds ... in part of his account" and on contemporary printing prices. On 10 October 1800 Thomas Bensley estimated that the cost of paper, printing, and hot-

\[\text{Known sales were Part 1 (56 copies), Part 2 (26), Part 3 (7), and Part 4 (13), plus 15 unidentified Parts sold by Evans. This is echoed by copies traced today: Part 1 (17), 2 (13), 3 (11), 4 (8).}\]

\[\text{Hayley wrote on 3 April 1803 that Blake "has paid a Bill of 30£ for paper" [and printing] for the Designs.}\]
William Blake and His Circle
Part III: Commercial Book Engravings

pressing 1,000 quarto copies of Thomson's *Seasons* (5 sheets each) for F.J. Du Roveray would be £15.15.0 per sheet (£78.15 in all). It is a mere informed guess that the print-run for Ballad 1 was 250 copies and that this was continued for Ballad 2 when the first sales for Ballad 1 at first seemed promising. When the sales for Ballad 2 proved disastrous, Blake must have reduced his print-order, perhaps to 150 copies, for Ballads 3-4.

The expenses of printing and paper might have been as follows:

**Cost of 250 Copies of Ballads 1-2**

Printing 1250 sheets (250 x 5 sheets) at £15 per 1,000 sheets $^{622}$

187.5 sheets for 250 copies of 3 full-page quarto prints (quarter sheets) at £5 per ream of 500 sheets

**£18.15.0**

**£1.17.3**

**£20.2.3**

**Cost of 150 Copies of Ballads 3-4**

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$^{622}$ The medium plate paper for Flaxman's *Iliad* (1805) cost £4.8.0 per ream in 1805 and £5 in 1808 (*BB* 561-62). The cheap blue paper for the covers (400 sheets for Ballads 1-2, 200 sheets for Ballads 3-4) would have cost a good deal less than the fine white paper.
Printing 637.5 sheets (150 x 4¼ sheets) at £15 per
1,000 sheets £ 9.11.3
112.5 sheets for 150 copies of 3 full-page quarto
prints (quarter sheets) at £5 per ream of 500
sheets £ 1. 2.6
£10.13.9

Total £30.16.0

Presumably Seagrave printed copies of each Ballad in
Chichester and sent them to Blake in Felpham; Blake and his
wife then printed engravings on text plates plus the full-page
plates--but they printed them only as the need arose, not all at
once.

The printing of the engravings was done by the Blakes.
Hayley wrote to Lady Hesketh on 10 June 1802:  “He & his
excellent Wife (a true Help-mate!) pass the plates thro’ a
rolling press in their own cottage together; & of course it is a
work of some Time to collect a Number of Impressions.”623

When there proved to be demand for only a few score
copies,624 Blake was left with many copies of the printed text
of the Designs which were of no commercial value. Blake
cannily kept these printed sheets, even taking them back to
London with him in 1803, at considerable trouble, and he
made drawings on them for the rest of his life, including
designs for Blair's Grave (1805), Malkin's Memoirs (1806),

623 Hayley repeats this in his letter to R.H. Evans on 3 April 1803: “He and
his good industrious Wife together take all the Impressions from the various
Engravings in their own domestic Press”.
624 There are records of country sales of 115 copies for which Blake
received £15.15.0 (BR (2) 153). In London, according to Blake’s letter of 26 Oct
1803, ”Mr Evans … says he has sold but fifteen numbers at the most”.
Sales

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

However, Hayley told R.H. Evans on 3 April 1803: “He [Blake] has paid a Bill of 30 £ for paper & the copies He has disposed of in the country have not produced more than half that sum626 to reimburse Him”. The £30 for Seagrave was apparently partly advanced by Hayley, for on 28 December 1804 Blake thanked Hayley for "the Twelve Guineas which you Lent Me when I made up 30 Pounds to pay our Worthy Seagrave in part of his Account".

Blake wrote on 26 October 1803: “Mr. Evans ... gives

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625 BB 574-75 and BBS 221-222 record 47 leaves from the Designs used as scrap paper but none for finished engravings. (The "Riddle Manuscript" is on the verso of a proof before letters from the Designs.) There are 9 leaves used as scrap from Part 1, 24 from Part 2, 8 from Part 3, and 6 from Part 4. This might suggest that Part 2 provided most unvendible copies. A disproportionate number of scraps are on leaves which would have had prints on them: pp. 9 (5), 11 (1), 26 (6), 27 (1), 41 (2). Since the “Pickering Manuscript” consists of 11 leaves of the same unwatermarked paper, and since leaf 8 is from Hayley’s Designs to a Series of Ballads (1802) p. 20 (l. 10³), therefore the “Pickering Manuscript” probably consists of Designs ll. 3-13 (pp. 5-26). No print from the Designs is known to have been re-used.

626 £15 would have paid for 120 individual Ballads at 2s 6d each. However, we know that Lady Hesketh paid £5.5.0 for 10 copies and Flaxman £1.17.6 for 4, leaving only £7.17.6 (£15 - £7.2.6) or 63 copies.
small hopes of our ballads; he says he has sold but fifteen numbers at the most, and that going on would be a certain loss of almost all the expenses”, and on 22 January 1805 he wrote that the London bookseller Thomas Phillips advised that “we must consider all that has been printed as lost, and begin anew”.

The *Designs to a Series of Ballads* were printed by J. Seagrave in Chichester and sold by him and P. Humphry and R.H. Evans in London “for W. BLAKE, Felpham”. We do not know how many copies Seagrave sold – perhaps he only provided the copy for the reviewer in the *Sussex Chronicle & Chichester Advertiser* (2 June 1802), which he printed – but we have good information about how many were sold by Evans in London (15, worth £1.17.6)\(^{627}\) and how many were disposed of by friends of Blake and Hayley (120, worth £15),\(^{628}\) mostly in the country.

**The Known Distribution of the Designs**

\(^{627}\) The sales by Evans included Ballads 1-3 for Anna Seward and Ballads 3-4 for Lady Heskth and some of her friends; Evans would have deducted his commission from these sales. We have no information about London sales by P. Humphry.

\(^{628}\) We can account for sales of 62 copies of Ballad 1, 19 of Ballad 2, 10 of Ballad 3, and 12 of Ballad 4 = 103 copies in all. Only 53 numbers have been traced today.

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\(^{1}\) Anon., reviewer for *Sussex Chronicle & Chichester Advertiser* (2 June 1802), 172

\(^{1}\) Charlotte Collins, 9 copies (2 of which were to replace damaged copies), 1 of which went to Mr Spilsbury (28 June 1802)

\(^{1}\) John Flaxman’s 5 copies went to Mr [John] Hawkins (2 copies), Mr [William] Long, Mr [Samuel] Rogers;
Flaxman paid “for the whole of my copy” [i.e., £1.17.6 for 15 Numbers at 2s 6d each] (27 June 1802)

#1 Samuel Greathheed received 6, but he sold none (Mr Courtney was sent a copy but it was “returned unpurchased”) (1 September 1802); he referred to them in his review of Hayley’s Ballads in the Eclectic Review (1 December 1805)

#1 Harriet Lady Hesketh was sent “a Bundle of Ballads” from Hayley, which she disposed of to 3 Bath libraries, Lord [William] and Lady [Mary] Harcourt, Richard Hurd, Dr Randolph (2 copies, 1 to show to Lord Spencer), and "My Sist’r [Theodora]", and she kept one; she paid £5.5.0 for them all (BR (2) 129, 132, 135-36, 146), though by her own figures she only owed £1.5.0; Lady Hesketh received from Blake “two packets of ballads” [5 in each] (15 October 1802)

#1 Johnny Johnson was sent 20 copies and disposed of “several copies” (6 June, 7 July 1802)

#1 E.G. Marsh (“I hope to contribute my little assistance to the payment” (20 June 1802)

#1 Mrs Throckmorton of Bath was sent it by Conder, bookseller of Bucklesbury, but we don’t know if she bought it (3 September 1802)

#1-2 Anon., reviewer for the European Magazine (August 1802), 125-26

#1-2 Isaac Reed (BR (2) 856) perhaps from Nancy Flaxman, who gave him Poetical Sketches (F) in 1784

#1-3 Anon., reviewer for Poetical Register (1803), 410 (BR (2) 143 footnote)
#1-3 Offered in R.H. Evans catalogue (1804), lot 1001, no price (BR (2) 143 footnote)

#1-3 William Hayley (BR (2) 153)

#1-3 Anna Seward from the booksellers (3 March 1803)

#1-4 Thomas Butts, for Mr [John] Birch (Blake's letter of 25 April 1803); Blake also sent "some Ballads" with his letter of 22 November 1802, perhaps the "4 Nos of Hayleys Ballads" in his receipt of 3 March 1806 (BR (2) 764); in his letter to Butts of 25 April 1803, Blake said "I now send the 4 Numbers for M' Birch"; in the 1806 account with Butts is also a record of 3 Numbers to Mr Birch (7s 6d)

#1-4 R.H. Evans, the book's London publisher, sold 15 numbers "at the most" (Blake's letter of 26 October 1803)\(^\text{629}\)

#1-4 Hayley (BR (2) 153)

#1-4 "James Parker", copy in the Library of Congress

#1-4? Charlotte Smith's daughter from Hayley\(^\text{630}\)

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\(^\text{629}\) The 15 Numbers of Hayley's Designs sold by Evans must have included all the copies sold through the booksellers: 5 copies each (10 in all) of #3-4 for Lady Hesketh, "my Sistr [Theodora] and some other friends" (BR (2) 146) (probably Lord and Lady Harcourt, Richard Hurd, and Dr Randolph who took #1 through her (BR (2) 132), 1 set of #1-3 (3 in all) which Anna Seward took through the booksellers (BR (2) 150), and 1 copy of #1 through Conder's in Bucklesbury (BR (2) 145-46). This means that Evans may have sold only one copy or none through the three Bath libraries which displayed copies or from the "long list of Cowpers" whom Lady Hesketh had directed to subscribe (BR (2) 132, 135).

The list of sales by Evans does not include the free review copies for the European Magazine (1802) (#1-2), Poetical Register (1803) (#1-3), or the copy still unsold in his 1804 catalogue.

William Blake and His Circle
Part III: Commercial Book Engravings

#2 Lady Hesketh received 5 (Ballads 3-4 were to come from her Bath bookseller), "as well as those I take in for my Sist[Theodora Cowper] and some other friends", sent Blake £5.5.0 (28 June, 15 October 1802)

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

#3 Greathread expected to receive copies (3 September 1802)

#3 Johnny Johnson, some to be sent by Hayley (6 August 1802)

#4 Mrs Flaxman, 5 copies sent via James Blake (Blake’s letter of 30 January 1803)

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

various Friends took 22 copies

Blake's probable expenses for the Designs were therefore for paper and printing (£30.16.0), copper (£3.13.1½), and advertising (15s for 6 review-copies) or £34.18.1½ in all, and his probable receipts (£16.7.6) left him considerably out of pocket. Hayley's generous gesture had been a disaster for Blake, not only in losing money but also in wasting his creative genius.

Designs Paper Used for Scrap Paper

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631 Hayley wrote to R.H. Evans on 3 April 1803 that sales "in the country" (i.e., through friends of Hayley and Blake) came to about £15, the price of 120 copies. We can account for sales through friends of 98 copies, suggesting that they sold 22 copies of which we have no other record.
Pp. 5-26 (B2r-E4v) were used for ‘The Pickering [Ballads] MS (Morgan).


REVIEWS referring to Blake

**Anon.,** “Sussex and Adjacencies.  Chichester”, *Sussex Chronicle & Chichester Advertiser*, No. 22 (2 June 1802), 172 (a notice of “the first number of Mr. Hayley’s ... Ballads, to the engravings of Mr. Blake”)*<BB #1033>*

**Anon.,** “Designs to a Series of Ballads, written by William Hayley, Esq. And founded on Anecdotes relating to Animals, drawn, engraved, and published, by William Blake. With the ballads annexed by the Author’s Permission. Two Numbers. 4to. Printed at Chichester”, *European Magazine*, XLII (August 1802), 125-26 (“The artist has executed his share of the undertaking much to his credit ....”) *<BB #A916>*

SALES

SALES OF ALL FOUR BALLADS*632*

Evans, sale of Hayley’s Library, 13 February 1821 and 12 following days, lot 1636, “Hayley’s Ballads, with Blake’s Designs, 4 Numbers, 1802), 4s 6d to “Smith” and lot 1637, 3 Numbers (Rivington, 3s 6d), perhaps the copy in the National Library of Wales, “the

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only traced copy with 3 ballads”.
Sotheby, 29 November-9 December 1843, “second portion” of the library of Archdeacon Francis Wrangham, lot 557, on 30 November, “Blake (W.) Designs to a series of Ballad written by W. Hayley, plates, 4 parts Chichester, 1802” (Evans, 13s).
Sotheby, sale of the library of Albert George Dew-Smith (collector and photographer, 1848-1902), 29 January 1878, lot 197: “Blake (W.) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impression of the plates, green morocco extra, g.e. Chichester, 1802” (£9 to Jones); perhaps this is the Essick copy in green morocco, all edges gilt.

Bibliotheca Reediana, auction by King & Lochee, 5 December 1807 <Harvard>, lot 8936 includes Designs “2 No. 1802”)

HAYLEY, William

Essay on Sculpture
(1800)

NEW LOCATIONS: Adelaide, Agence bibliographique de l'enseignements supérieur (Montpellier, France), Alabama (Birmingham), Alberta, Andrews (Berrrian Springs [Michigan]), Arizona, Auburn (Montgomery [Alabama]), Auckland, Bayerische Staatsbibliothek (München [Germany]), Bibliothèque nationale (Paris), Birmingham, Boston Athenaeum, John Carter Brown Library, Brandeis, Brigham Young, British Museum Print Room (Nancy Flaxman's copy),
Brown, Bryn Mawr College, California (Berkeley, San Diego), Claremont Colleges, Cornell, Dalhousie, Davidson College, Delaware, Edinburgh, Florida Southern, Fordham, Hastings College of the Law, Istituto Universitario Europea (Fiesole [Italy]), Johns Hopkins, Kansas State (Manhattan), Kent State, Kentucky, King's College University (Halifax [Nova Scotia]), King's College (London), King's College (University of, Halifax [Nova Scotia]), La Trobe (Bundoora [Victoria, Australia]), Landesbibliothek Oldenburg (Germany), London, London Metropolitan University, Macquarie (Australia), Maryland State, McMaster, Medical Faculty, Melbourne, Minnesota (Duluth, Morris), Mississippi, Missouri (Columbia), Monash, Mount Saint Vincent (Halifax [Nova Scotia]), Muhlenberg College, Murdoch (Australia), National Library of Medicine (Bethesda [Maryland]), New Brunswick (Fredericton [New Brunswick]), New Hampshire, Newcastle Literary and Philosophical Society, Niedersachsische Staats- und- Universitats Bibliothek, Oklahoma, Old Dominion, Otago, Pennsylvania, Principia College, St John's (N.Y.), San Diego, Sarah Lawrence College, Simpson, Staatsbibliothek zu Berlin, State Library of Victoria (Melbourne, Australia), Sydney (Australia), Texas (Austin, Tyler), Universitäts- und Landesbibliothek sechsen-Anhalt (Halle [Germany]), University College (Cork [Ireland]), University College (Dublin), Victoria (Victoria [British Columbia]), Victoria University in the University of Toronto (Bentley Collection), Virginia Commonwealth, Warburg Institute, Western Australia, Western Carolina (Cullowhee [North Carolina]), Wisconsin (Milwaukee), Wright State, Yeshiva
Blake's plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

A drawing for "The Death of Demosthenes" engraved by Blake was acquired in 1994 by Professor Robert Essick. As the legend on the printed design is "T.H. [i.e., Thomas Hayley] invenit", it is very striking that the style of the drawing is that of Flaxman, who taught William Hayley's illegitimate son Tom to be a sculptor.

It was reviewed in (1) §British Critic, XVI (1800), 679-80, (2) §Critical Review, NS XXXI (1801), 48-53, (3) §Monthly Mirror, X (1800), 156-57, (4) §Monthly Review, XXXVI (1801), 113-21, and (5) §New Annual Register, XXI, 3 (1800).

ADVERTISEMENT

An announcement of its publication appeared in the Morning Post for 1 May 1800.633

HAYLEY, William

*The Life ... of William Cowper, Esqr.*

Three Volumes (1803-1804)

1803-4 NEW LOCATIONS: Adelphi, Alberta, Allen County Public Library (Indiana), Arizona State, Athenaeum (Philadelphia), Auckland Public Library, Boston, Boston College, Brandeis, Brown, Bryn Athyn College, British Columbia, Bryn Mawr College, California (Berkeley; Irvine; Los Angeles; Santa Barbara; Santa Cruz), Central Connecticut

State, Chicago, Clark, Connecticut, Cornell, Cowper and Newton Museum (Olney, Buckinghamshire), Delaware, Edinburgh, Essex, Harvard, Houston, Howard, Illinois (Chicago), Iowa, Johns Hopkins, Houston, Leeds, Lehigh, Leicester, Library of Congress, Louisiana, Loyola (Chicago), Manchester, Marquette, McMaster, Michigan, Michigan State, Middle Temple (London), Mills College, Minnesota (Minneapolis), Missouri (Kansas City), Mount Holyoke College, National Gallery (Washington, D.C.), National Library of Ireland, National Library of Scotland, National Library of Wales, Nebraska (Lincoln), New York, New York Public Library, Newberry Library, Newcastle, Northwestern, Ohio, Pennsylvania State, Principia College, Queen’s (Belfast), San Francisco Public Library, Southern California, Southern Illinois, Stanford, State University of New York (Albany; Stony Brook), Texas (Austin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), Vanderbilt, Vassar College, Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection, 2 sets), Virginia, Wake Forest, Wales (Lampeter), Washington State, Wayne State, Wellesley College, Wesleyan (Connecticut), Williams College, Wisconsin (Milwaukee)
1803 Second Edition of Vol. I-II NEW LOCATIONS: Aberdeen, Cambridge (Keynes Collection), Glasgow, Victoria University in the University of Toronto (Bentley Collection)

For a letter from the bookseller Joseph Johnson to William Hayley concerning payment to Blake for his engravings for Hayley's Cowper, see Claire Tomalin under Joseph Johnson below.
William Blake and His Circle
Part III: Commercial Book Engravings


Blake wrote that
My Wife has undertaken to Print the whole number of the Plates for [the first two volumes of] Cowper's work which She does to admiration & being under my own eye the prints are as fine as the French prints & please every one. ... The Publishers are already indebted to My Wife Twenty Guineas for work deliverd [letter of 30 January 1803.]

However, after the Blakes had printed 12 proof sets of the two plates for Vol. III of Cowper, Blake had to "send the Plates to [Joseph] Johnson who wants them to set the Printer to work upon" (letter of 31 March 1804). R.N. Essick remarks that

The plates for vols. 1-2 are much more clearly and darkly printed in the second edition .... One hesitates to blame Mrs Blake for the poor impressions of the first states, but that may indeed
William Blake and His Circle
Part III: Commercial Book Engravings

be the case [William Blake's Commercial Book Illustrations (1991)].

NEW ENTRY
HAYLEY, William
The Life ... of William Cowper
(N.Y., 1803)

1803 New York NEW LOCATION: Victoria University in
the University of Toronto (Bentley Collection)

A set was inscribed "From the Author" to "Penelope
Chetwynd", and "This Copy of Cowper's Life is presented to
Mrs William Chetwynd by the author as a memorial of
Friendship. 1803". 634

Blake's plates (collection of Robert N. Essick) were
reproduced by the William Blake Archive in 2013.

The wood-engraving in William Hayley, The Life and
Posthumous Writings of William Cowper (N.Y.: T. and J.
Swords, 1803), Vol. II, at p. 245, of "The Weather-house" and
"Cowper's Tame Hares" (8.3 x 11 cm) signed Alexander
"Anderson F[ecit]" was copied from the design signed "Blake
d & sc" in the edition of London: J. Johnson, 1803, as R.N.
Essick was the first to point out in "Blake in the Marketplace,
1996", Blake, XXX (1997), Illus. 8. The plates engraved by
Peter Maverick of Cowper and of Cowper's mother (Vol. I,
frontispiece and at p. 3) are copied from Blake's engravings
after George Romney and D. Heins.

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634 Quaritch catalogue (Jan 2012), lot 73, £1,250, cited by R.N. Essick,
"Blake in the Marketplace, 2012", Blake (2013). Mrs Chetwynd was also a friend
of Blake; see Angus Whitehead, “M'r Chetwind & her Brother' and 'M.'
Chetwynd", Blake, XLI, 2 (Fall 2008), 75-79.
HAYLEY, William

The Life of George Romney

(1809)

NEW LOCATIONS: Alberta, Albright Knox Art Gallery (Buffalo), Arizona, Arizona State, Art Institute (Chicago), Bibliothèque d’Art & d’Archæologie (France), Birmingham, Boston Athenæum, Bowdoin, Boston College, Boston Museum, British Columbia, Brown, Bryn Mawr College, California (Berkeley [2]; Davis; Los Angeles; Riverside; Santa Barbara; Santa Cruz), Chicago, Chrysler Museum, Clarke, Columbia, Connecticut College, Cornell, Dartmouth College, Delaware, Edinburgh, Emory, Florida, Folger Library, Getty Research Institute (Los Angeles), Glasgow, Harvard (Fine Arts; Houghton), Illinois, Indiana, Iowa, Johns Hopkins, Kansas, Kentucky, Kimbell Art Museum, King’s College (London), Lehigh, Library of Virginia, London Library, Los Angeles County Museum of Art, Manchester, McGill, McMaster, Metropolitan Museum (N.Y.), Michigan, Minnesota (Minneapolis, 2), National Library of Canada, Nelson Atkins Museum, New Brunswick, Northwestern, Ohio State, Pennsylvania State, Queen’s College (N.Y.), Queen’s College (Oxford), Rice, Ringling Museum of Art, Royal Academy (London), San Francisco, San Francisco Public Library, Stanford, Strathclyde, Texas (Austin), Tulsa (gift of Roger Easson), Utah, Utrecht, Victoria (British Columbia), Victoria University in the University of Toronto (2, Bentley Collection, one lacking prints), Victoria & Albert Museum, Virginia, Virginia Historical Society, Wake Forest, Wales
Large Paper copies are on heavy paper watermarked “1807” and include an advertisement for “Epistles to Romney”, while small paper copies are watermarked “Rye Mill 1807” and lack the advertisement (John Windle Catalogue 46 [2009], lot 79).

Ordinary copies of Hayley’s *Romney* (1809) have a printed spine-label reading “LIFE | OF | G. ROMNEY | - | HAYLEY” <Essick Collection>, but the one on large-paper copies reads: “HAYLEY’S | LIFE | of | ROMNEY | Illustrated | WITH | TWELVE PLATES | BY | CAROLINE WATSON.” <Essick Collection>, though she engraved only 7 of them.

**NEWLY RECORDED ENGRAVING AFTER BLAKE**

In Caroline Watson’s frontispiece of three self-portraits of Romney, the small oval one at bottom representing Romney wearing a hat is probably copied from Blake’s lost miniature.635

For Hayley's *Romney* (1809), Blake asked £31.10.0 for "finishd" quarto plates and £15.15.0 for the "less Finishd", according to his letter of 22 June 1804. Blake engraved two finished plates but one was not used.

Blake referred to his engraving of the self-portrait of Romney designed as the frontispiece636 in his letters of 7, 26 October, 13 December 1803, 27 January, 23 February, 16 March, 4 May, 22 June, 28 September, 23 October, and 18

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635 See Mark Crosby and Robert N. Essick, “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804”, *Blake*, XLIV (2010), 64.
636 It is described as the frontispiece in the directions to the binder.
and 28 December 1804. Blake asked £42 for it, according to Hayley's letter of 7 August 1803, and he referred in his letter of 18 September 1804 to "the Head of Romney for which I am already paid". In his letter of 4 May 1804 he wrote that the daughter of Romney's friend Walker thought "my print of Romney ... very like indeed", in that of 22 June 1804 he said that the engraver James "Parker commends it highly". On 18 December 1804 he sent a proof to Hayley and wrote that Nancy Flaxman "has given her warm approbation ... to the plate of the Portrait, though not yet in so high finishd a state". "I am very far from shewing the Portrait of Romney as a finished proof ... I hope to make it a Supernaculum" (28 December 1804).

The print was reproduced by the William Blake Archive in 2013, as was the published print (collection of Robert N. Essick).

Three copies (one from the collection of Robert N. Essick and two from the Fitzwilliam Museum) were reproduced by the William Blake Archive in 2013.

HAYLEY, William
Little Tom the Sailor
(1800)
NEW LOCATION: Glasgow (Hunterian Museum of Art Gallery)
The watermarked "HAYES | 17" coloured copy in an

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637 *BR* (2) 157).
638 Blake’s letters of 11 Sept 1801, 22 Nov 1802, and 16 Aug 1803 are on
anonymous collection <BBS> was acquired by Maurice Sendak, exhibited (p. 27) and reproduced (cover-flap) in Vincent Giroud and Maurice Sendak, Sendak at the Rosenbach: An exhibition held at the Rosenbach Museum & Library April 28-October 30, 1995 ([Philadelphia: Rosenbach Museum, 1995]).

Of the 4 pewter plates, which Blake presumably retained, the first one (11 x 16 cm) seems to correspond in size to Milton pl. 12 and 21 (11.1 x 16.0 cm).

Two of the four plates which make up Little Tom the Sailor, presumably the headpiece and the tailpiece, with "colouring ... very weird and striking, ... possibly executed under Blake's own supervision", belonged in 1929 to John Hodgkin (see John Hodgkin, "Blake and Hayley", Times Literary Supplement, 29 November 1917).
Joseph Holland had the head-piece and tail-piece of his copy (printed in black) "photographed on [metal] plates and printed [in brown] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends" (as he wrote to GEB on 19 June 1969); the result is very persuasive.

*Little Tom the Sailor*, “2 very characteristic coloured engravings, the entire poem likewise composed and engraved by Blake, RARE, £1.2s.” was offered in Willis and Sotheran Catalogue (*25 June 1862*), lot 118, perhaps from the library of John Flaxman. Only three coloured copies of Hayley’s *Little Tom the Sailor* (1800) have been traced in public collections.

**EDITION**

*Little Tom the Sailor* (London: Richard C. Jackson, 1917) <BB>

**REVIEWS**

§*Times Literary Supplement, 22 November 1917*

**John Hodgkin**, "Blake and Hayley", *Times Literary Supplement, 29 November 1917* (pace the review, a reproduction of *Little Tom the Sailor* appeared in *The Century Guild Hobby Horse* [1886], and “I possess the two Blake engravings, which unfortunately have been cut off from the Broadsheet. The colouring is very weird and striking, and was possibly executed under Blake's own supervision.”)

**HAYLEY, William**
The Triumphs of Temper
(1803, 1807)

The Triumphs of Temper [not The Triumphs of Temper as in BB]

1803 NEW LOCATIONS: Birmingham, Brown, California (Berkeley), Cornell, Emory (Theology), Iowa, Leeds, Library of Congress, Manchester, Michigan, Mills College, Minnesota, Mount Holyoke College, National Library of Wales, New York Public Library, Northwestern, Pennsylvania, State University of New York (Buffalo), Trinity College (University of Toronto), Tulsa (gift of Roger Easson), Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection, 2 copies)

1807 NEW LOCATIONS: Brown, Victoria University in the University of Toronto (Bentley Collection)

Blake's plates (collection of Robert N. Essick) were reproduced by the William Blake Archive in 2013.

"I am to have 10 Guineas each" for "a little work of Mr H's", Hayley's Triumphs of Temper, according to Blake's letter of 30 January 1803.

In a copy of the work inscribed "From the Author", the prints are coloured (BB 579); John Windle and Dr E.B. Bentley do not think the colouring Blake-like, though George Goyder did. The book was sold from Goyder's library at Christie's, 26 November 1997, lot 101 (£3,500).

HENRY, Thomas
Memoirs of Albert de Haller
(1783)

NEW LOCATIONS: California (Berkeley), Cheshire
Libraries, Huntington Library, Imperial College, Leeds, London Library, London Metropolitan University, McGill (2 – *BB* gives 1), Medical Society of London, National Library of Wales, Pennsylvania, Pennsylvania State, Royal College of Physicians (London), Science Museum (London), Simpson, Sorbonne, Texas (Dallas), Victoria University in the University of Toronto (Bentley Collection), Wellcome Institute Library, Williams (Dr) Library

The Harvard copy is reproduced online.

**HOARE, Prince**

*Academic Correspondence*

(1804)

NEW LOCATIONS: Cambridge, Sir John Soane Museum (London)

**REVIEW**

S.Q., “*Academic Correspondence ...*”, *Literary Journal*, III (1 February 1804), 93-95 (“Surely the Royal Academy of England might have offered an engraving worthy of the subject, and of the country” [pp. 94-95]) <BB #2467>

**HOARE, Prince**

*An Inquiry into the ... State of the Arts of Design in England*

(1806)

NEW LOCATIONS: Getty Research Institute (Los Angeles), Royal Academy (London), Tulsa (gift of Roger Easson Gift),
Victoria University in the University of Toronto (Bentley Collection)

**HOGARTH, William**

*Works*

(1795-1838)

1795 NEW LOCATIONS: Ashmolean Museum, London
1822 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

The copperplate in Houghton Library is 45 cm wide, 58 cm high, and 0.3 to 0.5 cm thick and is stamped on the verso on the centre and lower left with the name of the copperplate maker: JONES № 48 | SHOE LANE LONDON. \(^{639}\)

A copy of Blake’s plate was offered in James Tregaskis and Son Caxton Head Catalogue 830 (September 1920), lot 48A (£5.10.0).

1795? A copy was offered at §Sotheby's (London), 15 July 2014, lot 518 with an 1809 watermark.

A previously unrecorded copy of the etched "Proof" (probably published) with the two kneeling actresses and some other individuals left largely blank was acquired from John Windle in June 2014 by Victoria University in the University of Toronto.

**HUNTER, William**

*Historical Journal of the Transactions at Port Jackson, and Norfolk Island*

(1793)

\(^{639}\) As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.
NEW LOCATIONS (quarto and octavo merged): Aberdeen, Arizona State, Auckland Public Library, Australian Museum Research Library (Townsville [Queensland]), Bodley, Boston Athenaeum, British Museum (Ethnography), California (Santa Cruz), California State, Canberra, Detroit Public Library, Essex Museum, Glasgow, Harvard (Botany), Johns Hopkins, King's College (London), La Trobe, Leeds, Lehigh, Library Company of Philadelphia (imperfect), London, London (Corporation of), London Library, Mariner’s Museum, Monash, Nagoya (Information Center, Aichi-Ken, Japan), National Library of Scotland, New York Public Library, Newark Public Library, Newcastle (New South Wales), Peabody Institute, Queensland Museum (South Bank, Australia), San Francisco Public Library, School of Oriental and African Studies, South Australian Early Imprints Project (Adelaide), State Library of New South Wales (Sydney), State Library of Tasmania (Hobart), State Library of Victoria (Melbourne, Australia), Texas Tech, Trinity College (Hartford, Connecticut), Victoria University in the University of Toronto (Bentley Collection), Virginia, Wayne State, Wellcome Library

"Idle Laundress"

after George Morland

A copy was offered in James Tregaskis, Caxton Head Catalogue 673 (19 July 1909), lot 59 (with "The Industrious Cottager" (£52.10.0)
"The Industrious Apprentice"

after George Morland

A copy was offered in James Tregaskis, Caxton Head Catalogue 673 (19 July 1909), lot 59 (with "The Idle Laundress"), lot 59 (£2.10.0)

"Joseph of Arimathea Among the Rocks of Albion"

(1773, c. 1810-20)

COPY D

HISTORY: (1) Offered at £2.2.0 in Quaritch Catalogue No. 62 (June 1893), and Miscellaneous Catalogue (November 1893), both "10 in. by 5½ in."

COPY F

It is reproduced online in the National Gallery of Art (Washington, D.C.).

COPY J

It is reproduced online by the Pierpont Morgan Library.

COPY 2J

Acquired at auction in 1949 through Agnew's by Brandon Meredith Rhys-Williams (1927-88) and inherited in 1988 by his son.

JOSEPHUS, Flavius

Genuine and Complete Works

([1785-1787?] [?1795] [?1799] [?1800])

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640 "Joseph of Arimathea Among the Rocks of Albion" [F] is erroneously traced to the Library of Congress in BB p. 266.


**The Genuine and Complete Works,**  
ed. George Henry Maynard  
(*London: J. Cooke [?1785-86]*)  
A *<BB>*  
**LOCATIONS:** Bodley, British Library, British Museum Print Room, Houston Public Library, Leeds, National Library of Canada (imperfect), National Library of Wales, Newberry, Southampton, Union Theological Seminary (N.Y.), University College (London), Victoria University in the University of Toronto (Bentley Collection)

The Victoria University copy of A has Directions to the Binder for 60 prints.

**REVIEW &c**  
Prospectus issued with the *Universal Magazine* in  
**October 1785** (Johnson Collection [Bodley] No. 313): beginning on Saturday 5 **November 1785**  
Maynard’s Josephus will be published (like Kimpton’s *History of the Bible*) by J. Cooke in 60

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642 Easson and Essick describe A as First Issue, B as Second Issue, C as Third Issue, Ca as Fourth Issue, D as Fifth Issue, and E as Sixth Issue.
[weekly] folio six-penny Numbers with three sheets each,
Beautifully printed in new Type cast on Purpose for the Work, and on superfine Paper, every Number of which will be enriched and embellished with one or more grand and masterly Copper Plates, engraved by the best Masters from capital Paintings and original Drawings by the most ingenious and universally admired Artists <BBS 228>

A two-leaf list of works published by J. Cooke, including the first Number of Dr Southwell’s *Universal Family Bible* which “will be published” “on SATURDAY, February 4, 1786", includes the “Genuine and Complete” edition of Josephus, edited by Kimpton, “An entire New Work”, “newly translated” (Bentley copy in Victoria University Library) <BBS 228-29>

NEW EDITION
THE GENUINE AND COMPLETE | WORKS | OF | FLAVIUS JOSEPHUS, | The celebrated Warlike, Learned and Authentic | JEWISH HISTORIAN. | CONTAINING |
[Two columns separated by two vertical rules; Column 1:] I. The Antiquities of the Jews in Twenty Books; with | their Wars, memorable Transactions, authentic and | remarkable Occurrences, their various Turns of | Glory and Misery, of Prosperity and Adversity, &c. | from the Creation of the World. | II. The Wars of the Jews with the Romans, from their | Commencement to the final destruction of Jeru- | salem by Titus in the Reign of Vespasian. In Seven | Books. | [Column 2:] III. The Book of Josephus against Apion, in
Defence | of the Jewish Antiquities. In Two Parts. | IV. The Martyrdoms of the Maccabees. | V. The Embassy of Philo from the Jews of Alex- | andria to the Emperor Caius Caligula. | VI. The Life of Flavius Josephus, written by himself. | VII. The Testimonies of Josephus concerning Our | Blessed Saviour, St. John the Baptist, &c. clearly | vindicated. | [End of columns.] The Whole translated from | the Original in the Greek Language, and diligently revised and | compared with the Writings of | contemporary Authors of | different Nations on the Subject; all tending to prove the | Authenticity of the Work. | To which will be now first added, | A CONTINUATION of the HISTORY of the JEWS, | From Josephus down to the present Time, including a Period | of more than 1700 Years. | Containing an Account of their | Dispersion into the various Parts of Europe, Asia, Africa and | America, their different | Persecutions, Transactions, various | Occurrences, and present State throughout the known World. | ALSO | Various Useful INDEXES, particularly of the | Countries, Cities, Towns, Villages, Seas, | Rivers, Mountains, | Lakes, &c. | Likewise TABLES of the Jewish Coins, | Weights, Measures, &c. used in the time of the AUTHOR. | With a great Variety of other interesting and authentic | Particulars never given in any Work of the Kind | either in | the English or any other Language. | - | By GEORGE HENRY MAYNARD, LL.D. | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, | Critical, | Geographical and Explanatory, | By the Rev.
EDWARD KIMPTON, Vicar of Rogate in Sussex, | And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE. | - | Embellished with a great Number of beautiful Copper Plates, descriptive of the most distinguished Transactions related in the Work, from | original Drawings of the ingenious Messrs. Metz, Stothard, and Corbould, Members of the Royal Academy, and other eminent Artists. | The Whole engraved by the most capital Performers, particularly Grignion, Collier, Heath, Tookey, Taylor, &c. | = | LONDON: Printed for J. Cooke, No. 17, Pater-noster-Row [?1785-87].

LOCATION: Victoria University in the University of Toronto

The New edition title-page differs from that called A in "BB":
1 It is partly in columns;
2 It gives "Various Useful INDEXES" for "Various Copious INDEXES"
3 It omits the phrase "Together with Marginal References to the various important Occurrences, recorded in the Work. | Also Notes Historical, Biographical, Critical, Geographical and Explanatory; and every other | striking Matter recorded in the Works of the celebrated Josephus", though it adds its substance (see below)
4 The line ends after "of the like Kind" (not after "English")
5 It adds after "LL.D.": "| Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, | Geographical and Explanatory, | By the Rev. EDWARD KIMPTON, Vicar of Rogate in
Sussex, | And Author of the Compleat Universal History of the Holy Bible. |

6 It does not have the line end after "Misery, of".

The New edition should probably come after A because it mentions Kimpton, as A does not and all the others do, and the wording and lineation of the rest of the title page are (with minor exceptions) far more like B-E than like A; it should come before B-E because it does not have the adjective "Whole" as they do; and before D-E because it is published by J. Cooke rather than by his successor C. Cooke (as D-E are). Its early state is indicated also by the integral advertisement (p. 499) for Southwell's Universal Family Bible (?1786), the first number of which was advertised for 4 February 1786. <BBS>

In this New edition are also a print (No. 3, at p. 29) with a previously unremarked imprint of 5 November 1785 and a subscription-list with about a thousand names (though it is said to omit "near one half" of the total).

Blake's prints appear at pp. 13, 64, 76, as instructed in the Directions to the Binder.

The Genuine and Complete Works
(London: J. Cooke [?1787-88])

“Useful” substituted for “Copious”, omits “Together with Time of the Author”, adds “Illustrated with Marginal References ... to the Holy Bible”

C <BB> NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)
The Whole Genuine and Complete Works
(London: J. Cooke [?1788-89])

The Whole Genuine and Complete Works
(London: J. Cooke [?1789-90])
substitutes “Useful” for “Copious”, ends “And sold by all other Booksellers in Great Britain”
B <BB> LOCATIONS: Aberdeen, BL (2, both imperfect), Cambridge, Durham Cathedral, Leeds, Manchester, National Library of Scotland (2), Nottingham, Princeton, Princeton Theological Seminary

The Whole Genuine and Complete Works
(London: J. Cooke [?1789-90])
[Gothic:] By the King's Royal License and Authority. │ - │
THE WHOLE GENUINE AND COMPLETE WORKS │ OF │
FLAVIUS JOSEPHUS, │ ... │ To which is now first added, │ ... │
A CONTINUATION of the HISTORY of the JEWS, │ ... │
LONDON: Printed for J COOKE, No. 17, Pater-noster-Row. │
And sold by all other Booksellers in Great Britain [?1789-90].
LOCATION: D.W. Dörrbecker

The new edition (identified by R.N. Essick, "Blake in the Marketplace, 1995", Blake, XXIX [1996]; GEB compared a xerox of the title page with BB) is like B except that it (1) Adds the first line (as in C); (2) Gives the contents (I-VII) in double columns separated by two vertical rules;643 and (3)

643 There should be no vertical rule in the "Containing" section I after "Glory and Misery, of".
Alters "To which will now be first added" to "To which is now first added".

By the King’s Royal License and Authority
The Whole Genuine and Complete Works
(London: J. Cooke ([?1791-92])
C <BB> LOCATIONS: BBS adds under B-C Durham Cathedral, Harvard, Lancaster Theological Seminary (Lancaster, Pennsylvania), New York Public Library, Victoria University in the University of Toronto (Bentley Collection), Virginia, Yale

By the King’s Royal License and Authority
The Whole Genuine and Complete Works
(London: J. Cooke [?1792-93])
“is now first added” substituted for “will now be first added”; ends “And sold by all other Booksellers in Great Britain”
LOCATION: Cambridge

By the King’s Royal License and Authority
The Whole Genuine and Complete Works
(London: C. Cooke [?1799])
D <BB> LOCATIONS: Arizona State (Tempe), British Library, Boston Public Library, Bristol (Wesley College [imperfect]), Dalhousie, Delaware, Library of Congress, Newberry, New York Public Library, North Carolina State, Victoria University in the University of Toronto (Bentley Collection, 2 copies)
New Version
Db Title page as in D, but text as in C rather than reset as in D. Copy acquired in 2013 by R.N. Essick.

The Whole Genuine and Complete Works
(London: C. Cooke, &c [?1800])
LOCATIONS: Bodley, Boston Public Library, British Library, British Museum Print Room, Tate, Ushaw College (Durham)

The Whole Genuine and Complete Works,
ed. Maynard and Kimpton
(London: C. Cooke and ... Ireland, n.d.)
E <BB> NEW LOCATIONS: Aberdeen, Bodley (“Date of publication from the Denby Mercury, 1 1792”), Cambridge, Durham, National Library of Scotland, University College (London), Ushaw College (Durham)
N.B. The descriptions of most of these works in COPAC are so vague as to make it very difficult to identify them with editions listed in BB.

NEWLY RECORDED
[KEBLE, John]
The Christian Year
(1875)
[John Keble]. The Christian Year (Boston: Lee and Shepard; N.Y.: Lee, Shepard, and Dillingham, 1875)
LOCATION: Biblioteca la Solana
PRINT: At p. 353 is an unsigned wood engraving of "Burial
of the Dead" (8.5 x 10.4 cm), silently copied from Blake's design of "Death's Door" engraved by Schiavonetti for Blair's Grave (1808).

Keble's Christian Year was first published in 1827 without illustration.

**KIMPTON, Edward**  
*History of the Holy Bible*  
(1781)

NEW LOCATION: Manchester

REVIEW, &c

A Prospectus issued with the March 1781 number of The Gentleman’s Magazine, LI (1781) (Gottingen) announced that “On SATURDAY, APRIL 7, 1781 will be published” “NUMBER I” of Kimpton’s “ENTIRE NEW ELEGANT AND SUPERB” History of the Holy Bible, printed on “SUPERFINE PAPER” in “Seventy Numbers” “to be continued Weekly”, with a list of subscribers <BBS 231>

A prospectus (n.d.) (John Johnson Collection, Bodley), issued after the publication in weekly numbers was completed, specifies “Sixty Weekly Numbers” <BBS 231>

A two-leaf list of works published by J. Cooke (c. February 1786) (see Josephus) describes it as

An entire new, elegant and superb Work, printed in Folio, on a new Type and superfine Paper, and embellished with upwards of Sixty beautiful
Copper-plates designed and engraved by the most celebrated Artists ... Containing a clear and concise Account of ... more than Four Thousand Years in sixty six-penny Numbers, “the Whole elegantly bound together in calf, and lettered, Price 1l. 16s.”

Newly Recorded

KITTON, Fred G.
"William James Linton, Engraver, Poet, and Political Writer"
_English Illustrated Magazine_
Volume VIII, Number 91
(April 1891)


It "includes an impression of Linton's wood engraving of Blake's 'Death's Door' version with square top 1st published in _Thirty Pictures by Deceased British Artists Engraved Expressly for the Art-Union of London by W.J. Linton, 1860_".644

_The Ladies New and Polite Pocket Memorandum-Book,
For the Year of our Lord 1783
([1782])_

A copy of Blake’s engraving of “_A Lady in the full Dress, & another in the most fashionable Undress now worn_”, [T]S del, W.B. sc, is in an oblong octavo nonce collection of

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18th and early 19th Century fashion prints pasted in chronological order on both sides of stiff, unwatermarked paper acquired in 2003 by Professor Robert N. Essick.

A print of "The Morning Amusements of Her Royal Highness [and] A Lady in the Full Dress" is reproduced in the online catalogue of The National Gallery of Art (Washington, D.C.), and a copy was offered in James Tregaskis Caxton Head Catalogue 770 (19 July 1915), lot 94 (£2.2.0).

LAVATER, J.C.

Aphorisms on Man
(1788, 1789, 1794)

1788 NEW LOCATIONS: Aberdeen, Fitzwilliam (P 566 1985), Liverpool Public Library, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Welcome Institute (London)

1789 NEW LOCATIONS: Birmingham, Cambridge (2), Institute of Germanic Studies, Liverpool Public Library, Yale (ZBZ AXZ 6474), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

1794 NEW LOCATIONS: British Library (8413 aa 26), Cambridge (2), Iowa (xPT 2392 L2A3 1794), National Library of Wales, Schweizerische Landesbibliothek (National Library of Switzerland, Berne: L Theo 3 304), Trinity College (Dublin), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Yale (Hkc 7 280r)

The Harvard copy of 1794 is reproduced online.
The copy of Lavater's *Aphorisms* (1788)\(^{645}\) signed and annotated by "Thos S: Butt  |  23 Aug\(^{st}\) 1789--" almost certainly has nothing to do with Blake's London patron Thomas Butts; rather it belonged to a contemporary, perhaps of Bridgmouth, Shropshire, with a coincidentally similar name, who annotated it (as Lavater directed) with symbols indicating his likes and dislikes and with occasional notes such as that for Aphorism #539 concerning four women with virtues so rare that there will scarcely be found one in each quarter of the world:

\[
\text{Such are The Marchioness of Stafford – Trentham}
\]

\[
\text{Mrs Berry of ye Mill Stamford – Worcestershire}
\]

\[
\text{Mrs Butt of Bridgmouth  }
\]

\[
\text{Miss Butt}
\]

The Fourth Edition (Boston: I. Thomas and E.T. Andrews, D. West, E. Larkin jun.; Worcester: I. Thomas, 1790) <Victoria University in the University of Toronto> has an Anon. frontispiece which copies Blake’s frontispiece fairly carefully, not reversed.

SALES

Catalogue of Biblical Classical and Historical Manuscripts and of Rare and Curious Books … on Sale by William Pickering (London, 1834) <Bodley> (“1941 Lavater (J.C.), Aphorisms on Man, frontispiece by Blake” (1794), 4s 6d)

\(^{645}\) Seen 15 May 1996 through the courtesy of Arthur Freeman and Ted Hoffman at Quaritch’s (London).
EDITION

**Johann Caspar Lavater**, *Aphorisms on Man (1788)*, ed. **R.J. Shroyer** (1980) *<BBS>*

REVIEWS

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 82

**Jenijoy La Belle**, *Blake*, XVI, 2 (Fall 1982), 126-28

**LAVATER, J.C.**

*Essays on Physiognomy*  
(1789, 1792, 1798; 1792 [perhaps 1810]; 1810 [perhaps 1817])

**LAVATER, John Caspar**  
*Essays on Physiognomy*  
(1789, 1792, 1798; 1792 [perhaps 1810]; 1810 [perhaps 1817])

1789-98 NEW LOCATIONS: Aberdeen, Adelphi, American Art Portrait Gallery (Washington, D.C.), Arizona, Art Institute (Chicago), Barr Smith Library (Adelaide, Australia), Belfast Central Library, Biblioteka Uniwersytecka (Warsaw), Bibliothèque nationale (Paris), Birkenhead Central Library, Birmingham, Bodley (Arch Antiq A I 23), Boston College, Brigham Young, British Columbia (2--1 in *BB*), British Library (3--only 1 in *BB*), California (San Diego, Santa Barbara [2], Southern Region Library Facility [2]), Cambridge (2, 1 from the Keynes Collection), Canterbury, Cape Town, Chetham's Library (Manchester), Cincinnati and Hamilton Public Library, Cleveland Museum of Art, Colorado State
(Fort Collins), Columbia (2—BBS has 1), Connecticut College, Dallas Public Library, Durham Cathedral, Fordham, Free Library of Philadelphia, Glasgow (“1789-1810"), Harvard (Houghton, 3—BBS has 2), Hofstra, Hollins, Indiana, Indiana State (Terra Haute), Institute of Germanic Studies, Johns Hopkins (2), Mary Lynn Johnson, Library Company of Philadelphia, Liverpool Public Library, Massachusetts Historical Society (2), McMaster, Metropolitan Museum of Art (N.Y.), Miami (Florida), Michigan (2), Michigan State, Minnesota, Minneapolis Public Library, Monmouth (West Long Branch, N.J.), Multnomah County Library (Portland, Oregon), National Art Library (London; 2 copies of Vol. II), National Library of Australia, National Library of South Africa, National Library of Switzerland, National Library of Wales, New York Academy of Medicine, New York Public Library (YEZA+, Arents Collection646), Northern Colorado (Greeley), Pennsylvania State, Pierpont Morgan Library (2—BBS records 1), Pittsburgh, Princeton, Queen's College (Oxford), Rhode Island, Rochester (2), Royal College of Physicians (Dublin), Sheffield Central Library, Smith College, Smithsonian Institution (Washington, D.C.), South Australian Parliamentary Museum (Adelaide), Southern California (2), St Andrew's, Stanford, State University of New York (Buffalo), Temple, Texas (2, 1 in fascicles; BB lists 1), Toronto, Trinity College (Oxford), Tulane, Tulsa (gift of Roger Easson), Union College (Schenectady, N.Y.), University College (Dublin), University of Medicine and Dentistry (Newark, N.J.), Victoria University in the University of Toronto (Bentley Collection),

646 In BB, D.V. Erdman recorded this set in fascicles as in the Berg Collection of the New York Public Library.
Washington (Seattle), Wesleyan (Middletown, Connecticut), West Virginia, Western Ontario, Welcome Institute (London, with signature and notes of Dawson Turner), Dr William's Library (1124 L2 (ILI)), Winterthur Museum (Winterthur, Delaware), Wittenberg (Springfield, Ohio), Yale (4, in Beinecke Library, Lewis Walpole Library, Medical Library, Sterling Library--BBS lists 1), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich], Zurich Zentralbibliothek (2)

"1792": NEW LOCATION Victoria University in the University of Toronto.

1810 NEW LOCATIONS: Bradford (Yorkshire), British Library (2--I has Vol. I only), California (Santa Cruz), Christ Church (Oxford), College of St Elizabeth (Morristown, N.J.), Colorado, Connecticut College, Cornell, Edinburgh, Georgia (2--BBS lists 1), Glasgow, Huntington (2--BBS lists 1), Iowa, Kalamazoo College, Liverpool (Vol. I-II), London (Warburg Institute), London Institute, Los Angeles Public Library, Lucerne Zentralbibliothek, Manchester, Metropolitan Museum of Art (N.Y.), Mills College, National College of Art and Design (Dublin), National Library of Scotland, New York Academy of Medicine, New York Public Library (Emmet Collection), Newcastle, Pierpont Morgan Library, Princeton, Queen's (Belfast), Rochester, South Carolina, Texas (Austin), Texas (Houston, Medical Branch), Trinity College (Hartford, Connecticut), Tulane, Vermont, Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Wesleyan (Middleton, Connecticut), Yale Center for British Art, Yale (Medical), Zentralbibliothek [Lucerne] (853 fol)
1792 (i.e., 1817) NEW LOCATIONS: Alfred (Alfred, N.Y.), Boston Athenaeum, Chicago, Christ Church College (Oxford), Connecticut College, Cooper-Hewitt Museum, Dillwyn Correctional Center (Dillwyn, Virginia), Duke, Emory, Getty Research Institute (Los Angeles), Houston Academy of Medicine, Huntington, Indiana State, Kentucky, Liverpool, London Institute, McGill, National Library of Scotland, Stewart Naunton, Newcastle, Oregon State, Pennsylvania, Princeton, Spokane Public Library, Texas (Austin, with watermarks of 1801, 1804, 1806, 1809, 1817, and LEPARD), Virginia, Wake Forest, Wesleyan (Middleton, Connecticut), Western Reserve Historical Society (Cleveland, Ohio), Wistar Institute (Philadelphia), Zurich Zentralbibliothek

Undated or mixed sets NEW LOCATIONS: British Library (P.P. 5441. ba), Duke, Edinburgh, Glasgow, Andrew Greg, Hamilton College, Liverpool, McGill, Pennsylvania State, Pratt Institute (Brooklyn, N.Y.), Wolverhampton, Yale (2--Beinecke, Sterling), Zurich Zentralbibliothek

157 New Locations here are due to the kindness of Andrew Greg.

The newly recorded copy in Victoria University is dated "1792" on all three title pages, though it includes "The English Translator's Preface" dated "December 24, 1798". This is plainly a fraudulent edition, though the prints are genuine and the text is very handsome. "T. Bensley, Printer, | Bolt Court, Fleet Street, London" is named in the colophon to Vol. II, Part 2. In Vol. I, the Contents leaf has a printed note: "TYPE I. WAYLAND" which seems to appear nowhere else in this copy or any other which has been recorded. Levi Wayland finished his apprenticeship as a printer in 1789 and is known
only for works in 1789-1793.

This set is bound in handsome, uniform, contemporary black morocco gilt and blind-stamped. The paste-down of each volume bears the armorial bookplate of "L.E. Holden" (beneath paste-marks suggesting that a previous bookplate has been removed), and each volume is inscribed "Gift of Mrs L.E. Holden. June. 1914". Each title page has a small embossed stamp: "WESTERN RESERVE HISTORICAL SOCIETY", "1857 | CLEVELAND | 1897", and each fly-leaf verso is inscribed "Plates are not to be

The cover for Part V (Essick Collection), dated 1788, includes Blake's first print: "7. AGED FIGURES, GARDENING."

In some sets, the title pages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto>.

The title pages of several sets of Lavater's *Physiognomy* bear false dates. Sets with the three title pages dated 1789, 1792, and 1798 (e.g., Princeton, Toronto, Victoria University in the University of Toronto) are apparently genuine, with laid paper mostly watermarked "17 LEPARD 95". Those with the three title pages dated 1810 (e.g., Princeton, Victoria University in the University of Toronto), with wove paper watermarked "1804" and "1806" also appear to be genuine.

However, all sets with all three title pages dated 1792 (Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, and Princeton) have very mixed lots of paper, invariably including some paper watermarked "1817", and these are patently fraudulent.
Similarly misleading is the set with title pages dated 1789, 1792, and 1810 (Toronto) on paper watermarked "1804" and "1806" throughout.

The edition with title pages dated 1789, 1792, and 1810 is probably the same (except for title pages) as the honestly-titled 1810 edition, and the one with all title pages dated 1792 cannot have been printed earlier than 1817.

This gives us three Volume I title pages dated 1789 (one honest, one of 1810, and one of 1817), three Volume II title pages dated 1792 (one honest, one of 1810, and one of 1817), and three Volume III title pages dated 1798 (honest), 1792 (i.e., 1817), and 1810 (honest).

Stewart Naunton was the first to notice the anomaly of the "1792" edition with "1817" watermarks in his own copy.


When John Murray, the chief publisher of the first edition of Lavater's Essays on Physiognomy (1789-98), died in 1793, the business was left to his under-age son in partnership with Highly, and the accounts for the Lavater book were left in some disarray. The other partners in the venture clearly asked Joseph Johnson to speak for them, and his office Letter-Book contains numerous letters on the subject, to the engraver Thomas Holloway (23 July 1799), B. Dugdale (Dublin, 13 October 1800), Mr Highly (19 and 31 December 1800), Mr Mayne (Star Office, 28 August 1801), Gentlemen (5

September 1801 for Hen. Hunter [the translator of the work], J. Johnson, and Tho Holloway, apparently "the Proprietors of the English Lavater"), Exec of M' Murray (23 September 1801), and B. Dugdale (Dublin, 19 November 1801). These letters deal particularly with monies not yet distributed by Murray to the other Proprietors of the English Lavater\textsuperscript{648} and with heavy charges of Thomas Holloway for supervising all the engravings. For instance, Johnson wrote to Mr Highly

There is, certainly, no provision made for Mr Holloway's extra charges, indeed they could not then have been foreseen. the necessity & difficulty of obtaining facsimilies soon appeared as essential to the work, but elegance only was at first thought of. At our meetings Mr H was continually reminding us of the difficulty he found with all the engravers, and that he could not get a facsimile from any of them, he told us he was obliged to work himself on every plate to make it what it should be, and we certainly were prepared, & in his absence frequently mentioned it, for a large extra demand on this account. After what has passed & our knowing that he devoted all most [sic] of his whole time to the work, & having acquited himself

\textsuperscript{648} These sums were apparently quite large, for on 23 Sept 1801 Johnson wrote to the Executors of Mr Murray asking for distribution of monies in their hands from Lavater in the proportions £600 to D'r Hunter, £300 to M'r Holloway, and "myself 900 pounds, or in such other proportions as may be satisfactory to yourselves".
so well, I think it would be not only illiberal but unjust to bind him to the agreement. How executors may feel, or think themselves empowered to act, is not for me to say. The extra charges are certainly very great. I shall concur in any mode of adjusting this business which shall promise liberal justice to Mr Holloway.

Yrs J J Dec\(^{5}\) 19. 1800

And on 28 August 1801 he wrote to Mr Mayne, Star Office:

it appears that a very large proportion of the subscr\(^{s}\)s have not completed their sets ... a very considerable part of expected profit will be lost if so many numbers are left upon our hands, and it may be fairly presumed that many who have taken three parts would upon a proper application take the remaining fourth.

Plate 4: The plate signed "Blake sculp" below and to the right of the image also has "Blake Sc" "very lightly scratched immediately below, and on the same diagonal as, the line defining the lower margin of the figure's neck" (as was first recorded by R.N. Essick, "Blake in the Marketplace, 1996", Blake, XXX [1997]).

**THE QUALITY OF THE ENGRAVINGS**

According to the engraver Thomas Holloway, who supervised the plates for Lavater's Essays on Physiognomy, It was not long before TH found that in spite of all his Care & even expostulations with most of the Artists – the work they brought home was distressingly inaccurate – many plates were destroyd totally – and those which were the best
executed were frequently so erroneous both in outline & expression that many parts were obliged to be hammered out & reproduced – a piece of work this the most painful & the most mortifying imaginable to TH-- ...

A great number of the plates were necessarily repaired in some instances twice in a few instances 3 times making the plates equal to duplicates – which was the case with the Venus de Medicis & others – without this attention the major part of the Impressions would have been weak & the Reputation of the work most materially injured ....

The work executed by TH & others was in its Kind unique .... Without Vanity it is presumed that for Correctness as well as for execution it Stands unequalled.

PAYMENT FOR THE ENGRAVINGS

In Holloway's list of "Expenses attending the Engravings of Lavater ... during the years 1787 to 1799" is "Blake ..... £39.19.6", a somewhat moderate payment for three small plates and one large one.

Holloway's figures indicate the following prices for Lavater:

| COST OF COPPER | £ 88. 4.-- |

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649 "Observations Submitted to the Consideration of Doct Hunter M’r Johnson – two of the proprietors of Lavater – and the Execs of the late M’r [John] Murray" dated Jan 1802 in the archive of the publisher John Murray, printed here (like the other Murray Archive papers) by permission of Mr John Murray.
ENGRAVING TITLES ON PLATES £ 26.15.--
TOTAL COST OF ENGRAVINGS £2,558.17.--
COST OF PRINTING AND HOTPRESSING PLATE £2,500.---

SALE OF THE COPPERPLATES

The 537 copperplates for Lavater's *Physiognomy* were sold to John Stockdale, who published an edition in 1810. After Stockdale's death (1814), "the Remaining Stock of the Estate of the Late Mr. John Stockdale; consisting chiefly of Copper Plates, together with the Copyrights to the Works, to which they belong" was offered for sale at auction by Robert Saunders on 3 January 1818, and the "Five hundred and thirty-seven [copperplates]--Lavater's Physiognomy, by Hunter, 4º, and Copyright" were sold for £210 (according to the marked copy in the British Library; no buyer is listed for any of the lots).

SILENT REPRINT OF THE BOOK

The plates were subsequently printed on paper watermarked as late as 1817 but dated 1792 on the title pages and bearing the names of the original publishers but not that of the 1817 buyer of the copperplates. Perhaps the new owner discovered belatedly that the copyright he had acquired was for the plates only and did not include the copyright of Dr Henry Hunter's translation of Lavater. He may therefore have

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650 This is the total given in Holloway's list of what he paid to individual engravers; the total in his list of what he paid year-by-year is £2,683.13.6 [this is mis-added by Holloway; it should be £2,628.13.6].

Of the 37 engravers for Lavater named in Holloway's list, only 24 names are recorded on the engravings themselves (113 plates), "Holloway Direxit" is on 156 of them, and 267 are anonymous.
decided that it was safest to conceal the date and to pretend that this was the original edition.

The sources of the plates signed merely “Blake Sc” or “Blake sculp” are brilliantly identified by Mary Lynn Johnson, “Blake’s Engravings for Lavater’s Physiognomy: Overdue Credit to Chodowiecki, Schellenberg, and Lips”, *Blake*, XXXVIII (2004), 52-74:

1 A vignette of two old men planting trees (Vol. I, p. 127) originally appeared in Gellert’s *Leçons de Morale* (1772) engraved by Daniel Nikolaus Chodowiecki, and Chodowiecki engraved another version (1772) for the Huguenot Seminaire français de theologie à Berlin, where it indicates the fostering of young theology students. It was engraved, reversed, by Rudolph Shellenberger for Lavater’s *Essai sur la Physiognomie*, I ([1781]), 127. Blake re-reversed the design and made minor alterations.

3 A female arm and hand delicately holding up a candle with moths nearby (Vol. I, p. 206) derives from an engraving (Anon.-Anon.) of a sturdy male arm and hand gripping a candle and being stung by a wasp in *Essai*, I, 213, where its significance is not explained. It derives from a print (Anon.-Anon.) in Lavater’s *Physiognomische Fragmente*, IV (1778) (Vol. IV was never translated) where it represents Lavater’s determination to uphold the light of Truth in the face of the stings of public mockery.

4 A profile head of the Lutheran theologian Johann Joachim Spalding, a dear friend of both Lavater and

**REVIEW**

[Henry Fuseli], *Analytical Review*, V (December 1789), 454-62, VI (April 1790), 426-31 <BBS 236>

A long and acrimonious exchange of letters between Fuseli and Thomas Holcroft (who published a translation in 1789) appeared in the *Analytical Review*, VI (January 1791), 110-12, VI (April 1791), 471-72 <BBS 236>

**LINTON, W.J.***

*Thirty Pictures by Deceased British Artists*  
(1860)

NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)


**MALKIN, Benjamin Heath**

*A Father's Memoirs of His Child*  
(1806)

NEW LOCATIONS: Alberta, Baylor, Bilkent (Ankara [Turkey]), Birkbeck College (London), Boston College, Brown, Caen Basse-Normandie, California (Irvine; Los
Angeles; Santa Cruz), California State (Bernadino), Cambridge (2, 1 from the Keynes Collection), City College (N.Y.), City University of New York, Claremont, Cornell, Davidson College (North Carolina), Delaware, Eichstät (Eichstät [Germany]), Emory, Essex, Florida State, Georgetown, Georgia, Georgia State, Herzogin Anna Amelia Bibliothek (Weimar [Germany]), Hong Kong, Huntington Library, Johns Hopkins, Kansas City Public Library, Kent State, Kentucky (Richard C. Jackson's annotated copy), Kinjo Gakuin (Nagoya [Japan]), Library of Congress (2), Liverpool, London Metropolitan, Loyola (Chicago), Macalester, McGill, Melbourne, Michigan State, Minnesota, Mount Holyoke College, National Library of Wales, New Hampshire, New York Public Library, Newberry, Nihon (Mishima-Shi Shizuoka, Japan), North Texas, Northwestern, Notre Dame, Ohio, Oklahoma, Oregon, Pennsylvania, Providence College (Rhode Island), Puget Sound, Rice, Rutgers, St. Louis, St Mary's (Halifax [Nova Scotia]), St Olaf, Sheffield, Simon Fraser, Simpson, South Carolina, Southern California, Stanford, State Library of New South Wales (Sydney [Australia]), State University of New York (Buffalo), Toronto Public Library (Osborne Collection of Early Children's Books), Trinity College (Dublin), Tulsa (gift of Roger Easson), Vanderbilt, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wake Forest, Washington (Seattle), Western Ontario, Westminster Libraries (London), William and Mary, Wisconsin, Yale Medical Library, York, Youngstown State
For evidence that the prefatory essay on Blake may have originated as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to Blair's Grave (1808), see Blair (above).

A "working proof of [Cromek's engraving of] Blake's frontispiece, before all letters and lacking much work in the design", in the same state as the British Museum Print Room proof reproduced in The Complete Graphic Works of William Blake, ed. David Bindman (1978), p. 410, on wove paper watermarked 1804 (formerly in the collections of A.E. Newton and Joseph Holland) was acquired by R.N. Essick--see his "Blake in the Marketplace, 1995", Blake, XXIX (1996). A proof before letters of Blake's frontispiece was acquired from David Bindman in 2012 by Robert N. Essick.651

David Bindman bought in July 2006 from a print-stall in Portobello Road, London, a proof before all letters of the frontispiece in a state between the two previously-known states; “The central portrait medallion corresponds to the image in the 1st proof state, but the surrounding design corresponds to the 2nd proof state (design finished, but lacking all letters).”652

REVIEWs referring to Blake

Anon., “Art. II. A Father’s Memoirs of his Child. By Benjamin Heath Malkin ...”, Literary Journal, 2 S., II (July 1806), 27-35 (quotes Blake’s “Laughing Song” as an example of “‘modern nonsense’”) <BB #823>

Anon., “Art. 40. *A Father’s Memoirs of his Child*. By Benjamin Heath Malkin, Esq. M.A. F.A.S. Royal 8vo. 172 pp. 10s. 6d. Longman and Co. 1806”, *British Critic*, XXVIII (September 1806), 339 (about half this rude review is devoted to a denigration of Blake, who “seems chiefly inspired by ... Divine Nonsensia”) <BB #836>

[Christopher Lake Moody], “Art. 37. *A Father’s Memoirs of his Child*. By Benj. Heath Malkin, Esq. M.A. F.A.S. Royal 8vo. 10s. 6d. Boards. Longman and Co 1806”, *Monthly Review*, NS LI (October 1806), 217 (“In the long dedication to Mr. Johnes of Hafod, a biographical notice is inserted of Mr. William Blake the artist, with some selections from his poems, which are highly extolled: but if Watts seldom rose above the level of a mere versifier, in what class must we place Mr. Blake, who is certainly very inferior to Dr. Watts?” The authorship is established by Benjamin Christie Nangle, *The Monthly Review Second Series 1790-1815* [1955], 259, on the basis of the editor’s marked copy [now in Bodley] in which this piece is attributed to “Mo[o]dy”) <BB #2238>

Anon., “Half-Yearly Retrospect of Domestic Literature”, *Monthly Magazine*, Supplementary Number, XXII (25 January 1807), 621-464 (Blake’s poetry “does not rise above mediocrity”) <BB #955>
Anon., “Art. XIV. *A Father’s Memoirs of his Child*, by Benjamin Heath Malkin ...”, *Annual Review* ... for 1806, V (1807), 379-81 (Blake’s “poems are certainly not devoid of merit ...”) <BB #832>

**EDITION**


J[onathan] W[ordsworth], "Introduction" (7 pp.).

**The Man Sweeping the Interpreter’s Parlour**

NEWLY RECORDED COPY: Cincinnati Art Museum

COPY 20 in Essick, *Separate Plates* acquired at auction C. 1949 by Brandon Meredith Rhys-Williams (1927-88) and inherited in 1988 by his daughter Miranda Rhys-Williams.653

*Monthly Magazine* (1797)

NEW LOCATIONS: Victoria University in the University of Toronto (Bentley Collection), Yale Center for British Art

Blake apparently copied the portrait of “The late Mr Wright of Derby” (Anon.: Blake: s) from a print on which is written “Wright of Derby: etched by himself” which later belonged to George Cumberland.

Blake's engraving of "The late M.† Wright of Derby" for the *Monthly Magazine* (1797) is probably "the Head I sent you as a Specimen" for which "I had Twelve" guineas, according

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to his letter to John Trusler on 23 August 1799.

**MORA, José Joaquin de**

*Meditaciones Poeticas*

*(1826)*

NEW LOCATIONS: Biblioteca Nacional (Madrid: R35836 and ER2444), Dibam Biblioteca Nacional de Chile, Robert N. Essick, State University of New York (Stony Brook), Victoria University in the University of Toronto (Bentley Collection)

For lithographs after Schiavonetti’s copperplates for Blair’s *Grave* (via Mora’s *Meditaciones Poeticas* [1826]), see *Diario de los Niños* (1839-40).

**SALES**

R. ACKERMANN, BOOK AND PRINTSELLER, AND SUPERFINE WATER-COLOUR MANUFACTURER TO HIS MAJESTY [1827654]; "MEDITACIONES POETICAS, por J.J. DE MORA, con estampas. 1l. 11s. 6d. half-bound"

Literary Advertising List [1828]655 <copy in the Taylorian>, described as in Ackermann's 1827 list.

*A Catalogue of Spanish and Portuguese Books, on Sale By Vincent Salvá [y Pèrez], 124 Regent Street, London. Part II. MDCCCXXIX [1829], lot 3510, £1.11.6

“Catalogo de Libros Españoles Publicados por los SS.

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654 It says Ackermann has just moved from 101 Strand to 96 Beaufort Buildings [1827], and this copy (with the stamp of Bibliothèque de la Ville Lyon) is bound with *Edinburgh Review*, No. xci (June 1827).

655 It is bound with *Foreign Review*, No. 1 (January 1828).
Ackermann y Comp. en su Repositorio de Artes, 96, Strand, Londres” added at the end of [J. de A.], *El Mentor ...* (Londres: Los SS. Ackermann y Comp. [1836]) <New York Public Library> in Spanish (“Meditaciones Poéticas, por J.J. de Mora, con estampas”)

“Morning Amusement”  
(Watteau-Blake)  
(1782)  
NOTICE  
Anon., “Zwey angenehme Blätter ...”, *Neue Bibliothek der schönen Wissenschaften und der fryen Künste*, XXVII (1782), 162, in German <Harvard> (“Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des hrn A. Maskin; Morning Amusement und Evening Amusement [1782], von W. Blake in Röthel, Ovale, zu 9 Zoll 4 inien Höhe, und 11 Zoll 3 inien Breite, kosten zusammen 15 Schillinge.”)

NICHOLSON, William  
*Introduction to Natural Philosophy*  
(1782, 1787, 1790, 1796)  
1782 NEW LOCATIONS: Imperial College, Manchester, National Library of Scotland, Victoria University in the University of Toronto (Bentley Collection)  
1787 NEW LOCATIONS: Aberdeen, Cambridge, Imperial College, King’s College (London), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library
Novelist’s Magazine
Vol. VIII
(1782, 1784, 1792)
1782 NEW LOCATIONS: Auckland Public Library, Edinburgh, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (3 copies, Bentley Collection)
1792 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)
LOCATIONS of indeterminate date in COPAC: Bristol, National Library of Wales

Novelist’s Magazine
Vol. IX
(1782, 1785, 1793)
1782 NEW LOCATIONS: Auckland Public Library, Bodley (2), South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)
1785 NEW LOCATION: Edinburgh

Novelist’s Magazine,
Vol. X-XI
Samuel Richardson, Sir Charles Grandison
(1783, 1785, 1793, ?1800, 1811, 1818)
1783 NEW LOCATIONS: Auckland Public Library, Edinburgh, Liverpool Public Library, South Carolina, Victoria University in the University of Toronto (Bentley Collection)
1785 NEW LOCATIONS: Edinburgh, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1811 NEW LOCATION: R.N. Essick (a portrait of Richardson [not by Blake] is watermarked 1814; the prints are in the fourth state as in the 1818 edition, not in the third state as in the set in Victoria University in the University of Toronto), Victoria University in the University of Toronto (Bentley Collection)

OLIVIER, [J.]
*Fencing Familiarized*
(1780)

NEW LOCATIONS: Cambridge, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

REES, Abraham
*Cyclopaedia*
(1802-20)


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for the author, 1754).” The inscription “Drawn by Farey” may refer to either John Farey, Jr, or Joseph Farey, who made “Mechanical” drawings for Rees, according to the list of contributors to Rees by Anon. [?Alexander Tilloch], “Notices Respecting New Books”, Philosophical Journal, LVI (September 1820), 220.

REVIEW

Anon., Philosophical Magazine, LVI (September 1820), 218-24 (gives, apparently authoritatively, a list of the authors and fascicle-dates) <BBS 245>

Remember Me! 1825
(1824, 1825)

CUMULATIVE LOCATIONS † = newly recorded

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
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| 1824 | †Boston Public Library  
Cambridge copies 1-2, 4-6  
Essick copy 1  
Huntington  
National Library of Wales copies 1  
New York Public Library  
Northwestern  
Princeton  
†Harriet Beecher Stowe Center  
Victoria University in the University of Toronto copies 1-†2 |
| 1825 | Cambridge copy 3?  
Essick copy 2  
Harvard  
†James Madison University  
†Pierpont Morgan Library  
†National Library of Wales copies 2-3 |

657 The discovery was made by Mark Crosby and recorded in R.N. Essick, “Blake in the Marketplace 2010”, Blake, XLIV (2011), 142.
Virginia

The Harvard is reproduced online.

The Northwestern copy, not recorded in Bentley (below), is in "publisher's printed boards with old rebacking in red muslin, custom clamshell box" (according to §Bonhams auction, San Francisco, 2011, lot 2048).

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<th>Location</th>
<th>Cover</th>
<th>Colour of Edges</th>
<th>Colour of Endpapers for Gift Sleeve-case or Diary</th>
<th>Color of Inscription</th>
<th>Color of Gift Sleeve-case or Diary</th>
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<td>marbled blue and brown</td>
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<td>gilt</td>
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<td>yellow</td>
<td>pink</td>
<td>None</td>
<td>bright green</td>
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<tr>
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<td>gilt</td>
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<td>1 in</td>
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<td>brown</td>
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</table>

**What I have called "Diary" is 24 pp. headed "CALENDAR and ALBUM". All after p. 336 (the Diary) is missing from Cambridge Copy 3, Morgan, National Library of Wales Copies 2-3, and New York Public Library, as in the issue of 1825. In addition, the date has been erased from the title page in Cambridge Copy 3 and National Library of Wales copies 2-3, and the engraved title page with the date is missing from the Morgan copy. All these were presumably issued in 1825.**

**Cambridge Copy 1 is bound in light green grained morocco with black tooling round the edges of the boards, gilt tooling on the spine, and a brown title label on the spine with gilt lettering. For the copies now in Cambridge, see BB and BBS.**

**In Cambridge Copy 6, the boards and spine are decorated in gilt with a red title label on the spine.**
Essick Copy 1, acquired from Douglas Cleverdon, is described in Geoffrey Keynes, *Blake Studies* (Oxford, 1971), 144.

The Essick copy is bound in dark red morocco, with gilt and blind decorations and “REMEMBER | ME” on the spine; Essick is fairly certain that it is a publisher’s binding.

The Harvard (Houghton) copy, reproduced online, shows the cover of dark red pebble grain cloth.

The Huntington copy lacks pp. 153-60.

It is inscribed “W.M. Rossetti from Swinburne 1878”.

With extraordinary generosity, Timothy Cutts of the National Library of Wales Rare Book Unit wrote me that the copy is sewn on three recessed cords laced into boards with a tight back, covered in full embossed purple skiver [soft thin sheepskin]. The headbands are sewn in blue and white thread. The spine is lettered in gold with four gilded panels, and the borders of the boards are tooled with an ornamental gold fillet line.

National Library of Wales Copy 2 has the date rubbed off the title page, and it has been rebound in a dark green case binding with “1831” tooled in gold on the spine. There are no diary pages, and the copy ends at p. 336. The name W.H. Davey has been scratched on the upper cover.

National Library of Wales Copy 3 comes from the library of Francis William Bourdillon (1852-1921), poet, literary scholar, and bibliographer, of Midhurst, Sussex.

In the copy in the Berg Collection of the New York Public Library copy, beneath the green cover of the sleeve case is red paper.
m Victoria University Copy 1 (formerly R.N. Essick’s) lacks pp. 73-74 (f. E1).

n This is described in Geoffrey Keynes, Blake Studies (1971), 144, but it is not among the Keynes copies that went to Cambridge University Library.

According to G.E. Bentley, Jr, "Remember Me!: Customs and Costumes of Blake's Gift Book", University of Toronto Quarterly, LXXX (2011), 880-92,

The 24 [now 25] known copies of Remember Me! differ from one another in "the pattern of binding, colour of fore-edges, endpapers, and the decorated sleeve-case"; the "paucity of sales may be related to the fact that the publisher John Poole had little experience of book distribution. His speciality was as a maker of Marble Paper and Fancy Pocket-Books, not in selling them" [p. 880].

REVIEWS

Anon., Mirror of Literature, Amusement, and Instruction, IV, cxvi Supplementary Number ([December 1824]), 413 <New York Public Library> (“This is another of those annual volumes to which Mr Ackerman’s work has given rise. ... Remember Me does not rest its claims to support on its superior graphic embellishments or good poetry, but to its botanical embellishments, which to say the truth, are very prettily coloured”)
Anon., *Monthly Critical Gazette*, II, 8 (1 January 1825), 187 <Bodley> ("'REMEMBER ME' differs very considerably from any of its rival cotemporaries [but it doesn't say how] ... Its engravings, principally of flowers, are very beautiful")

[RITSON, Joseph, ed.]

*A Select Collection of English Songs*

(1783)

NEW LOCATIONS: Aberdeen, Birmingham, John Carter Brown Library, Cambridge (2 sets, 1 from the Keynes Collection), Edinburgh, Glasgow, Newcastle, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

There is some evidence that the work was published not in 1783, as the title page indicates, but late in 1784, for it was announced as just published in the *St James Chronicle* (11/14 and 14/16 September 1784) "with a great Number of elegant Engravings" at 12s or 15s bound, and "A few Copies are printed on finer Paper"; there were reviews in the *Critical Review*, LVIII (October 1784), 300-4, *Gentleman's Magazine*, LIV, 2 (November 1784), 817-18, and *Monthly Review*, LXXIII (September 1785), 234; and Ritson's text is much quoted in the *European Magazine*, VI (December 1784), 436; VII (January, February 1785), 20-23, 93-96, §New Annual Register, V, 3 (1784), 271, and §New Review, VI (1784), 79.

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658 This information derives from Bertrand H. Bronson, *Joseph Ritson: Scholar-at-Arms* (1938), II, 754.
“Robin Hood and Clorinda”
Meheux-Blake
(Macklin, 1783)
NOTICES, &c

SALZMANN, C.G.
Elements of Morality
tr. [Mary Wollstonecraft] (1791, 1792, 1793, 1799, 1805, [1815])
1791 NEW LOCATIONS: Liverpool Public Library, Pforzheimer Library (New York Public Library), Toronto Public Library (Osborne Collection of Early Children's Books), Victoria University in the University of Toronto (1 with Pamela Lister’s book-plate, 1 in the Bentley Collection[Vol. III only])
1792 NEW LOCATIONS: Pforzheimer Library (in the New York Public Library), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)
1805 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection, Vol. I only)
1815  NEW LOCATION:Victoria University in the University of Toronto (Bentley Collection)

The 45 anonymous plates, attributed without evidence to Blake by Alexander Gilchrist, *Life of William Blake*, “Pictor Ignotus” (1863), I, 91-92, are engraved in a “picturesque” style characterized by “purposeful ruggedness and simplicity”, according to R.N. Essick, *William Blake’s Commercial Book Illustrations: A Catalogue ...* (1991), 50. The plates were altered in the editions of 1792 and 1793, “filling in ... open spaces with hatching and crosshatching and the addition of stipple in hands and faces”, which “would seem to violate the picturesque aesthetic” of the earlier versions; “This care is rather unexpected for unsigned copy engravings in a book for children” (Essick, 50-51).

The paradox is brilliantly resolved by Essick, who suggests that the Salzmann plates, which are “technically quite simple” with “awkward patches”, may reveal the hand of Blake's newly-discovered apprentice Thomas Owen (“Blake in the Marketplace, 2010”, *Blake*, XLIV [2011], 141-42).

To this I would add that the alterations in 1792 and 1793, which are more like Blake’s usual style of engraving, may be by the master correcting the work of his apprentice.

Some of the 1791 designs are competently engraved, reversed, by H. Weston in *ELEMENTS | OF | MORALITY, | FOR THE | USE OF CHILDREN; | WITH AN | INTRODUCTORY ADDRESS TO PARENTS. | = | Translated from the GERMAN of the | REV. C.G. SALZMANN. | = | ILLUSTRATED WITH TWENTY COPPER-PLATES, | IN TWO VOLUMES | - | VOL. I. 659 | = | 

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659 The only copy I have seen, in Victoria University in the University of
PHILADELPHIA: | PRINTEDBY J. HOFF & H. KAMMERER, JUN. | M,DCC,XCVI [1796].

REVIEW referring to Blake's work


The prints are far superior, both with respect to design and engraving, to any we have ever seen in books designed for children; and that prints, judiciously introduced, are particularly calculated to enforce a moral tale, must be obvious to everyone who has had any experience in education.

Mary Wollstonecraft is identified as the translator in a footnote, and Volumes II and III are reviewed in *Volume XI [October 1791]*, 217-20) <BB>.

EDITION

§*Christian Gotthilf Salzmann. *Elements of Morality, for the Use of Children: with an Introductory Address to Parents.*

Toronto, consists of Vol. I only. In it pl. 3-4, 6-10 (at pp. 48, 72, 182, 188, 218, 226, 234) copy 1791 pl. 2, 6, 16, 18, 20, 22-23, including the inscriptions.


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

The Harvard copy is reproduced online.

SCOTT, John
Poetical Works
(1782, 1786, 1795)
1782 NEW LOCATIONS: Aberdeen, Cambridge, Edinburgh, Fordham, Friends House (London), Kent State, Liverpool Public Library, Minnesota, Sheffield, Trinity College, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)
1786 NEW LOCATIONS: Birmingham, Liverpool, National Library of Scotland, Victoria University in the University of Toronto (Bentley Collection)
1795 NEW LOCATION: Victoria University in the University of Toronto (Bentley Collection)

Quaritch catalogue No. 539 (1937), lot 432, remarks:
William Blake and His Circle
Part III: Commercial Book Engravings

It has not, we believe, been noted before that two variants exist of the 1782 edition. In Variant A, presumably the earlier, the verso of leaf A₄ is occupied by 15 lines of Errata. In Variant B this leaf is blank and the errata, with one exception, are corrected in the text. Although the setting up of the variants corresponds, page for page, the pagination differs, owing to a fly-title to the Elegies being present in Variant B, but not in A.

The conclusion is summarized in Quaritch Catalogue No. 979 (1977), lot 50.

REVIEWS
§British Magazine & Review, I (1782), 123-26 <BB>
§Critical Review, LIV (1782), 47-50 <BB>
Anon, European Magazine, II (1782), 193-97 (“the plates ... are designed and executed with skill and elegance”) <BB>
§Gentleman's Magazine, LII (1782), 489 <BB>
§Monthly Review, LXVI (1782), 183-90 <BB>
§New Annual Register, III, 3 (1782), 249 <BB>

SEALLY, John, andIsrael LYONS
A Complete Geographical Dictionary
(?1784, 1787)
?1784 NEW LOCATIONS: Cambridge, R.N. Essick (Vol. II only, with all the Blake plates), Victoria University in the University of Toronto (Bentley Collection)
1787 NEW LOCATION: British Library
SHAKSPEARE, William

Dramatic Works

ed. George Steevens

9 vols.

(Boydell [1791-1802, 1832)

1802 NEW LOCATIONS: Birmingham, Durham, Leeds, New College (Oxford), Ushaw College (Durham), Victoria University in the University of Toronto (Bentley Collection)

1832 NEW LOCATIONS: British Library, Folger Library, Manchester, Muhlenberg College, St Lawrence, Southern Methodist, Wales

Pl. 1. Blake’s pencil sketch for “Queen Katherine’s Dream” “with ruled scale lines for engraving” was offered in 1933 with “A Fairy leapt” (q.v.).


REVIEW

Anon., Public Advertiser, 2 July 1789 (Opie’s first painting for Romeo and Juliet represented many figures [engraved by Blake], but he subsequently repainted the canvas, eliminating many inessential characters) <BBS 254>

EDITION
§Boydell’s Shakespeare Prints: 90 Engravings. (Mineola, N.Y.: Dover Publications, 2004) 28 cm, i.e., greatly reduced in size

From the 9-volume folio edition of Shakespeare (1805).

SHAKESPEARE, William
The Plays with Fuseli's designs
ed. Alexander Chalmers
(1804-5, 10 vols., 1805, 9 vols., 1805, 1811, 1812)

In Parts NEW LOCATIONS: British Library (perhaps this is the 10 plays without title page but with a prospectus)
10 Volumes 1805 NEW LOCATIONS: Aberdeen, Birmingham (1805.5), Bodley (M.Adds.51 d.43/1), Princeton (Ex 3925.1805), Zentralbibliothek (Zurich: AX 481), Tulsa (gift of Roger Easson)
9 volumes 1805 NEW LOCATIONS: Birmingham, Kunsthau (Zurich: GB 38/1), Leeds, National Library of Scotland, National Library of Wales, Nottingham, Schweizerische Landesbibliothek (National Library of Switzerland, Berne: A16.757), Victoria University in the University of Toronto (Bentley Collection)
9 volumes 1811 NEW LOCATIONS: British Library, Cambridge, Edinburgh, Illinois (822.33 Ich 1811), National Library of Switzerland (3 sets), New York Public Library (*NCM Chalmers 1811), Nottingham, Sheffield
1839 NEW LOCATION: Tulsa (gift of Roger Easson)

A paper label on the spine reads: SHAKSPEARE'S PLAYS WITH SELECT NOTES, &C. BY A. CHALMERS, A.M. NEW EDITION, IN NINE
The expenses of the plates were:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Fuseli for 37 Drawings at £3.3.</td>
<td>116.11-</td>
</tr>
<tr>
<td>Engraving 37 Plates</td>
<td>865.4-</td>
</tr>
<tr>
<td>d° writing on d°</td>
<td>13.6-</td>
</tr>
<tr>
<td>Neagle Repairing</td>
<td>7.17.6</td>
</tr>
<tr>
<td>Richards printing the Plates</td>
<td>182.10.</td>
</tr>
<tr>
<td>... Paper for 2 Ream 8½ quire Super</td>
<td>17.15-</td>
</tr>
<tr>
<td>Royal for Plates, Req</td>
<td>23.12-</td>
</tr>
<tr>
<td>plates 5 d° d°</td>
<td>23.12-</td>
</tr>
<tr>
<td>14¾ d° Demy d°</td>
<td>52.2.3</td>
</tr>
<tr>
<td>... Plates repairing by C. Heath from Fuseli</td>
<td>47.15.6</td>
</tr>
<tr>
<td>Head d° by Collier</td>
<td>4.14.6</td>
</tr>
<tr>
<td>Plates printing by Cox &amp; Barnett</td>
<td>50. --.</td>
</tr>
</tbody>
</table>

As the engravers were paid on the average £23.12 per plate, Blake's payment of £26.5.0 per plate (according to his letter of 22 June 1804) was somewhat above the norm.

David Weinglass, *Prints ... After Fuseli* (1994), 239, summarizes the publisher's records:

Of the 3,250 sets printed, dated 1805, 1,150 were issued in the form of 46,000 numbers! The edition [B above] (all sets in boards) consisted of 1,500 Demy octavo “fine paper” sets in 9 vols. (at

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661 These extracts from the publisher's archive for Chalmer's Shakspeare in Reading University Library is quoted by D.W. Weinglass, *Prints ... After Fuseli* (1994), 358.
10s. 6d. per vol. or £4.14s.6d. for the set) and 1,000 on “inferior paper” at 7s. per vol. or £3.3s. the set, together with 500 “Royal octavo” and 250 “Super Royal octavo” sets in 10 vols. [C above] on finest paper, selling at £9.0s. and £10.10s. respectively. The Times advertisement specifically mentions copies “without the copper-plates”. The lines in the title referring to Fuseli and the engravings after him are omitted from the title pages of the unillustrated copies of 1805 and 1811, although the appropriate title page is not always correctly assigned.

Total publication costs in 1805 amounted to £8,121. ... Excluding repair of the existing plate of Shakespeare's portrait (£7.17s. 6d.), the overall cost of the 37 plates was £1,246.19s.3d (£873.1s.6d. for engraving, £13.16s. for lettering, £182.10s. for printing, and £77.11s.9d. for paper). ... The 9-volume edition of 1811 [D above] was printed in 2,000 sets--“500 fine with plates, 500 fine without pl. 1000 Comm. no pl”, priced respectively at £5.8s., £4.14s.6d., and £3.12. in boards. Charles Heath was paid £47.15s.6d. to repair the badly worn plates.

REVIEWS, &c
Prospectus (1 December 1802) <BB 618>
London Catalogue of Books for 1805 (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <BB 618>
Monthly Literary Advertiser (December 1810)  
(announcement: 9 volume edition illustrated and unillustrated) <BB 620>

London Catalogue of Books for 1811 (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <BB 618>

Repository of Arts, VII (April 1812) (announcement: published in April 1812 at £5.8.0) <BB 620>

London Catalogue of Books for 1814 (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <BB 618>

London Catalogue of Books for 1818 (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <BB 618>

London Catalogue of Books for 1822 (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <BB 618>

STEDMAN, J.G.  

Narrative of a five years' expedition,  
against the Revoluted Negroes of Surinam  
(1796, 1806, 1813)  
in French (1799)  

J.G. Stedman, Surinam (1799) in French  

VOYAGE | A SURINAM, | ET DANS L'INTÉREUR | DE LA GUIANE, | CONTENANT | LA Relation de cinq Année de Courses et d'Observations faites | dans cette Contrée intéressante et peu connue; | AVEC des détails sur les Indiens de la Guiane et les Nègres; | PAR LE CAPITAINE J.G. STEDMAN; | TRADUIT DE L'ANGLAIS PAR P.F.

1796 NEW LOCATIONS: Aberdeen, All Souls College (Oxford), Auckland Public Library, Cambridge, Detroit Public Library, Edinburgh, R.N. Essick (coloured), Exeter College (Oxford), Huntington (one of the 2 copies is coloured), Imperial College, Institute of Commonwealth Studies, Liverpool Public Library, London, Newcastle Literary and Philosophical Society, Rhodes House (Oxford), Royal Ontario Museum (Toronto), John Rylands Library (Manchester University, coloured), South Carolina (a second set), Southampton, Stanford, Sveriges [Swedish] Nationalbibliothek, Trinity College (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection 2, one coloured), Welcome Institute (prints coloured), Yale Center for British Art

The Harvard copy of 1796 is reproduced online.

A coloured set was offered in Peter Harrington's online catalogue, April 2015, for £15,000.

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662 This is part of Stedman's *Voyage à Surinam*, 3 vols. in 8° (19.6 x 12.2 cm), 1 vol. in 4° (29.2 x 21.3 cm).

663 The coloured Huntington copy of Stedman is reproduced online in the William Blake Archive.
1799 in French: NEW LOCATION: Victoria University in the University of Toronto in original boards with marbled endpapers

1806 NEW LOCATIONS: John Carter Brown Library, Getty Research Institute (Los Angeles), Glasgow, Liverpool, Rhodes House (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

1813 NEW LOCATIONS: House of Commons Library (coloured copy, on loan to the British Library Department of Manuscripts), Manchester, New College (Oxford)

The numbers on the plates signed by or attributed to Blake are 7, 11, 13, 18-19, 22, 25, 35, 42, 49, 52, 55, 68, 71, 76, 80. They are centred beneath the imprint and are frequently trimmed off. They are omitted in BB and BBS but faithfully recorded and reproduced in R.N. Essick, William Blake’s Commercial Book Illustrations (1991).

NEW ENGRAVING

A previously unknown unwatermarked proof of the oval vignette of 5 ships at sea on both title pages signed "Blake" was offered on 18 June 2014 by Bonhams (London), lot 71 and acquired by Victoria University in the University of Toronto. The proof image is 7.5 x 5.6 cm on a sheet 19.8 x 25 cm. The published version was slightly modified, "an additional flag has been added to the mast of each ship, the clouds have been emended and Blake's signature has been removed" (Bonham catalogue, 12 June 2014, lot 71).

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664 Prints with fine contemporary colouring in the Glasgow University Library copy are reproduced in the Petit Palais exhibition catalogue of 2 April-29 June 2009.
"On the flag draped over the top of the oval vignette ... inscribed in drypoint by Blake, not by a writing engraver" is "cuncta mea mecum" (my all is with me), "the Stedman family motto".

The pennants (not flags) on the five ships are unidentifiable and are unchanged in the final version. However, flags, like the one just above the oval, have been added at the stern of the first ship at the left and the second ship from the right. The flags consist of three horizontal stripes; in coloured copies of Stedman (1796) (Biblioteca La Solana, Huntington Library [large paper], Victoria University in the University of Toronto) they are coloured, from top to bottom, red, white, and blue, the colours of the Dutch flag. Stedman was a soldier of fortune with the Dutch.

**States of the title page vignette**

Vol. I, First published state (1796): Added "large flags attached to poles or aft masts on the sterns of the ships 1\textsuperscript{st} and 4\textsuperscript{th} from the left ... the anchor lower right and the cannon barrel lower left have been recut to eliminate the crosshatching .... A small patch of crosshatching has also been deleted from the right extension of the flag dangling lower left." Image 7.5 x 5.6 cm. "Signed in scratched drypoint letters lower left, just above the cannon barrel, 'Blake'" (Biblioteca La Solana); "the signature is worn but still visible under magnification."

Vol. II, First published state (1796): "the rope dangling on the right has been extended upward beyond the lower tip of the flag to touch the outer frame of the vignette. A few crossing strokes have been added to the rope on the left where it hangs
above the cannon. The clouds above the ships have been recut in a very different pattern. Diagonal hatching, apparently representing a cloud, has been cut into the space between the frame of the vignette and the flag upper left, just above and to the left of 'Mea' in the inscription. Many lines have been cut more deeply in the ocean, the ring fastening upper left, the lower tip of the anchor, and the Latin inscription. Blake's signature, lower left, shows considerable wear, but the fragments are still visible under magnification" (Biblioteca La Solana).

Vol. II, second published state (1796): "a 2\textsuperscript{nd} 'I' was squeezed into the space between the first 'I' in the vol. number and the following ruled line to create the title page for vol. 2 present in both large- and small-paper copies".

Vol. II, third published state (1806): "The vignette is still in its 2\textsuperscript{nd} st., but the clouds above the ships are worn and Blake's lightly scratched signature has completely worn away." "J. Edwards' was replaced with 'Th. Payne' as one of the publishers named in the imprint, and 'Second Edition' was added below the volume designation."

Vol. II, fourth published state (1813): "only the early, 2-step change in the vignette itself--from the proof to the 1\textsuperscript{st} published st., and from the 1\textsuperscript{st} published st. to the 2\textsuperscript{nd}--involved his [Blake's] work."

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

In a few days will be published, in two vols. Large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural
William Blake and His Circle
Part III: Commercial Book Engravings

History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

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

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

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

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

When Stedman's book was going through the press in 1796, its irascible author went to London to interfere in the
printing of the work, and, as he wrote in his Journal for January and February 1796:

I sent besides to London Hansard [the printer, all the preliminaries for the book, index, etc.] ... I charged hansard not to trust the above papers with Johnson who I would now not Save from the gallows[,] with only one of them so cruelly was I treated--and I declare him a Scound[]ell without he gives me Satisfaction .... Johnson, the demon of hell, again torments me by altering the dedication to the Prince of Wales &c., &c., he being a d-mn'd eternal [infernal?] Jacobin scoundrel.\(^{665}\)

After Stedman's death in 1797, the Jacobin scoundrel wrote on 25 October 1799 to Stedman's widow in Tiverton, Devon:

Dear Madam

I wish to consult ye executors upon the following proposal[:]

The edition of ye Colonel's book being nearly sold I think there is a prospect of another smaller edn going off at a cheaper price, & if it meet with your approbation & theirs I will print one at my own risque & expense, & share with you whatever profit may arise from it.

J.J.

Mrs Stedman was clearly as suspicious of Johnson as her paranoid husband had been, she thought that Johnson owed money for the book, and she put the matter into the hands of an agent. Nine months later, Johnson wrote to

\(^{665}\) BR (2) 69.
N Dennis Esqr Tiverton

July 9, 1800

I have received, copied I suppose from Mr Stedmans book, a long account between him & me, of which I can make nothing. There can be no account between us but what arose out of ye agreement for his Ms. 1 The payment of £300 by me can easily be proved. 2 He was to receive 10/6 every Subn of 21/. which he procured. 3 He procured by his own account 200 for which he owes me 100 gs 3 [i.e., 4] He was to be allowed his own necessary expenses incurred in ye printing of ye work which I understood to be occasional postage & carriage of parcels but he has charged £42 for his stay in Lond[on] which was totally unnecessary & put me to an enormous expense in reprinting part of ye work from mere caprice, & he makes a charge of £3.9.6 for expenses in Setting his Ms--these two charges I object to, his other charges for letters & parcels I agree to, but am ready to settle every difference by arbitr.\(^n\) if you do not acquiesce with my statement.

I am &c

Mrs Stedman seems to have put the matter then in the hands of a London agent, for Johnson then wrote to S Freeman [?Truman] Esqr Clarges St Augt 3, 1800

I return Mr Stedman's acc having marked such charges as I admit, \(^\wedge\)with X\(^\wedge\) amounting to £10.1.6,
although some of them I have nothing to do with such as advertising & paying booksellers commission this sum taken from 105£ received by him due to me for 200 Subscriptns at a Guinea each which he procured received leave a balance in my favour of £94.18.6[.] I never received anything from him.

It seems fairly plain from Johnson's straightforward account that Stedman's estate owed money to Johnson rather than vice versa. Perhaps the matter was dropped here, for there is no more correspondence about Stedman's Narrative in Johnson's Letter-Book. The matter was resolved at least to the extent that new editions were published in 1806 and 1813--and clearly the second edition would have been published much earlier but for the obstreperousness of Mrs Stedman.

In Blake's plate of "The skinning of the Aboma Snake", some work may have been done in the copperplate itself to strengthen the lines defining these trees projecting above the undergrowth on the left side of the plate and just above the head of the man standing lower left, [which] print much more darkly in the 1806 and 1813 ed.666

1813 A copy of the 1813 edition offered at Christie’s (N.Y.), 14 June 2005, lot 214, is coloured in the style of the 1796 edition, not the different style of colouring in the 1806 and 1813 editions; perhaps the coloured prints were remainders from the 1796 edition.667

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667 According to R.N. Essick, “Blake in the Marketplace 2005", Blake,
The “second edition ... 4l. 4s. or with coloured plates, 6l. 6d.” is listed in Eclectic Review, N.S., I (May 1807), 460. In 2009 booksellers conventionally assume that the colouring in the second edition is modern.


Blake's pl. 2-3,7-8, 10, 12-16 are reproduced (two of them twice), without reference to Stedman's Narrative or the text of the novel about the slave revolt of 1733-34 in what is now the Virgin Islands, in John Lorenzo Anderson, Night of the Silent Drums (Tortola, Rome, St Thomas [Virgin Islands], 1992) First illustrated Virgin Island edition.668

Blake's engraving of “The Skinning of the Aboma Snake” was copied in A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World Many of Which Are Now First Translated Into English Digested on a New Plan by John Pinkerton ... Illustrated with Plates, Vol. XIV (London: Longman, Hurst, Rees, Orme, and Brown and Cadell and Davies, 1813), at p. 257. <Victoria University in the University of Toronto>

Blake’s fifth plate of “The skinning of the Aboma Snake” is crudely copied in a wood-engraving in Anon., Travels in

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South America (Dublin: John Jones, 1824) <Essick Collection>.

**French Edition (1799)**

All the plates are "Gravé par Tardieu l'aîné", sometimes with his address, never with an imprint. In general, he copied Blake's plates very carefully.\(^{670}\) The design sizes of these Blake prints are within 0.1 cm of 18.1 x 13.1 cm (pl. 1 is 17.7 x 13.5 cm, and pl. 2 is 18.0 x 12.9 cm), while the Tardieu French prints are within 0.1 cm of 18.3 x 13.3 cm).

The Tardieu prints are remarkably close to Blake's, probably made by some form of tracing. Notice, for instance, that in Tardieu pl. VI, the knee-laces seem virtually identical to those in Blake's first print.

However, the designs were reversed in Tardieu Pl. IX, XXI, XXV, XXXVII, and clouds have been added or the sky altered in all the Tardieu prints after Blake. Except for the design-reversals and the sky alterations, these Tardieu prints are as closely imitated from Blake as was possible with the technology of the 18th Century.

The Tardieu prints copying Blake's are

- **Pl. VI**  "Chafseur nègre, armé".
- **Pl. IX**  "Nègre suspendu vivant, par les côtes"
- **Pl. XIII**  "Le Micou, et le Kisi-Kisi"

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\(^{669}\) "Tardieu l'aîné" is "probably Jean Baptiste Pierre Tardieu (1746-1816)" rather than his younger brothers Antoine François Tardieu (1757-1822) or Jean Baptiste Tardieu (1768-1837) who were also engravers (see Robert N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013)).

\(^{670}\) Robert N. Essick, *William Blake's Commercial Book Illustrations* (Oxford: Clarendon Press, 1991), 72, says that the edition of "Paris, 1798" reproduces "Pls. 1, 2, 4, 5, 8-10, 12, 13, 15" and that the edition of Amsterdam (1790-1800) has the "same plates as Paris 1798" but does not notice how faithful they are to Blake's.
William Blake and His Circle
Part III: Commercial Book Engravings

Pl. XIV "Le Capitaine Stedman fait écorcher le Serpent Aboma après l'avoir blessé"
Pl. XXI "Esclave Samboe, déchirée de coups de Fouet"
Pl. XXV "Le Coiata et le Saki-winki Singes"
Pl. XXVII "Planteur de Surinam en habit du matin"
Pl. XXXII "Marche à travers un Marais de la Guiane"
Pl. XXXVII "Familles d'Esclaves nègres de Loango"
Pl. XXXXI [sic] "Le Célèbre Graman Quacy"

REVIEWS

Anon., Analytical Review, XXIV (September 1796), 237 (“The numerous plates ... are neatly engraved ...”) <BB 623>

Anon., British Critic, VIII (November 1796), 536-40 (“The plates are very unequal”) <BB 623>

Anon., Critical Review, (January 1797), 52-60 (the engravings are “in a style of uncommon elegance”) <BB 623>

Anon., London Review (January-April 1797), 20-25, 116-18, 175-80, 253-56 (Blake’s fifth plate is “a very good print” [p. 118]) <BB 623>

R.R., European Magazine, XXXI (January, February, March, April 1797), 20-25, 116-18, 175-80, 253-56 (the picture of the Aboma snake is “a very good print” (February, 118)

EDITIONS

REVIEWS


*G.E. Bentley, Jr. Blake, XXIV, 1 (Summer 1990), 253-59


**STUART, James, and Nicholas REVETT**

*The Antiquities of Athens*

Vol. III (1794)

NEW LOCATIONS: Aberdeen, All Soul’s College (Oxford), Ashmolean Museum, Bristol, Bodley, Cambridge, Christ Church (Oxford), Corpus Christi College (Oxford), Getty Research Institute (Los Angeles), King’s College (London), New College (Oxford), Newcastle, Northwestern, Royal Academy (London), Sheffield, Trinity College (Oxford), Tulsa (gift of Roger Easson), University College (London)

Copies of Blake's prints on paper watermarked J WHATMAN 1806 are in the collection of Dr D.W. Dörrbecker, but they did not appear in any of the editions known to me of
1808-22 (in French), 1825-30, 1829-33 (in German), 1837, 1849, 1881, 1905.

A “re-issue” of Stuart and Revett’s *Antiquities of Athens*, 4 vols., folio, with over 400 prints issued in 80 folio Parts, at 5s. each, was “now in course of Publication” in September 1835. I have not seen this edition\(^{671}\) and do not know if it included Blake’s 4 prints for The Temple of Theseus.

Notices, &c

“Works Recently Published by John Weale,”\(^{672}\) (a re-issue of Antiquities of Athens with 384 prints engraved by “Aliamet, Basire, Baxter, Blake ....” will begin on 1 May [p. 13]

Anon., “Literary Intelligence”, *Eclectic Review*, XIV (September 1835), 254-56 <Harvard> (a “re-issue” of Stuart and Revett’s *Antiquities of Athens* in 4 folio volumes “is now in course of Publication” with “upwards of Four Hundred Plates, (many engraved expressly for this Edition)” “in “Eighty Parts” at 5s each)

According to the library description of the set in Northwestern University (5 vols., 1762-1830)

Substantial sections of v. 1 and 3 were reprinted

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\(^{671}\) According to my friend Morton Paley, in the library of the University of California (Berkeley) is a collection of 50 miscellaneous prints 39 cm high from Stuart and Revett, 7 after James Basire, 2 after William Sharp, but none after Blake. The volume has no title page or indication of place or date of publication, but the spine of the library-binding is lettered “Grecian Sculptures” (see below).

with the type reset, using paper with countermarks reading J Whatman 1808. They are (v. 1) t.p.; dedic; p. i-x, 1-4, 9-12, 15-end; and errata leaf; (v. 3) preface; p. xxi-[xxvi]; and errata leaf. The v. 1 errata leaf may not have a corresponding original printing; the other reprintings do. The following parts of v. 1 and 2 are known in two settings of type, neither of which use 1808 paper: (v. 1) dedication, and list of subscribers; (v. 2) t.p.

To this may be added the fact that Blake’s prints in the collection of D.W. Dörrbecker are on paper watermarked J WHATMAN 1806.

Another version of Stuart and Revett was advertised as *Grecian Sculpture; a Series of Engravings of the most celebrated Specimens of Ancient Art ... Originally published in Stuart and Revett’s Antiquities of Athens, with numerous important Additions ... With Historical, Descriptive and Explanatory Remarks* (London: John Weale and Sherwood, Gilbert, and Piper, 1835-36).

It was in imperial quarto, issued in Parts, at 2s. 6d. each, with “nearly two Hundred and Fifty Plates” (November 1835) or “upwards of two hundred and fifty plates” (10 February 1836) “Originally published in Stuart and Revett’s Antiquities of Athens”, “Engraved by Aliamet, Basire, Baxter, Blake ...” (September 1835) for, inter alia, “the Temple of Theseus at Athens”. In addition, there were “a small number of Copies

\[\text{\textsuperscript{673}}\text{ Notice that the “reissue” of Stuart and Revett in folio and the separate publication of } \textit{Grecian Sculpture} \text{ in quarto are listed discretely (but successively) in } \textit{Eclectic Review} \text{ (Sept 1835), indicating that they were two distinct publications.}\]

\[\text{\textsuperscript{674}}\text{ This is the title given in the } \textit{Eclectic Review}, \text{ 3S, XIV (Sept 1835), 254-256.}\]
on Superfine Paper, in Columbier Quarto, price Four Shillings” (10 February 1836). Blake’s 4 prints are not named in the lists in the *Eclectic Review* and *Bent’s Monthly Literary Advertiser*. It is possible that only Parts I-V (the only ones of which I have evidence) were issued.

**Notices, &c**

Anon., “Literary Intelligence”, *Eclectic Review*, 3S, XIV (September 1835), 255-56 <Harvard> (“a Series of Engravings ... Originally published in Stuart and Revett’s Antiquities of Athens, with numerous important additions”, Published in Parts, imperial quarto (London, 1835), Parts I-II)

Anon., *Eclectic Review*, 3S, XIV (November 1835), 432-34 <Harvard> (Lists engravings in Parts 1-2)

*Bent’s Monthly Literary Advertiser*, No. 372 (10 February 1836), 19 (announces the publication of *Grecian Sculpture*, Parts III-V, in Imperial Quarto, at 2s. 6d. per Part)

**VARLEY, John**

*A Treatise on Zodiacal Physiognomy* (1828)

NEW LOCATIONS: Aberdeen, Bodley, Cambridge, Cincinnati and Hamilton County Public Library, Manchester, McMaster, Northwestern, Physiology Sherrington Library (Oxford), Princeton, Rutgers, Victoria & Albert Museum, Victoria University in the University of Toronto, Wellcome

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675 Bought from John Windle October 2007.
Library (London)

A copy inscribed "M.A. Shee Esq. with the author's best regards" was offered privately by John Windle in 2015 at $10,950 and acquired by R.N. Essick. In the intrinsic "ADVERTISEMENT" for Blair's Grave (1808), R.H. Cromek listed eleven members of the Royal Academy, including "MARTIN ARTHUR SHEE, ESQ.", who bore "the most liberal testimonial" to the "excellence" of Blake's drawings for Blair, and Shee subscribed for a copy.

Varley's Zodiacal Physiognomy (1828) was to be “COMPLETED IN FOUR PARTS” (according to its cover) including “engravings … of King Edward the First, Nebuchadnezzar, &c. &c.” (according to the Prospectus [1828] <BB #502>). It was announced in the Literary Gazette, 11 October 1828 <BB #971>, and the first Part was reviewed there on 27 December 1828 <BB #1038>. This first Part included Linnell's engravings of Blake’s “Cancer” (male and female versions), “Gemini” (left and right profiles), and “Ghost of a Flea”.

According to Anon., “Literary and Miscellaneous Intelligence”, Monthly Review, NS, X (February 1829), 313-14, “Mr. Varley'[s] ... Zodiacal-physiognomical investigation ... exemplified by plates, now preparing for the second number of his Zodiacal Physiognomy, ... will shortly issue from the press.” However, no other Part of Zodiacal Physiognomy was ever issued. The designs intended for subsequent issues included “King Edward the First” (either the one in the Smaller Blake-Varley Sketchbook or Butlin #735) and “Nebuchadnezzar Coin as Seen in a Vision by Mr. Blake”

676 BR (2), 255-56.
<Butlin #704, now in the Fitzwilliam Museum>.  
REVIEWS referring to Blake

**Anon. [W.P. Carey?]**, “Literary Novelties”, *Literary Gazette*, 11 October 1828, p. 654 (“the madness of poor Blake (sublime as in some remains of him which we possess, it was) is too serious a subject to be jested with”) <BB #971>

**Anon.**, “A Treatise on Zodiacal Physiognomy: illustrated by Engravings of Heads and Features; and accompanied by Tables of the Time of Rising of the Twelve Signs of the Zodiac; and containing also New and Astrological explanations of some remarkable Portions of Ancient Mythological History. By John Varley. No. I. Large 8vo. Pp. 60. To be comprised in four Parts. Longman and Co.”, *Literary Gazette*, 27 December 1828, pp. 822-24 (the Blake section from Varley’s book is given at the end [p. 824] of a mocking review designed to prove “that our friend Varley is the only man alive who understands the true principles of human nature, which we take to be a proper mixture of credulity, insanity, and unconscious obedience to incomprehensible influences”) <BB #1038>

*Vetusta Monumenta*

*Vol. II*

(?1789)

**VIRGIL**

*The Pastorals* (1821)

NEW LOCATIONS: Art Gallery of New South Wales (Sydney, Australia), Boston Athenaeum, California (Berkeley), California Legion of Honor Museum (San Francisco), Cambridge, Carnegie Mellon, Columbia, Dartmouth College, Goucher College, National Gallery of Canada, Northwestern, Otago, John Rylands Library (Manchester University), Tate (1830 reprints), Tulsa, Victoria & Albert Museum (2 sets, one lacking map and 2 prints, one lacking pp. ix-x; *BB* lists 1 copy), Victoria University in the University of Toronto (3 sets¹⁰⁷⁷), Wake Forest, Wellesley College, Wesleyan (Middletown [Connecticut]), Yale (Walpole Library)

The copies in Harvard and the Yale Center for British Art are reproduced online.

According to Gilchrist, 275, Blake’s wood “blocks ... proved ... too wide for the page and were ... summarily cut down to the requisite size by the publishers”. Proofs from eight blocks (6-9, 10-13) before they were cut down are in the British Museum Print Room and reproduced, inter alia, in *The__

¹⁰⁷⁷ In the Victoria University collections, one set of Virgil in the Bentley Collection has Vol. I-II but lacks the Blake prints, another Virgil in the Bentley Collection consists of Vol. I only but has all the Blake prints.
Illustrations of William Blake for Thornton’s Virgil, ed. Geoffrey Keynes (1937), 42-43. The differences before and after this surgery were

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<th>Design Before</th>
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<td>(6) 3.9 x 8.8</td>
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<td>Left, right, top, bottom, plus chip at top left</td>
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<td>(7) 3.4 x 8.5</td>
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<td>Left, right, top</td>
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<td>(8) 4.5 x 8.6</td>
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<td>(9) 4 x 8.7</td>
<td>3.7 x 7.4</td>
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<td>(10) 4 x 8.4</td>
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<td>(12) 3.3 x 8.7</td>
<td>3.3 x 7.3</td>
<td>Right, top</td>
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<tr>
<td>(13) 3.9 x 8.7</td>
<td>3.4 x 7.3</td>
<td>Right, top</td>
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When Blake had produced his [Virgil wood]cuts, a shout of derision was raised by the wood-engravers. “This will never do,” said they; “we will show what it ought to be” ....

Three of these re-cut designs were printed on one leaf with the Virgil (1821), and a fourth, an unpublished duplicate

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678 The dimensions in centimetres given here are reported by M.D. Paley, The Traveller in the Evening (2003), 31, from proofs of the blocks before trimming in the British Museum Print Room and from the woodblocks themselves after trimming in the British Museum Print Room. The differences were summarized in BB #504 as “about 0.5 to 1.0 cm”. The dimensions there are given as design size rather than block size and the cut down designs as “c. 7.6 x 3.2 cm.”

679 [Henry Cole], “Fine Arts. The Vicar of Wakefield ...”, Athenaeum, 21 Jan 1843, p.65.
(reversed) of Blake’s first woodcut labelled “Thenot” (at p. 14), was printed by Henry Cole in *The Athenaeum* in 1843.

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

Blake’s four designs at Virgil p. 14, including this one, were first etched in relief by Blake on metal, probably a copperplate.\(^{680}\) Perhaps it was these relief-etchings at which the wood-engravers raised their shout of derision.

The woodblocks of Blake’s Virgil designs as published in 1821 are in the British Museum Print Room.

After publication, Linnell bought the 17 woodblocks and allowed prints to be made from them. A set of 16 of them (lacking the first print) was sold at Christie’s (London), 29 March 2006, lot 57 [for £3,600], according to Essick, “William Blake in the Marketplace, 2006”, *Blake*, XL (2007), 134.

When four of the prints on one leaf were sold with "The Rinder Collection" at Christie's 30 November 1993, lot 5, it was claimed with some fanfare and extensive prose that they

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are "relief etchings", but there seems to be no good reason to believe that they are not, as has always been believed, the same woodcuts as in the published version, though in an earlier state than previously recorded. There are, of course, newly discovered relief etchings of the Virgil plates in the Collection of R.N. Essick <\textit{BBS} 258-61>, but these are not they.

In at least one set, a printed slip is pasted over the price at the foot of the Vol. I title page reading “At the French and English Juvenile Library, No. 195, (St. Clement’s), Strand”,\footnote{The French and English Juvenile Library was “an imprint of M.J. Godwin and Co., founded by William Godwin (1756-1836) and his second wife, Mary Jane Clairmont Godwin (1766-1841)”, as R.N. Essick, “Blake in the Marketplace, 2009”, \textit{Blake}, XLIII (2010) points out.} and in Vol. II the “15s” price is scratched out (John Windle Catalogue 46 [November 2009], lot 39).

Larkhall Fine Art offered R.N. Essick "21 impressions of \textit{BB} #504.8 (Blake's 4\textsuperscript{th} wood engraving) [and] 14 impressions of \textit{BB} #504 13 (his 9\textsuperscript{th} wood engraving)" with an envelope with a pencil inscription by John Linnell Jr: "Pastorals | 5 impressions--of the blocks | as samples for average strength [of printing pressure?] | J Linnell".\footnote{Robert N. Essick, "William Blake in the Marketplace, 2011", \textit{Blake}, XLV, 4 (Spring 2012), 125.}

Copies in St Paul's School prize bindings are recorded in (1) R.N. Essick collection, (2) Christie's (N.Y.), 10 December 1999, lot 110 [$18,400 to the dealer Simon Finch], and (3) Bonham's auctions (Oxford), 31 January 2012, lot 254 (Vol. I only) [£11,875 to the London dealer Sims Reed], sold in 2012.
to a British private collector).683

For the drawings for Virgil, see above under Art.

REVIEWS

Anon., "New Books Published in February", Monthly Magazine, LI, 351 (1 March 1821), 167 (“highly pleasing and instructive”)

Anon., European Magazine and London Review,684 LXXIX (March 1821), 311-43 (should the Pastorals be used for teaching? “One principal objection ... to their general introduction into our schools, is that the poet sometimes indulges in expressions of love for one male shepherd towards another of the same sex ... Doctor T. has most judiciously changed the names of the shepherds alluded to, into shepherdesses, which is an allowable and very proper change”; there are “engravings on wood, to the amount of 230, most of which are executed in a very superior manner”; and the Masters of St Paul’s and Mercer’s School will adopt it for their students [p. 341])


Anon., “Quarterly List of New Publications, From March to July 1821”, Edinburgh Review, XXXV (July 1821), 519

684 The issue title calls it The London Review and Literary Journal.
EDITION

The Illustrations of William Blake for Thornton's Virgil, The Introduction by Geoffrey Keynes (1937)

REVIEW


Whitaker, John

The Seraph

(Button, Whitaker and Comp 1818-28)

Whitaker and Comp [1819-28]

Jones & Co [1825-28]

[?1818-1828 and ?1819-28] Printed by Button, Whitaker and Compy

NEW LOCATIONS: Birmingham, Glasgow, King’s College (London), Manchester, Victoria University in the University of Toronto (Bentley Collection), Yale Center for British Art

[1825-28] Printed for Jones & Co

NEW LOCATIONS: British Library, Robert N. Essick, King’s College (London), Leeds, National Library of Wales, Victoria University in the University of Toronto (2685), Yale (Walpole Library)

Blake's plate is reproduced in the online catalogue of The National Gallery of Art (Washington, D.C.).

685 The original (Bentley) copy in Victoria University had Blake’s print of “The Temple of Mirth” in the first version; the new (2009) copy has the second version.
The Wit’s Magazine
(1784)
NEW LOCATIONS: Bodley (3--BB records 1), California State University (Fresno), Cambridge (2, 1 from the Keynes Collection), Free Library of Philadelphia, National Trust (Swindon, England), Pierpont Morgan Library (2), Sheffield, Victoria University in the University of Toronto (Bentley Collection)

The Harvard copy is reproduced online.

Primary Source Microfilms reproduced it in their Eighteenth Century Collection.

Pl. 1 (“The Temple of Mirth”) the first of two separate engravings of the same design: A print of the second state is in the collection of Robert Newman Essick.

Pl. 6: “MAY-DAY IN LONDON”: A proof before letters is in the London Metropolitan Reference Archives.

For a speculation, probably idle, that a print called “The Italian Puppet Show” was engraved by William Blake for The Wit’s Magazine, see Appendix: Books Improbably Alleged to have Blake Engravings.

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

GODWIN, Marie Wollstonecraft
Marie et Caroline
(1799)

1791\(^{686}\) NEW LOCATIONS: Birmingham, Bodley (2), British Library (2 - BB records 1), California (Berkeley;

\(^{686}\) The Huntington and Essick copies of 1791 are reproduced in the
Riverside), California Legion of Honor Museum (San Francisco), Cambridge, Chicago, Cincinnati and Hamilton County Public Library, Claremont Colleges, Colorado (Boulder, Denver), Dartmouth College, DePaul, Free Library of Philadelphia, Furman, Melbourne, Mercer, Mills College, North Carolina (Chapel Hill; Greensboro), North Texas, Northwestern, Notre Dame, Occidental, Pennsylvania, Royal Academy (London), Rutgers, John Rylands Library (Manchester University) (frontispiece cut out and pasted to the page facing the title page), Southern Mississippi, Toronto Public Library (Osborne Collection of Early Children's Books), Trinity College (Cambridge--2), Tulsa (2, gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Union College (Schenectady [N.Y.]), Vermont, Victoria & Albert Museum, Washington (St Louis – a second copy, lacking pl. 4), Wesleyan (Middletown [Connecticut])

1796 NEW LOCATIONS: Amsterdam, Arkansas, Boston Public Library, Bristol (2), Bryn Mawr, California (Irvine), Cambridge (the Keynes Collection), Michigan State, Pforzheimer Library, Pierpont Morgan Library, Swarthmore College, Tulsa (gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Victoria University in the University of Toronto (Bentley Collection), Wisconsin (Madison)

The Harvard copies of 1791 and 1796 are reproduced online.

William Blake Archive.
Marie et Caroline (1799) R.N. Essick, Victoria University in the University of Toronto

A copy acquired in 1994 by the Library of Congress is "hand-colored", the "vibrant" "tinting not by Blake"; the colouring may be contemporary. The verso of pl. 1 inscribed in ink, “Miss Harriet Moore- May 29th 1807". Note that Harriet Jane Moore (b. 1801) was also given For Children (E) in 1806 by Fuseli, the friend of Mary Wollstonecraft.

A copy of the 1796 edition offered in John Windle Catalogue forty (November 2005), No. 64, has “plates ... so well-margined that in one plate the edge of the margin has text from another book, perhaps indicating that the plates were printed on paper left over from another printing.” Mr Windle generously sent me a reproduction of the print (“Be calm, my child”) at p. 94 which shows quite clearly at the outer (right) margin of the print the initial letters of a page, at the top half with fragments too small to identify, at the bottom half with “r”, “f”, “r”, “t”, “t”, blank, “n”, “E”, two blanks, “ri”, “p”, “d”, two blanks, and “a”. The page and font-size are larger than those for Mary Wollstonecraft. Presumably the blank part of the leaf was the inner margin; Blake himself used the wide inner margins of his quarto Designs to a Series of Ballads (1802) for sketches (see BB #466) – but not, so far as we know, for printing copperplates.

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

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

REVIEW, &c

Advertisement (bound with the Victoria University copy of Enfield’s Speaker [1799]) (“Price 2s. 6d. with Cuts bound, or 2s. without Cuts”) <BB 636>

EDITIONS

Mary Wollstonecraft’s Original Stories with Five Illustrations by William Blake with an Introduction by E.V. Lucas (London: Henry Frowde, 1906) <BB #514C, BBS 269>

It includes Blake's six prints.


It includes Blake's six prints.


YOUNG, Edward

The Complaint, and the Consolation; or, Night Thoughts (1797)

NEW LOCATIONS: Aberdeen, Alberta (3), Auckland Public Library, Bibliotheca Librorum apud Artificer / Library for the artists book (Sydney, Australia), Bibliothèque nationale (Paris), Birmingham Museum and Art Gallery, Brigham Young, British Library (2 –BB reports 1), Brown, Bryn Mawr, California Legion of Honor Museum (San Francisco), Cambridge (2), Cambridge (Fogg Museum), Cincinnati and
Hamilton County Public Library, Cleveland Museum of Art, Colgate, Colorado (Boulder), Colorado College, Dallas Public Library, Delaware, Duke (with the bookplate of "Bernard, Lord Coleridge"), Elmira College, Eton College, Frick Collection, Georgia, Grinnell College, Hennepin County Library (Minnetonka, Minnesota), *Houghton Library (Harvard), Kanagawa Kindai Bijutsukan (Kanagawa Modern Fine Art Museum, Japan), Kansas (3 – BBS lists 2), Kongelige Bibliotek (Copenhagen), Leeds, Library of Congress, Liverpool Public Library, London, Manchester, Miami (Coral Gables, Florida), Mount Holyoke College, *Muhlenberg College, National Art Library (London), National Library of Scotland, National Library of Wales, New York University, Newcastle, North Texas, Pennsylvania State Library, Principia (Elsah, Illinois), Quincy (Quincy, Illinois), Rijksmuseum (Amsterdam), Royal Academy (London), Salem, Skidmore, South Carolina, Stanford, Staatsbibliothek zu Berlin, Trinity College (Cambridge), Tulsa (disbound, gift of Roger Easson), University Art Museum (Kyoto City University of Arts), University of the Arts (Philadelphia), Victoria University in the University of Toronto (Northrop Frye's copy, given him in 1954 by Jay MacPherson), Bentley Collection, 2 copies, one printed without the engravings), Virginia, Wesleyan (Middletown, Connecticut), Westmont College (Santa Barbara, California), Witwatersrand (Johannesburgh), Wormsley Library (bound in Etruscan calf by Edwards of Halifax)

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

A copy in "original boards with 'printed label on upper cover'" in §Sotheby (London) catalogue (7 May 1998), lot 30, exhibits a label not recorded elsewhere.

A copy with ownership marks of Henry Earp (1852), Frank Collins Wilson (Brighton, 27 June 1870), Ruthven Todd (1945), and Douglas Cleverdon (sold by his widow to Maggs Brothers 2000) has the plate for p. 27 ("Measuring his motions by revolving spheres") imposed both on that page AND on p. 29 where ordinarily no plate is printed.

The engravings in the copy in the Yale Center for British Art are reproduced online.

**WEIGHT OF COPPERPLATES**

The 43 copperplates would have weighed about 71,065.6 grams = 156.3 pounds.

**COST OF COPPERPLATES**

The costs (£5.15.10) in 1815-1816 for 16 copperplates for Flaxman's *Hesiod* (pl. 13, 15-18, 22, 24, 28-35, 37) (*BB* 557-58) with a surface area of 10,276 cm² gives a cost per square centimetre of 0.135d. Applying this cost of 0.135d/cm² to the 43 Young copperplates with 56,472.8 cm² gives £31.15.3¾.

R. Noble, the printer of Blake's *Night Thoughts*, was a jobbing printer--or perhaps two printers--whose residence was given as 4 Great Shire Lane, Temple Bar, in 1790, 1794-1800, and who registered press(es) at Green Arbour Court, Old
William Blake and His Circle
Part III: Commercial Book Engravings

Bailey, in 1799 and 1800. I have traced his imprint on 55 editions printed in 1790-1804, mostly (36) in 1800-1801; there were only 3 in 1796-98, and only one of the R. Noble editions was a folio, Young's Night Thoughts.

R. Noble was far from the achievement--and probably from the expense--of his great rivals Richard Edwards, Thomas Bensley with Macklin's great folio Bible (1800) and William Bulmer with the Boydells' great folio Shakspeare (1791-1805) and Milton (1793-97).

Costs of Young's Night Thoughts (1797)
537 folio watercolours and copyright therefor £21. 0. 0
Paper for watercolours  £ 5. 0. 0
Paper and printing text of 250 copies  £96.18. 0


690 The fine printer Thomas Bensley wrote to F.J. Du Roveray on 10 Oct 1800 that the expense of 1,000 copies of a quarto edition of Thomson's Seasons, "22 lines to a page", "would be ab.£15.5s.0d per Sh[ee]t for Paper, Printing & Hot[p] [hot-pressing]" (G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: [Part] II: The Amateur and the Trade", Bibliographical Society of Australia and New Zealand Bulletin, XII, 2 (1988), 70). The charges of R. Noble, the printer of Night Thoughts with 30 lines to a page, were probably about the same.

Over 160 copies have been located in public collections, and perhaps 90 more are in private hands or were destroyed.
43 engravings paid for with 30 copies of the printed text: £31.10.0
Printing 250 copies each of 43 engravings\textsuperscript{691} at 6s per 100\textsuperscript{692}: £32.5.0
Binding at 2s.2d each\textsuperscript{693}: £27.1.8
Advertising\textsuperscript{694}: £1.5.0

\textbf{£214.19.8}

It would be agreeable to think that the Blakes were paid for printing the engravings.
Blake had asked £105 for his watercolours and might have expected a modest £225.15 for his 43 engravings at £5.5.0 each, £325.15.0 in all. Instead he received £21 plus a ream of paper (£5.0.0) for his 537 watercolours and perhaps 30 copies of the published \textit{Night Thoughts} worth £31 for his 43 engravings, £57 in all. The heaviest financial investor in \textit{Young's Night Thoughts} (1797) was William Blake.

\textbf{Payments for Young’s Night Thoughts (1797)}

Blake was paid £21 for the 537 watercolour drawings he made for \textit{Young’s Night Thoughts} (1797)\textsuperscript{695} or 9d per design. However, we do not know how much or even whether he was

\textsuperscript{691} The engravings were printed on the text pages and therefore required no additional paper.
\textsuperscript{692}Printing the plates for Flaxman's \textit{Iliad} (1805) cost 6s per hundred pulls (\textit{BB} 561).
\textsuperscript{693} The "Binding" of Flaxman's \textit{Iliad} (1805) cost 2s. 2d each (\textit{BB} 561).
\textsuperscript{694} Advertisements appeared in a separate flyer and in \textit{Monthly Magazine}, II (Nov 1796), 807, \textit{True Briton} (31 March 1798), and the \textit{Times} (9 and 11 July 1798), the last three after Richard Edwards retired. There were notices in the \textit{Edinburgh Magazine}, NS VIII (1 Dec 1796), 450, \textit{Monthly Epitome}, I (Jan 1797), 79, and \textit{Monthly Magazine}, V (June 1798), 455.
\textsuperscript{695} Joseph Farington, Diary, 14 June 1796, in \textit{BR} (2) 71. Blake's friend J.T. Smith called it "a despicably low ... price" (\textit{Nollekens and His Times} (1828); see \textit{BR} (2) 610).
paid for his 43 folio engravings from them. At the very least he should have expected £5.5.0 each for these very large plates (c. 33 x 41 cm), the sum he received for his smaller outline plates (c. 35 x 25 cm) for Flaxman’s *Iliad* (1805) and Hesiod (1817),696 a total of £225.15.0.

It is possible that Blake was paid for his engravings for *Night Thoughts* not in cash but in copies of the book, valued at £5.5.0 for all four Parts or £2.2.0 for Part I (£1.1.0 deposit and £1.1.0 on delivery of Part I).697 Blake could then colour and sell them for his own profit.

Perhaps he was given about thirty copies. Twenty-eight coloured copies of Young’s *Night Thoughts* have been traced.698 Some of them have contemporary inscriptions associating them with Blake. Copy Q is annotated “This Copy was coloured for me by Mr Blake | W.E.”; Copy R has “This copy col’d by W. Blake”; copy C is signed “W. Blake”, and copies C and W have notes that they were to serve “as pattern” for colouring, presumably by Mrs Blake. A surprising number can be traced to contemporary owners, most of whom owned other works by Blake: [Rebekah] Bliss (d. 1819) (copy D), Thomas Butts (1757-1845) (A), Baron Dimsdale (1712-1800) (X), “W. E” (perhaps for William Esdaile [1758-1837] or William Ensom [1796-1832]) (Q), ?Richard Edwards (1768-1827) (B), Thomas Gaisford (1779-

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697 Prospectus, *BR* (2) 78-79. Coloured copies are not mentioned in contemporary advertisements and reviews.
1855) (G), John S. Harford Jr (1785-1866) (R), John Soane (1753-1837) (F), and Earl Spencer (1758-1834) (O).

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

How much was Blake paid for these coloured copies of Young’s *Night Thoughts*? We have no direct evidence, but we can find a comfortable analogy in the prices of coloured copies of works in Illuminated Printing of the same size.

Blake’s Prospectus (1793) listed uncoloured copies of *America* with 18 folio plates at 10s 6d and *Visions of the Daughters of Albion* with 11 folio plates at 7s 6d, while the prices for coloured copies of them in his letter of 9 June 1818 were £5.5.0 (*America*) and £3.3.0 (*Visions*). Subtracting the prices of uncoloured copies of *America* (10s 6d) and *Visions* (7s 6d) from those for coloured copies (1818) indicates that the price for colouring *America* was 5s 3d per plate and for *Visions* was 5s ½d per plate.

If Blake calculated 5s for colouring each of the 43 folio prints in *Night Thoughts*, he would have charged ten guineas per copy. Even at a more modest five guineas per copy, he would have received £157.10 for thirty copies. With this he seems to have been content.

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699 The printed text of *Night Thoughts* is thrown in gratis.

About 1797 Blake was paid £10.10.0 for his 116 watercolour designs to Gray (*BR* (2) 246).

700 When Blake complained of neglect by the great illustrated book publishers Boydell, Macklin, and Bowyer (*Notebook* p. 23), he did not mention
Advertisements

The True Briton, No. 1644 (31 March 1798), carried an advertisement for a

SPLENDID EDITION OF YOUNG'S NIGHT THOUGHTS,

With 150 Engravings from original Designs.
This Day is published, Price One Guinea to Subscribers,

PART I. containing FOUR BOOKS of

YOUNG'S NIGHT THOUGHTS, illustrated with 43 very spirited Etchings, from the Designs of Mr. Blake.

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

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

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

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

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

Substantially the same announcement appeared in the Times, No. 4225 and 4227 (9, 11 July 1798):

Young's Night Thoughts, splendid Edition, with 150 Engravings from original Designs.--This Day is published, price One Guinea to Subscribers, Part the First, containing Four Books, of

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701 Note Thomas Payne, Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ... (London, 1799): “Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards,--1797 & 98”.

691 The advertisements in the True Briton of 31 March 1798 and the Times of 9, 11 July 1798 were first recorded in Wayne C. Ripley, ”'In Great Forwardness': 1798 Advertisements for Volume Two of William Blake's Night Thoughts", Notes and Queries, CCLVI [N.S. LVIII], 1 (March 2011), 57-58; I have made minute adjustments on the basis of the originals. The booksellers are James Edwards, 77 Pall-Mall; James Robson. 27 New Bond Street; Robert Faulder, 42 New Bond-street; Thomas Payne, Mews Gate; John White, 63 Fleet-street; George, George, and John Robinson, 25 Paternoster-row; William Clarke, 38 Bond-street; Joseph Bell, 148 Oxford-street; and Edward Harding, 98 Pall-Mall.
YOUNG'S NIGHT THOUGHTS; illustrated … 703

No second part was published, 704 though an untraced engraved proof of "the only extant leaf of Night 5" has been recorded. 705

The 1798 advertisements echo the Prospectus of Spring 1797, correct its "forty" engravings to "43", and add eight new booksellers while omitting Richard Edwards. The author of the 1798 advertisements (James Edwards?) is notably more emphatic about Blake's plates--"a masterly hand" which will "command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist"--than the author (Richard Edwards?) of the "Advertisement" in the 1797 edition, who conceived "it to be unnecessary to speak" of "the merits of Mr. Blake". 706

Did Richard Edwards Publish the Night Thoughts (1797)?

Richard Edwards was identified as the publisher of Night

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

704 In his 1799 Catalogue, Thomas Payne offered "Young's Night Thoughts … 2 numbers … 1797 & 98", but there is no other evidence that Part II was ever published.


706 BR (2) 78-79, 76.
Thoughts in Farington's diary (24 June 1796), in the Prospectus (?Spring 1797), along with James Edwards and Robert Bowyer, and on the title page (1797). However, the advertisements in the True Briton (21 March 1798) and the Times (9 and 11 July 1798) omit him and instead name James Edwards, Robson, Faulder, Payne, White, Robinsons, Clarke, Bell, and Harding. The notice in the Monthly Magazine, V (June 1798), 455, named only Robson.

For some time Richard Edwards had been withdrawing from business; perhaps he did not publish Night Thoughts at all. The only known sale in 1797 is by his brother James Edwards on 6 November 1797.

After Richard Edwards withdrew from business, the Night Thoughts was taken over by a congeries of booksellers headed by James Edwards, and they advertised it in the True Briton (March 1798) and the Times (July 1798).

Then James Edwards too retired from business, and in 1798 James Robson took over the Night Thoughts.

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

The commission for the Night Thoughts was due to the genius of Richard Edwards. He chose fine, expensive paper

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708 BR (2) 79.

709 [Crabb Robinson], Vaterländisches Museum (1811) (BR (2) 600n). Robinson bought a copy on 27 Dec 1810.
(1794 | J WHATMAN), a fine artist (William Blake), and a fine engraver (William Blake).

However, his claim in the integral Advertisement to Night Thoughts that "he has shrunk from no expense" is plainly false. He allowed William Blake to bear the major part of the expense of the only volume that was published.

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

All 43 Night Thoughts prints were reproduced in John Windle's catalogue of Pictorial Blake (2011).

**COLOURED COPIES**

**COPY B**

It was reproduced in Edward Young, The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake (Oakland, California: Octavo, March 2004) “digital edition” on CD-ROM and in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress and may be freely printed.

**COPY E**

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710 BR (2) 76.
HISTORY: (1) John Alexander Fuller-Maitland (1856-1936) remembered seeing before 1872 at the house of his uncle William Fuller-Maitland (1813-76) “a wonderful old chest” in which he was “allowed to forage, containing books by Blake that would now fetch their weight in gold. There was the unique copy of Jerusalem [E, plus Thel (a)] .... There were two copies of Young’s Night Thoughts, and when I referred to the fact in talking about the books to my uncle, he stoutly maintained that he possessed only one. I assured him that one was coloured [E] and the other plain, but he was so sure that I was wrong that he said he would give me the second [plain one] if it was there. It was ....”

COPY G
HISTORY: (3) Offered in Quaritch Catalogue 401 (May 1926), lot 218, for £175; (4a) Offered in James F. Drake Catalogue 181 ([?1926]), lot 17 ("The Gaisford-MacGeorge copy") for $1,200; (4b) Acquired by Cortlandt F. Bishop <BBS>; (6) The Lutheran Church of America in 1986 passed it, with the Florence Foerderer Tonner print collection, to (7) The Frank Martin Gallery, MUHLENBERG COLLEGE.

COPY H
HISTORY: (4) W.A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.

712 Ten prints from copy G are reproduced in colour in Grant F. Scott, "A Clash of Perspectives: Blake's Illustrations to the Poem Night Thoughts ...", Muhlenberg, V (1993), 10-16.
713 See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", Art
COPY I
Copy I was reproduced in the William Blake Archive in 2007.

COPY J

COPY K
HISTORY:  (2) Perhaps this is the coloured copy in original boards, uncut, offered without price in Rosenbach catalogue 47 (December 1911), lot 75.

COPY M
HISTORY:  (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.\(^{714}\)

COPY N
BINDING: A copy of the 1796 prospectus (4 3/8" x 5 5/8") is

\(^{714}\) See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, 28 Dec 1929, p. 11. The article does not specify that Mrs Emerson's copy is coloured.
pasted to the front free end-paper. The front paste-down bears the small rectangular bookplate of EX MUSEO | ARBUTEANO | " | W.S. LEWIS and the small round red bookplate of Paul Mellon, along with a clipping describing this copy when it appeared in the Parke-Bernet sale of Newton's collection on 16 April 1941, lot 138 ("engravings brilliantly colored by William Blake"), plus a statement on the stationery of A EDWARD NEWTON | OAK KNOLL ... written in blue ink by C.B. Tinker dated January (or June) 11 1936 describing "the two copies [A and N] ... in the possession of Mr A. Edward Newton".

The coloured engravings in the copy in the Yale Center for British Art are reproduced online.

COPY O
The Rylands copy has been digitised online.

COPY Q
HISTORY: (3) Sold with The late C.D. Halford’s Library and other Properties by Puttick and Simpson, 15-16 January 1908, lot 643 (£52) “col. by the artist himself, inscription on fly-leaf: ‘This copy was coloured for me by Mr. Blake, W.E.,’ orig. bds.”

The coloured engravings in the copy in the Yale Center for British Art are reproduced online.

COPY U
HISTORY: (4) It went from the dealer Laurence Witten <BBS> to (5) The dealer Justin Schiller, to (6) A private British collection by 1978; offered for sale in September 2001 "at an unstated but reportedly extraordinary price", according

COPY V
HISTORY:  (1) Perhaps this is the copy with "forty-two illustrations ... colored by the artist's own hand" (ordinarily there were 43 prints715) which was lent by William Doxey716 of New York to the exhibition in "the art room of the Erie Public Library" organized by the Woman's Club of Erie, Pennsylvania, in January 1903.717

COPY X
HISTORY:  (4) Acquired by two collectors named Gilbert and George.

COPY Y
The watercoloured leaves are reproduced by the National Gallery of Victoria online.

NEW COPY
Copy AA
BINDING:  Slightly trimmed (to 33 x 42.5 cm), each gathering mounted on a stub and "bound (c. 1890?) in quarto calf over brown cloth", according to R.N. Essick, "Blake in

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715 The copy exhibited in 1903 and Copy V are the only ones lacking one leaf; N lacks 2 leaves.
716 William Doxey is not known to have owned any other original work by William Blake.
the Marketplace, 1999", *Blake*, XXXIII, the source of all the information here about this copy.

**COLOURING:** Coloured in three distinct styles at three distinct periods; none of the styles is the same as the three types heretofore identified by John Grant; for instance, on pl. 1 Death’s gown is light brown, not green or white, though each has similarities to Type I. (1) About 1800, the first artist coloured pp. 1-43 sensitively in vibrant colours. (2) About 1833 the second artist coloured most of the rest of the pages in a style with very little character. (3) About 1880-1890, the third artist coloured pp. 63 and 70 with heavy, thick colours.

**HISTORY:** (1) Sold at Warner's auction (Leicester), 23 June 1999, no lot number, for £12,000 to (2) Sims Reed for stock; Sims Reed sold it in 1999 to (3) Professor Robert N. Essick.

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**NEW COPY**

**COPY BB**

**BINDING:** Bound in brown leather with tooled edges and spine, spine broken, blue and red marbled end-papers, 40.7 x 31.8 cm, 9 sheets watermarked, "Explanation of the Engravings" between the Advertisement and Night I title page. "Bright atypical coloration [Grey Death type] applied after binding".718

**HISTORY:** (1) Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to

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718 All this information derives from *William Blake's Designs for Edward Young's NIGHT THOUGHTS*, ed. John E. Grant, Edward J. Rose, Michael J. Tolley, Co-Ordinating Editor David V. Erdman (Oxford: Clarendon Press, 1980), I, 72, an entry scandalously overlooked by GEB for 20 years until the lacuna was pointed out by my friend John Windle.
Prospectus for “EDWARDS’s MAGNIFICENT EDITION OF YOUNG’s NIGHT THOUGHTS” (Spring 1797) announced that “EARLY in JUNE” the first part would be published with 40 engravings “by BLAKE”) <BB 638>

*Monthly Magazine*, II (November 1796), 807 (announcement):
A splendid edition of YOUNG’S NIGHT THOUGHTS, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs of Blake, is in forwardness. The price of the work to subscribers is FIVE GUINEAS; to non-subscribers SIX GUINEAS. <BBS 270>

Anon., “Varieties, Literary and Philosophical; Including Notices of Works in Hand. From the Same [Monthly Magazine]”, *Edinburgh Magazine*, NS, VIII (December 1796), 447-50 <Bodley>:
A splendid edition of Young’s Night Thoughts, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas. [P. 450]

Young’s Night Thoughts, with Etchings and Engravings, in Four Parts, Atlas sized 4to. To
Subscribers 5l. 5s. to Non-subscribers 6l. 6s.  
(Part I. in a few days.) Edwards, Bond-street. <BBS 270>

*Monthly Magazine*, V (June 1798), 455, publication recorded as “Young’s Night Thoughts, decorated with appropriate Designs, by Mr. Blake, Part I. 1l. 1s. Robson” <BBS 271>

**SALE AND COLLECTION RECORDS 1798-1840**

*A Catalogue of Rare, Splendid, and Valuable Books, in Every Branch of Polite Literature; Including the Entire Libraries of The Rev. Harvey Spragg ... also of The Rev Henry Putman ... The Sale will begin on February 19, 1798, By John White, Bookseller, at Horace’s Head, in Fleet-Street, London (1798) <Bodley> (Lot “1217 Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, 5l. 5s to subscribers, when completed, boards -- -- 1797”) †


Robson”)
§Englische Blätter [English Leaves], ed. L[udwig] Schubart (Erlangen: Walterschen Kunst- und Buchhandlung, 1798) – the catalogue entries are in English, the commentaries in German (“Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake. Part I.”) †

A Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices affixed to each article, by Thomas Payne, Bookseller (London, 1799) <Bodley> (Lot “777 Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, – 1797 & 98”) †

A Catalogue of Books, in Every Department of Literature ... Now on Sale by Thomas White (London: March, 1801), 50 (Lot “1227 Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 5l 5s – 1797” listed under folio) †

A List of Books, for Sale at W[illiam Nelson]. Gardiner’s, 48, Pall-Mall, At the Ready Money Prices affixed (London, 1808), 46 <Bodley> (Lot “860 – Young’s Night Thoughts, curious cuts by Blake, boards, 1l 5s 1797) †

§A Catalogue of Books, in English, Greek, Latin, French and Italian Literature, with a Few Articles in the Spanish, German, Russian, and Dutch Languages for Sale at W[illiam Nelson] Gardiner’s, 48 Pall-Mall at the Ready Money Prices Affixed (London:
Printed by J. Barker, 1809) (“860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”) †

1810. *A Catalogue of a Small Collection of Ancient and Modern Books, Selected with the Greatest Care, and Containing Many Curious and Rare Articles, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices affixed* (London: Printed by J. Barker, 1810), 80 <Bodley> (Lot “691 Young’s Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796”; lot “1213 Young’s Night Thoughts, with Engravings by Mr. Blake, fol. boards, £1 5s -- -- 1797 This is one of the most singular and eccentric works that ever appeared.”) †

§*A Catalogue (Part the First for 1810) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature and Including also a Small but Select Collection of Oriental Manuscripts: Which Are Now Selling for Ready Money at the Prices Affixed by W[illiam] Ford (Manchester: Printed by C. Wheeler and Son, 1810) <Bodley> (“Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by Blake, calf. cleg. ib …”) †

*A Catalogue (Part the Second for 1810-11) of A Curious and Valuable Collection of Books, in Various Languages and Classes of Literature ... Which Are Now Selling, for Ready Money, at the Prices Affixed to Each Article By W. Ford. Bookseller. Manchester (1811) <Bodley> (Lot “431 Young’s
William Blake and His Circle
Part III: Commercial Book Engravings

Complaint, and the Consolation, or Night Thoughts with Blake’s singular designs round the text. Ib. [London] 1797 – - Blair’s Grave, with engravings from the designs of Blake. LARGE PAPER. eleg. bd. blue mor. &c. 8l 8s. ib. 1808.”) †

Temple of the Muses, Finsbury Square. Lackington, Allen & Co.’s General Catalogue for the Year 1811, 14 <Bodley> (Lot “264 Young’s Night Thoughts, finely printed, with curious plates, designed and etched by Blake, first 4 Books, bds. 2l. 10s. 1797”; “6569 Young’s Night Thoughts, (first four nights of) finely printed, with marginal plates, from designs by Blake, bds. 2l. 10s.”) †

Lackington, Allen, and Co's General Catalogue of Books, for the Year 1815 (1815) <Huntington>, Lot 119 (“finely printed, with curious plates, designed and etched by Blake”, £2.2.0)

Librorum Impressorum, qui in Museo Britannico Adservantur, Catalogus, VII (Londini, 1819), not paginated <New York Public Library> (“YOUNG (EDW.) D.D. … The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797”) †

§E. A. Evans, Bookseller’s and Printseller’s Catalogue (London, 1820) (Lot “421 Blake (Wm.) Illustrations of Young’s Night Thoughts, 4to. Bds. 30s. – 1797” and “566 Young’s Night Thoughts, with numerous fine plates by William Blake, fol. bds. ill. 1s. -- -- 1797”) †

Friedrich Adolf Ebert, Allgemeines Bibliographisches

[Thomas] Edwards’s Catalogue (Halifax, 1821), lot 16 (“many fine plates by Blake”, gilt edges, £2.2.0); lot 1076 is Blake’s Night Thoughts drawings

A Catalogue of … Books (Selected from the Stock in Trade) of Mr. Thomas Edwards, Auction by Messrs Thomas Winstanley & Co., Manchester, 1 May 1826 et seq <Bodley>, lots 1076 and 1224 (half bound, blue russia) <BB #538>


Library … of the Late George Edward Griffiths, Esq. … Together with … The Property of a well known Amateur of the Fine Arts [Thomas Griffiths Wainewright] … which will be Sold by Auction, by Mr. Wheatley, 3 August 1831 + 8 days, lot 1746 (“with the singular designs by Richard [sic] Blake” [for £1.13.0 to Williams (a pseudonym of Wainewright)]

Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq. … Which Will Be Sold by Auction, by Mr. Evans … on Tuesday, July 16, and Eleven following Days, (Sunday excepted). (March 1834)
William Blake and His Circle
Part III: Commercial Book Engravings

(lot “1245 Young’s Night Thoughts, Plates by Blake, --1797”) <Harvard> <BB #544>


No. XIX. London, 1836. A Select Catalogue of Books, Forming Part of the Stock of Francis MacPherson, 4 Middle Row Holborn P. 15 (“Young’s Night Thoughts; with marginal Designs by Blake. Folio, boards, 11. 11s. 6d. – 1797”)

Catalog von Kunstsachen und Büchern welche in der Anstalt für Kunst und Literatur (R. Weigel) in Leipzig vorrätig oder durch dieselbe besorgt werden, part 7 (Leipzig, 1838), in German (lists Young’s Night Thoughts by Blake) <Fogg Museum (Harvard University)>

† These are also reported in Wayne C. Ripley, “Printed References to and Known Prices of Blake’s Night Thoughts, 1796-1826”, Blake, XLIII (2009), 72-75. The unseen (§) entries derive from him.

YOUNG, Night Thoughts coloured
Copy and collection Estimated Special features
date of colouring

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720 The vellum leaf is housed separately from the rest of coloured *Night Thoughts* I.
William Blake and His Circle  
Part III: Commercial Book Engravings  

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<td>Duplicate uncoloured title page for Nights I-IV</td>
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<td>Bibliotheca Bodmeriana N</td>
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<td>Yale Center for British Art O</td>
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<td>Rylands Library P</td>
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<td>Harvard Q</td>
<td>&quot;This Copy was coloured for me by Mr Blake</td>
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<td>Yale Center for British Art R</td>
<td>&quot;This copy col(^{rd}) by W. Blake&quot;</td>
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<td>Mr &amp; Mrs H.P. Cook T</td>
<td>Pp. 73-74 replaced with quite different paper and type; pp. 12, 16-17, 36-73 not coloured</td>
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Detroit Institute of Arts

W

Washington University (St Louis)

X

Gilbert & George

Y

National Library of Victoria (Melbourne, Australia)

Z

Smith College

AA

Robert N. Essick

BB

Harvard

Pp. 45-6 torn out

P. 86 inscribed "As Pattern"

Leaves hinged to a narrow strip of paper, White Death, pigment oxidized

Pp. 1-43 coloured c. 1800, most of the rest c. 1833, pp. 63, 70 c. 1880-90

Colouring atypical

EDITIONS

Young, Edward, Night Thoughts or the Complaint and the Consolation, ed. Robert Essick and Jenijoy La Belle (1975) <BB>

REVIEW

*Karen Mulhallen, Blake, XI, 1 (Summer 1977), 41-42

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

REVIEWS

Jean Evans, *Library Journal*, 15 September 2004, pp. 83-84 (“the disc contains almost as many extras as there are on a movie DVD”)

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

Part III

Section B

ENGRAVINGS

Collections and Selections

Art Gallery of New South Wales (Sydney, Australia)

Online Reproductions

*Job*, 23 images
Chaucer, "Canterbury Pilgrims"
Virgil, *Pastorals*, 22 images
*Wit's Magazine*, "May-Day in London"

Art Institute (Chicago)
Online Reproductions
Dante engravings (1892), on India paper, coloured by hand (7)
"The Man Sweeping the Interpreter's Parlor" [2C, second state]
Virgil woodcuts (12)


Brooklyn Museum
Online Reproductions
*Job*, all 22 images

Fogg Museum, Harvard University
Online Reproductions
Bible – *Job* (1826)
Job proofs before borders, pl. 1-2, 4-11 <Fogg 10458-10467, R637NA> plus pl. 12-22 with borders
Dante engravings
Hogarth print

Harvard Libraries
Online Images of Blake’s Commercial Engravings
Charles Allen, *A New and Improved History of England* (1798)
*Bellamy’s Picturesque Magazine* (1793)
William Blake and His Circle
Part III: Commercial Book Engravings

George Cumberland, *Outlines from the Antients* (1829)
George Cumberland, *Thoughts on Outline* (1796)
Erasmus Darwin, *Botanic Garden* (1794)
Thomas Henry, *Memoirs of Albert de Haller* (1783)
John Caspar Lavater, *Aphorisms on Man* (1794)
The Revolted Negroes of Surinam (1796) in black and white
Virgil, *The Pastorals* (1821)
The Wit's Magazine (1784-85)
Mary Wollstonecraft, *Original Stories from Real Life* (1791)
Mary Wollstonecraft, *Original Stories from Real Life* (1796)

Indianapolis Museum of Art
Online Reproductions

*Job*, all 22 images
Chaucer, "Canterbury Pilgrims"
Flaxman, *Hesiod*, 36 images
Flaxman, *Iliad*, all 3 images

Library of Congress
Online Reproductions

Blair, *The Grave* (1813)
Chaucer, *Prologue* (1812)
"Edmund Pitts" [2E, second state]
Flaxman, *Naval Pillar* (1799), six drawings by Flaxman for it
Hayley, *Designs to a Series of Ballads* (1802)
Young, *Night Thoughts* (1797) coloured copy B
Young, *Night Thoughts* (1797) coloured copy J

**Manchester City Art Gallery**

*Online Reproduction*

"Mrs Q"

**Metropolitan Museum of Art (N.Y.)**

*Online Reproduction*

*Job* (1826)
Blair, *The Grave* (1808) plus "Mourir C'est Renaitre" (n.d.)
George Cumberland card
Dante
"Enoch" (lithograph)\(^{721}\)
Hogarth, "Beggar's Opera"
Stothard-Blake, Winged Figure Flying through Clouds, before letters [*BB* p. 548, under John Donne]
Virgil (20 reproductions)

**Museum of Fine Arts (Boston)**

*Online Reproductions*

*Job* pl. "1"-"21"
Blair, *The Grave* (1813), 5 images

**National Gallery of Art (Washington, D.C.)\(^{722}\)**

\(^{721}\) The Metropolitan Museum copy (1B) of Enoch (accession no. 2013.146) was acquired in 2013 after its sale at Sotheby's (London), 6 Dec 2012, lot 96. According to the Met's Job accession record, the "Vendor" to them was Katrin Bellinger Kunsthandel.

\(^{722}\) The temperas, watercolours, colour-prints, and engravings reproduced together for the National Gallery are from the Rosenwald Collection except for 29
Online Reproductions

Ariosto, *Orlando Furioso* (1)
Blair's *Grave* (25 images)
"The Chaining of Orc"
"Christ Trampling Satan"
George Cumberland card (2 images)
Dante prints, 1827 and 1968 (30 images)
Darwin, *Botanic Garden* ("Fertilization of Egypt", after Fuseli)
Hayley, *Life of George Romney* (Romney, "Sketch of a Shipwreck")
Hayley, *Triumphs of Temper* (6 images)
Hogarth, *Beggar's Opera*
*Job* (49 images, including working proofs)
"John Caspar Lavater"
"Joseph of Arimathea Preaching"
*The Ladies New and Polite Pocket Memorandum-Book* (1782)
  ("The Morning Amusements of Her Royal Highness")
"Lavater"
"Lear and Cordelia" (with Thomas Butts, 7 images)
"Let Him Look Up into the Heavens ..." (2 images)
"The Man Sweeping the Interpreter's Parlor"
"Mrs Q"
*Remember Me!* ("The Hiding of Moses")
"Reverend John Hawker"
Stedman, *Surinam* (11 images)
Virgil, *Pastorals*, proofs (11 images)
[Whitaker] *The Seraph* (engraved title page)

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images. One hundred sixty National Gallery Blake images, mostly duplicates, are not reproduced.
"Wilson Lowry"
*The Wit's Magazine* ("The Discomfited Duellists" and "May-Day in London")

**National Gallery of Victoria (Melbourne)**
*Online Reproductions*

Job (1826)
Blair, *The Grave* (1813)
Chaucer, Canterbury Pilgrims

**National Portrait Gallery (London)**
*Online Reproductions*

Hayley, *Cowper*, portrait of Cowper
"John Caspar Lavater"
"Robert Hawker"

**Philadelphia Museum of Art**
*Online Reproductions*

*Job* (1826), 23 images
Hayley, *Little Tom the Sailor* (1800)
Hayley, *Cowper*, head of Cowper
Hayley, *Romney*, "Shipwreck"
Lavater, *Physiognomy*, "Democritus"
*Monthly Magazine* (1797), "Wright of Derby"
Shakspeare, *Dramatic Works* (1802), "Romeo and Juliet"
Virgil, *Pastorals*, 3 images
plus detached prints

**Pierpont Morgan Library and Art Gallery**
*Online Reproductions*

Chaucer, Canterbury Pilgrims
William Blake and His Circle
Part III: Commercial Book Engravings

Chaucer, *Prologue* (1812) title page and frontispiece
George Cumberland card
"The Man Sweeping"
"Morning Amusement"
"Mrs Q", coloured
"Satan" (head of a damned soul)
"Wilson Lowry"
"Morning Amusement" (1782)

*Selected Engravings*, ed. Carolyn Keay (1975) <BB>

**REVIEWS**

*Gerda Norvig* and *Myra Glazer Schotz*, *Blake Newsletter*, X, 3 (Winter 1976-77), 90

*Dennis M. Welch*, *Eighteenth Century ... Bibliography*, NS I (1978), 254

**Tate Britain**

**Online Reproductions**

Dante engravings
George Cumberland's card
"The Fall of Rosamond"
Hogarth, "Beggar's Opera"
Large Colour Prints
*Job* (1874)
Virgil woodcuts

**University of Glasgow, Hunterian Museum of Art**

**Online Reproductions**

*Job*, all 22 images
"Christ Trampling on Satan"
Hayley, *Little Tom the Sailor*
Hayley, *Romney, "Shipwreck"
Head of a Damned Soul
Virgil, *Pastorals*, 17 images

**Victoria and Albert Museum**
**Online Reproductions**
**Commercial Engravings**

"Beggar's Opera"

**William Blake Archive**
**Online Reproductions**
**Cumulation**

†= not recorded in this checklist before 2014

**Commercial Book Illustrations**

Bible – *Job* (1826) (Essick)†
Blair, *The Grave* (1808) (Essick)
Blair, "Death's Door" (1805) (Essick)
Cumberland, card (1827) (Essick)
Dante (1838) (Essick)†
Flaxman, *Hesiod* (1817) (Essick)
Hayley, *Ballads* (1805) (Huntington, first state)†
Hayley, *Designs to a Series of Ballads* (1802) (Huntington)†
 Hayley, illustrations to *Essay on Sculpture* (1800) (Essick)†
*Little Tom the Sailor* (1800) (Essick; Fitzwilliam 2 copies
 from Keynes, one with a gray wash, one with tailpiece
 only)†
*The Life and Posthumous Writings of William Cowper* (1803-
4) (Essick)†
*The Life of George Romney* (1809) (Essick, Large Paper)†
*The Triumphs of Temper* (1803) (Essick, Large Paper, uncut)
William Blake and His Circle
Part III: Commercial Book Engravings

†
Virgil, *Pastorals* (1821) (Huntington)†
Wollstonecraft, *Original Stories* (1791) (Huntington), (1796) (Essick)
Young, *Night Thoughts* (1797) (Essick), Huntington, coloured copy [I])


REVIEWS

1950
§Anon., *New Statesman and Nation*, 12 August 1950, p. 183
§Anon., *Dublin Magazine*, XXV (October-December 1950), 53-54

1972
§Anon., *Choice*, IX (November 1973), 1368
Robert N. Essick, *Blake Studies*, VI (Fall 1973), 109

Yale Center for British Art
Online Images

Hogarth, "The Beggar's Opera" B1978.43.911
Virgil, *Pastorals* (1821) several
Young, *Night Thoughts*, not coloured, images only B1978.43.1342-1279
Young, *Night Thoughts* coloured (N) omits B1998.43.1280-
text-only pages 1417
Young, *Night Thoughts* coloured (Q) omits B1992.8.10 (1-
text-only pages 41

APPENDIX

BOOKS IMPOBABILITY ALLEGED
TO HAVE BLAKE ENGRAVINGS

Anon.,
*BIOGRAPHICAL SKETCHES OF EMINENT BRITISH CHARACTERS*
(1813)

BIographies | SKETCHES | OF EMINENT | BRITISH | CHARACTERS. | = | PRICE SIXPENCE. | = | LONDON: PRINTED BY WILLIAM DARNTON, JUN. | 58, HOLBORN HILL. [?1813723]

LOCATION: Victoria & Albert Museum.

12° in sixes, sewn half-way through after leaf 12. It consists of orange paper covers (the title page on the front, advertisements on the back), pp. 1-36, plus 7 prints after pp. 10, 12, 18 (2), 24, 26, and 36.

The front paste-down is inscribed in pencil: “These admirable ‘heads’ were Engraved by W. Blake”. The facing fly-leaf is inscribed in ink in a much more formal hand

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723 An advertisement on the back cover is for a book describing events of 1812, the inscription is dated 1814, and a variant copy in the V&A is dated 1813 on the title page.
“Rebekah Ivory | May 3rd 1814" (the “rd” is above the “3”).

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

BARBAULD, Mrs [Anna Letitia]

*Hymns in Prose for Children*  
(1781)

Andrew Lincoln, ed., *Songs* (1991), wrote that Blake engraved a plate for Mrs Barbauld’s *Hymns* (1781) and then withdrew the claim in *Blake*, XXVII (1993), 45.

*The Conjuror's Magazine*  
(1792)

THE | Conjuror's Magazine, | OR, | Magical and Physiognomical Mirror. | Including | A SUPERB EDITION | OF | LAVATER's | Essays on Physiognomy. | VOL. I. | - | LONDON: | PRINTED FOR W. LOCKER, NO. 12, RED-LION STREET, | HOLBORN. | 1792. 8°

According to Peter Ackroyd, *Blake* (1995), 194, "*The Conjuror's Magazine* ... printed one of Blake's engravings", but there is no print signed by Blake in either *The Conjuror's Magazine*.

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724 The Victoria & Albert catalogue entry, repeated in *Blake* (2008), erroneously said the MS inscriptions above appears in a variant copy of the work, also in the V&A: *Biographical Sketches of Eminent Characters: Containing the Life and Character, Labors and Adventures of Several British Worthies, Now Published for the Instruction and Entertainment of Youth* (London: Printed and Sold by W. Darton, Jun. 58, Holborn Hill, 1813) Price Six Pence 58 pp.
Magazine (August 1791-July 1793) or its successor The Astrologer's Magazine (August 1793-January 1794). The separately-paginated edition of Lavater's Essays on Physiognomy which was included with each monthly issue of The Conjurer's Magazine and The Astrologer's Magazine was translated by C. Moore with octavo-size prints "Engraved by Barlow" (as most contents pages explained), not the folio size plates which Blake and others engraved for the Hunter translation of Lavater.

GOLDSMITH, Oliver

History of England

(1827)


When Professor Essick reported the connection of this work with Blake in Blake (1992), he had not seen a copy; in Blake (2001) he records having seen photographs of the rather crude and simple anonymous plates and concludes that "In my opinion, ... [they] are not by Blake."

HUME, David

The History of England

(London: Robert Bowyer, 1793-1806)

An advertisement for a prospectus (dated 2 January 1792) for Bowyer’s edition of Hume’s History of England appeared in the Oracle for 30 January 1792. The work was to appear “in Numbers”, “Superbly Ornamented”, but there is no indication of how many Numbers or engravings there will be. The “Gentlemen … actually Engaged” include “W.
Blake” among engravers.  \(^{725}\)

**PROSPECTUSES**

*Algemeine Konst-en Letter-bode* (Haarlem: C. Platt and A. Lousjes, 1792), 88, in Dutch <Universitutsbibliothek Gent> has the prospectus in English naming Blake as an engraver <**BBS 278**>; at the end of the volume is *Bericht-Blad*, No. 64 (*23 Maart 1792*) with the same prospectus in English


*Critical Review*, IV (1792) <Harvard> at the end has the June 1792 prospectus (as in *BR* (2) 62)

**The Minor's Pocket Book**

(1813)


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\(^{725}\) The advertisement was pointed out to me by my friend Mark Crosby. Ads for Bowyer’s edition of Hume’s *History of England* in *The Oracle* for 13-14 Jan and 6 Feb were already recorded.
MYLIUS, William Frederick

The Junior Class-Book

(1809 ff.)

TITLE PAGE: William Frederick Mylius, The Junior Class-Book; or, Reading Lessons for Every day in the Year: Selected from the Most Approved Authors. For the Use of Schools (London: Printed for M.J. Godwin, at the Juvenile Library, No. 41, Skinner Street, and to be had of all booksellers, 1809)

FORMAT: 12mo., 18 cm

ILLUSTRATIONS: The "6 plates engraved by Blake" (according to Rosenbach acquisition card) are untitled and unsigned.

LOCATION: Bodley: Vet. A6 e 2927

The six unsigned and untitled prints have no significant resemblance to those associated with Blake's commercial engravings. The attribution of the prints in The Junior Class-Book to Blake seems to be somewhere between casual and wanton.

Plutarch

Lives

(1823)


It is claimed to have a "Frontispiece by William Blake".

Proceedings of the Sheffield Shakespeare Club
(1829)

PROCEEDINGS | OF | The Sheffield Shakespeare Club, |
FROM | ITS COMMENCEMENT, IN 1819 | TO |
JANUARY, 1829. | - | BY A MEMBER OF THE CLUB. | - |

[Five-line motto from] POPE | - | SHEFFIELD: | PRINTED
FOR THE EDITOR, | BY H. AND G. CROOKES, CLIFF'S
COURT, HIGH-STREET. | - | 1829.

LOCATIONS: Birmingham Public Library, British Library, Cornell, Harvard, Leeds, Manchester, National Library of Wales, Pennsylvania, Sheffield, State Library of New South Wales, Trinity College (Cambridge), Vermont, Victoria University in the University of Toronto, Western, Université de Caen Basse-Normandie, York Minster

DESCRIPTION: 8°, xii, 163 pp. A colophon says that 50 copies were reserved for the Club and a few copies are available at 5s,

The copy in Victoria University in the University of Toronto bears the ex libris ticket of S.O. Addy, AM, and a pasted-in catalogue entry, 398, "attributed to Blake", 12s 6d.726

ENGRAVING: a frontispiece of a man (Shakespeare) sitting on a rock surrounded by sea.

Neither this book nor this engraving was associated in Blake scholarship before 2013. The association is very improbable. Blake died two years before the date of the book.

726 Another copy was offered at £90 on 10 Oct 2013 at John L. Capes [Book refr. 4344], with nothing about Blake.
Stonehenge Medal (1796)

A round medal 5 cm in diameter is inscribed at the top of the obverse: "TANTUM POTUIT | RELIGIO" ["so great was the power of religion" (Lucretius)] and at the bottom "STONE HENGE | 1796" <cross-reference to British Museum Stonehenge medal>. Seven hundred and fifty medals were ordered to be struck, 50 in gold, 250 in silver [the rest presumably in lead].\textsuperscript{727} It was issued by the Ancient Druids Universal Bretheren.\textsuperscript{728}

B.H. Cunnington, "A Stonehenge Medal", \textit{Wiltshire Archaeological and Natural History Magazine}, XLIV (1927), 8-9,\textsuperscript{729} "quotes Mr T. Ireland, the Corresponding Councillor of 'The Druid Universalist Council'", who claimed that the "engraver of the medallion was William Blake". Ireland said that "the medal was issued for the purpose of raising funds to help one of the martyrs of his movement, Muir of Edinburgh"\textsuperscript{730} who was convicted for sedition and deported to

\textsuperscript{727} Copies in lead are in the British Museum Department of Coins and Medals (BNK,EngM.247) and Birmingham Museums and Art Gallery; silver copies were offered in Richard Hatchwell, catalogue (April 1993), lot 99 (£1,200), and at Spinks auction (24-25 Sept 2013), lot 811 (sold for £440).

The medal was noticed in Hatchwell's catalogue by R.N. Essick, "Blake in the Marketplace, 1993", \textit{Blake}, XXVII, 4 (Spring 1994), 116-17.

\textsuperscript{728} Laurence A. Brown, \textit{A Catalogue of British Historical Medals 1760-1960} (London: Seaby Publications, 1980), I, 22, 94. Brown says the medal was designed by William Blake.

\textsuperscript{729} Cunnington and Grinsell are cited here from Stephen Allen's essay.

\textsuperscript{730} The \textit{Dictionary of National Biography} describes Thomas Muir (1765-98) of Edinburgh as an outspoken radical but says nothing of a Druid context. The only Muir I have found who was a Druid is mentioned in Mark David Wallace, "Scottish Freemasonry 1725-1810: Progress, Power, and Politics", St Andrews Ph.D., 2007: "William Muir, a weaver in Kilmarnock" was a Druid. Masonry claimed to be descended from the Druids.

Philip Atwood, \textit{Oxford Dictionary of National Biography} says of "Thomas
Australia.

L.V. Grinsell, *The Druids and Stonehenge: The Story of a Myth* (St Peter Port: Toucan Press, 1978) says that the "engraver" was "Blake after Stukeley".

Stephen Allen, "William Blake and the Stonehenge Medal", *Wiltshire Archaeological and Natural History Magazine*, XCVIII (2005), 347-48, says that there is a "mirror image" of the "View of Stonehenge" in Camden's *Britannia* (1695); "they are identical", though reversed <see Illus. 4>. Notice that Allen says he has found the original of the design but does not say who "engraved" it.

Blake was not a medal carver, a highly specialised art which is quite distinct from copperplate etching or engraving, and there is no significant possibility that he made the physical medal.

The significant questions are whether he designed the medal or made an engraving of it.

The image on the medal derives from Camden's *Britannia* (1695), and Blake was not involved in that. The inscriptions on the medal are not in Camden.

And no print is known of a separate copperplate engraving of the image.

Blake therefore had no hand in the Stone Henge 1796 medal.

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**The Wit’s Magazine**

Wyon the elder (1767-1830) ... for his medal of Stonehenge, he engraved a design by William Blake"
A print in the London Metropolitan Archives bears the imprint “The ITALIAN PUPPET SHOW.”, “Printed for & Sold by Bowles & Carver”, “No. 69 in St. Pauls Church Yard London”, and “Published as the Act directs”. The pencil drawing for it in the same collection is labeled “S. Collings” in a Twentieth Century hand, and the catalogue said that it was engraved by William Blake for The Wit’s Magazine.

No such print is recorded in the obvious sources, for the very good reason that the print almost certainly has nothing to do with Blake.

Blake certainly signed six prints in The Wit’s Magazine (1784), four of them designed by Samuel Collings, and the size of the Italian Puppet Show print (23.5 x 15.9 cm) is commensurate with those Blake engraved for The Wit’s Magazine (c. 18 x 23 cm).

However, no such print appears in The Wit’s Magazine (Printed for Harrison and Co. No 18, Paternoster-Row, 1784-85), and there is no story in The Wit’s Magazine which would justify the insertion of the print.

Further, the firm of Bowles and Carver, the publisher of The Italian Puppet Show, was not founded until 1793 when Henry Carington Bowles (1763-1830), then age 20, took over the business of his late father Carrington Bowles (1724-92). The firm of Bowles and Carver flourished from 1793 to 1830,

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731 By May 2010 the catalogue entry had been corrected.
publishing satirical prints voluminously, but their imprint has not previously been associated with *The Wit’s Magazine* or with any print by Blake. The Bowles and Carver imprint cannot have been added until 1793, long after the demise of *The Wit’s Magazine*.

The style of engraving is not significantly like that of William Blake in his prints for *The Wit’s Magazine* or elsewhere, though the speculative association with Samuel Collings is not implausible.

The engraving of “The Italian Puppet Show” probably has nothing to do with *The Wit’s Magazine* (1784-85) or William Blake.

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Section B
 COLLECTIONS AND SELECTIONS
Butterworth, Adeline M.  *William Blake, Mystic* (1911)
REVIEW
§*Burlington Magazine*, XX, 106  *January 1912*, 241
PART IV
CATALOGUES
of Exhibitions, Sales, and Bibliographies

1780

In 1780, the Blake entry is reported as "W Blake.--315. Death of Earl Goodwin" (p. 353).

REVIEW
Candid [i.e., George Cumberland], Morning Chronicle and London Advertiser, 27 May 1780 (includes a criticism of “the death of earl Goodwin, by Mr. Blake”) <BB #1336>

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Some exhibitions apparently were not accompanied by catalogues and are known only through press-notices of them.

See G.E. Bentley, Jr, Sale Catalogues of Blake’s Works 1791-2013 put online on 21 Aug 2013 [http://library.vicu.utoronto.ca/collections/special collections/bentley blake collection/in]. It includes sales of contemporary copies of Blake’s books and manuscripts, his watercolours and drawings, and books (including his separate prints) with commercial engravings. After 2012, I do not report sale catalogues which offer unremarkable copies of books with Blake's commercial engravings or Blake's separate commercial prints.
1784

The Exhibition of the Royal Academy, M.DCC.LXXIV. The Sixteenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

Blake exhibited “A breach in a city, the morning after a battle” and “War unchained by an angel, Fire, Pestilence, and Famine following”.

REVIEW referring to Blake


Rending our ears asunder
With gun, drum, trumpet,
blunderbuss and thunder,736
or perhaps, not going out of the art, for allusion, like Fuseli, but with the additional aggravation of an infuriating bend sinister.

It is quoted by John Baird, "Blake's Painting at the Royal Academy, 1784: A Reference", Notes and Queries, CCXXXVIII [NS XL] (1993), 458.

1785

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736 Pope, "First Satire of Second Book of Horace Imitated" (1734), ll. 25-26.
"William Blake and His Circle"

The Exhibition of the Royal Academy, M.DCC.LXXXV. The seventeenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

REVIEWS referring to Blake

Anon., Morning Chronicle and Daily Advertiser, 28 April 1785 (Blake is mentioned in a selective list of exhibitors) <BB #815>

Anon., “Exhibition of the Royal Academy. (Concluded)”, Daily Universal Register, 23 May 1785 (“607. Gray’s Bard, W. Blake, appears like some lunatic, just escaped from the incurable cell of Bedlam. In respect of his other works, we assure this designer, that grace does not consist in the sprawling of legs and arms”) <BBS>

1788

Egerton’s Theatrical Remembrancer (1788) <not in BB, BBS, BIQ (1992 ff.)> B. Re-issued as The Theatrical Remembrancer (1788) <BB #522A>

"The Theatrical Remembrancer would appear to be a reissue of Egerton’s Theatrical Remembrancer, also 1788. The title page, leaf [a1], in the reissue is probably a cancellans”

1791

[William] Richardson’s Catalogue. A Large and Curious Collection of English and Foreign Portraits, Topography and Historical Prints [sic], by Ancient and Modern Masters; Drawings, Books, and Books of Prints, Now Selling, with the Prices Affixed to Each ... Catalogues to be had, One Shilling each (London, 1791) <Princeton>

“Beggar’s Opera, Act 3d. fine – Blake [£]1 1 0”

1791 December 7

J. TODD's | CATALOGUE | OF | ANCIENT and MODERN | Books, Prints, & Books of Prints, | FOR THE YEAR 1791. | [including] Lavater's Essays on Physiognomy, 16 Numbers - 10 13 0 ... | Which will begin to be sold extremely Cheap, at the Prices printed in the CATALOGUE, on TUESDAY the 7th of December, 1790. | By J. TODD, BOOKSELLER, STATIONER, AND PRINT-SELLER, In STONEGATE, YORK. | ... | CATALOGUES, Price 6d. may be had of Mr. BALDWIN, Bookseller, Pater- | no;ter-Row, London, and at the Place of Sale.

129 "Beggar's Opera, as originally performed in 1727, after Hogarth, by Blake -- -- 0 12 6"

[1798?]

A Catalogue of Prints Published by J.R. Smith (c. 1798) <BB>

It is reproduced in Ellen G. D'Oench, "Copper into Gold": Prints by John Raphael Smith 1751-1812 (1999).

1799 February 18 plus 18 days

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738 “At Mr. Richardson’s Print Warehouse, Clements-Inn, Fore-gate, near Temple-Bar”.


Seventh Day

94 “Five [prints]—Gin Lane, Beggar’s Opera, Shrimps, &c.” [£1.7.6]
101 “One—the Beggar’s Opera, by Blake—proof—“ [£1.13.6]

1800 February 24 and 12 following days (Sunday excepted)

[February 24-March 1, 3-8, 10-11]

§Mr. Jeffrey,740 A Catalogue of a Large, Extensive, and Valuable Parcel of Books, in Every Science, and in Most Languages; Being the Genuine Library of George Galwey Mills, Esq. (Gone to the West Indies) Removed from Slaughter-House, In the County of Gloucester Amongst which are All the fine Editions of the Greek, Latin, English, Italian, and French Classics. -- A most extensive Collection of English History, Chronicles, and Topography -- Books of Prints -- Natural History -- Manuscripts on Vellum -- Philosophical Transactions, fine Set -- and the Collections of the most celebrated Societies of Europe. In superb and elegant bindings (London, 1800)

457[a] "Young's Night Thoughts, finely printed, folio,

739 "At His House, No. 31, the Corner of Villiers-Street, in the Strand”.
740 Jeffrey was "at No. 11 Pall-Mall".
"William Blake and His Circle"

1797" [10s] 741

[1807]

Cuthell 742 and Martin, A | CATALOGUE | OF | BOOKS, | FOR THE YEAR | 1807, | IN VARIOUS LANGUAGES, | AND | CLASSES OF LITERATURE; | ON SALE, FOR READY MONEY, By CUTHELL & MARTIN, | MIDDLE ROW, HOLBORN. | - | LIBRARIES PURCHASED. | - |

(London: | PRINTED BY E. BLACKADER, TOOK'S COURT, | CHANCERY LANE. | - | Price Two Shillings <Bodley>

Folio
15 "Stuart's Antiquities of Athens, 3 vol. half bound, 16l 16s"
16 "Another copy, 3 vol. splendidly bound in ruffia, 24l 1762, &c."
60 "Vetuṣta Monumenta, 3 vol. half bound Lond. 1747 &c."

Quarto
128 "Cumberland's Thoughts on Outline", "with 24 plates, boards, 14s 1796"
129 "Another copy, handsomely bound in calf, 1l 1s 1796"

741 Wayne C. Ripley, "New Night Thoughts Sightings", Blake, XLVII, 3 (Winter 2013-14), who first reported the Jeffreys catalogue, speculates that the lack of reference to illustrations may imply that this copy of Night Thoughts (1797) had no plate, like the unique copy described in G.E. Bentley, Jr, "Young's Night Thoughts (London: R. Edwards, 1797): A New Unillustrated State" Blake, XIV (1980), 34-35. Ripley notes that lot 352, apparently in this Jeffreys sale, was Junius, Stat nominis umbra (London: T. Bensley, 1796-97), inscribed "1796 B[ough]t. of Edwards".

742 John Cuthell (d. 1818).
"William Blake and His Circle"

133 "Lavater's Essays on Physiognomy, illustrated by 800 engravings by Holloway, translated by Dr. Hunter, 5 vol. original impressions, an early subscribers copy, handsomely bound in ruffia, with gilt leaves, 28l"

134 "Lavater's Essays on Physiognomy, with engravings by Holloway, vol. 1, fine impressions boards, 1l 11s 6d"

960 "Young's Night Thoughts, beautifully printed, with engravings round the letter preff, part I, all that was ever published, 15s -- 1797"

Quarto

2454 "Darwin's Botanic Garden, plates, elegantly bound in ruffia, with gilt leaves, 1l 16s -- 1791"

2554 "Hunter's Journal of the Transactions in New South Wales, plates, elegantly bound in ruffia, gilt leaves, 2l 2s 1793"

2639 "Lavater's Essays on Physiognomy, 5 vol. first impressions of the plates, handsomely bound in ruffia, gilt leaves, 28l 1789"

2840 "Stedman's Account of Surinam, 2 vol. plates, elegantly bound, 6l 6s -- 1796"

2841 "Another copy, 2 vol. large paper, with coloured plates, boards, 8l 8s"

2842 "Another copy, 2 vol. large paper, the plates plain, but firft impressions, elegantly bound in calf, with gilt leaves, 9l 9s"

3061 "Cumberland's Thoughts on Outline Sculptures,
"William Blake and His Circle"

plates, elegantly bound, 1l 1s 1796"

Octavo

4806 "Gay's Fables, plates, boards, 5s 6d -- 1793"
4807 "Gay's Fables, printed on royal paper, fine impressions of the plates, elegantly bound, 18s -- 1793"
4809 "Gay's Fables, Stockdale's edit. 2 vol. plates, boards, 1l 1s"
4810 "Another copy, 2 vol. superbly bound, 1l 1s 6d"
4818 "Hayley's Life of Cowper, 4 vol. portrait, new and elegantly bound, 2l 6s"
4937 "Hoole's Ariosto's Orlando Furioso, 5 vol. large paper, boards, 2l 5s -- 1799"
4938 "Another copy, 5 vol. newly and superbly bound, 3l 10s 1799"
4939 "Hoole's Orlando Furioso, reduced into 24 books, by himself, 2 vol. new and neat, 13s -- 1791"
4940 "Another copy, 2 vol. elegantly bound, 14s -- 1791"
5639 "Shakespeare's Plays, from the text of George Steevens, by Alexander Chalmers, 9 vol. boards, 2l 18s 1805"
5640 "Another copy, 9 vol. with fine engravings by Fuseli, boards, 4l 6s -- 1805"
5641 "Another copy, 10 vol. printed on fine thick paper, with fine impressions of the plates, boards, 8l 8s -- 1805"
5642 "Another copy, 10 vol. printed on fine super royal paper, first impressions of the plates, boards, 9l 16s 1805"
5732 "Scott's (John) Poetical Works, portrait and plates
“William Blake and His Circle”

by Bartolozzi and others, elegantly bound, 10s 6d 1786"
5733 "Another copy, elegantly bound, with gilt leaves, 12s 1786"

Duodecimo and Octodecimo
9669 "Ellis, Specimens of the Early English Poets, neat, 9s 1790"
9670 "Another copy, elegantly bound, with gilt leaves, 12s. 1790"
9893 "Specimens of the Early English Poets, by Ellis, boards, 10s 6d -- 1790"

1809
William Blake, Descriptive Catalogue (1809)
REVIEW
[Robert Hunt], “Mr. Blake’s Exhibition”, Examiner, 17 September 1808, pp. 605-6 (a violent attack on Blake) <BB #1911>

1812
A CATALOGUE OF THE FIFTH ANNUAL EXHIBITION BY THE ASSOCIATED PAINTERS IN Water Colours - AT THE SOCIETY’S ROOMS, No. 16, OLD BOND STREET. - ADMITTANCE, ONE SHILLING. CATALOGUES, SIXPENCE. - LONDON: PRINTED BY J. MOYES, GREVILLE STREET, HATTON GARDEN. - 1812. <BB>
NEW LOCATIONS: Strathclyde (Scotland), Victoria &
Albert Museum

A very rare complete set of the Society’s catalogues (1808-12) was offered in Ken Spelman Catalogue Fifty-Two (2004), lot 18, and is now in the Essick Collection.

“the landlord seized the contents of the gallery in distraint of rent”, including Blake’s Chaucer’s Pilgrims (lot 254), “The Spiritual Form of Pitt” (lot 279), “The Spiritual Form of Nelson” (lot 280), and “Detached Specimens of ... Jerusalem” (lot 324). Thomas Butts, who apparently owned “Nelson” and Chaucer, may have bought them – or bought them back – from the distraining landlord.

REVIEW referring to Blake Anon., “The Water Colour Exhibition”, *Lady’s Monthly Museum*, NS, XII (June 1812), 340-46 (Blake’s “Sir Jeffrey Chaucer and the Pilgrims” “is a picture of mongrel excellence” and his “pictures 323 and 324” are “too sublime for our comprehension” [p. 344]. No. 324 is plates from Blake’s *Jerusalem*, but 323 is not by him at all; perhaps the reference is to his Spiritual Forms of Pitt and Nelson, Nos. 279-80) <BBS 350>

1818 October 1-2

Geo. Jones, Fine Prints, Rare Books and Books of Prints, |
DRAWINGS, PORTFOLIOS, &c. | CONSIDED FROM ABROAD. | = | A | CATALOGUE | OF A general Collection of Ancient and Modern, | Engravings and Drawings, | From the Designs of the first-rate Masters | OF THE | ITALIAN, GERMAN, FRENCH, FLEMISH & ENGLISH SCHOOLS, |BY THE MOST | EMINENT ENGLISH & FOREIGN ENGRAVERS, | PARTICULARLY BY | Bartolozzi, Heath, Sharp, Woollett, Vivardes, Houbraken, Folkema | &c. &c. | ... | FINE OLD DRAWINGS BY EARLY ITALIAN ARTISTS, | Modern Drawings by eminent Draughtsmen. | TOGETHER WITH A SHORT ASSORTMENT OF EXCELLENT | BOOKS AND BOOKS OF PRINTS, | Mostly of early date, | ... | Capital Portfolios with Leaves, elegantly bound in russia | BEING THE PROPERTY OF | A PRIVATE GENTLEMAN, | Recently consigned from Holland.

169 "Seven [of 13] etchings from Blair's Grave, by Schiavonetti, proofs"

1820


Lists Blair’s Grave with Blake’s designs (1808).

1821

Thomas Edwards, A | CATALOGUE | OF | A Valuable and Select
"William Blake and His Circle"

Collection of Books CONTAINING SEVERAL UNIQUE and RARE ARTICLES, Many of which are in the most elegant Bindings, in modern, Russia, etruscan, &c. with drawings on the leaves. ... Now on Sale. The Prices printed in the Catalogue and marked in the first leaf of every Book at THOMAS EDWARDS's BOOKSELLER IN HALIFAX. Price 2s. 6d. 1821.

Beinecke Library, Yale University (X346 Ed98 815 and X346 b 1), Bodley (lacks title page).

Colophon: "R. Sagden, Printer, Hall-End, Halifax | At No. 2. Old Market, Halifax."

The 1821 Thomas Edwards catalogue has been remarkably fugitive. T.W. Hanson, "Edwards of Halifax, Book Sellers, Collectors and Book-Binders", Halifax Guardian (December 1912 and January 1913), quotes from "Thomas Edwards's catalogue 1821", but, according to Bentley and Nurmi, A Blake Bibliography (1964), 175, and Blake Books (1977), #534, "Mr. Hanson cannot now remember where he saw the copy he quotes." A copy lacking the title page was discovered in 1983 in the possession of the widow of Professor Walter N. Edwards, a descendant of the bookselling Edwards family, and this was later sold to Bodley.

Only these three copies have been located.

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746 The top right hand corner is torn off.


The title page was reconstructed from the headings and colophon as EDWARDS'S CATALOGUE = Superb Books of Prints, Atlases, Books printed on Vellum with Miniatures, and other Superlatively fine Articles. R. Sagden, Printer, Hall-end, Halifax | At No. 2. Old Market Halifax, 1821.
1826 April 26

*Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington.* Saunders and Hodgson, April 26-29 1826 <BB>

The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima", not "Splendissima" as in BB #537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in *Blake in the Nineties*, ed. Steve Clark and David Worrall [1999]).

1828 May 24

Stewart, Wheatley, and Adlard sale, lot 1130, Blake's "sublime" *Night Thoughts* drawings, which were "alone sufficient to immortalize him", were bought in at £52.10.0 when they did not achieve the reserve of £157.10.0.748

1831 August 3-11


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748 Marc Vaulbert de Chantilly interprets the Wheatley code ("Norris KBO/e") for me. *BB* said they "were withdrawn at £52. 10s."
OF PRINTS, LIBRARY OF MUSIC, | COLLECTION OF | CASTS AND PICTURES, | The Property of a well known Amateur of the Fine Arts, | AMONG THE BOOKS WILL BE FOUND | ... | WHICH WILL BE SOLD BY AUCTION, BY | Mr WHEATLEY, | (LATE STEWART, WHEATLEY AND CO.) | AT HIS GREAT ROOM, 191, PICCADILLY, | On Wednesday, August 3, 1831, and Eight following Days, | (SUNDAY EXCEPTED) AT TWELVE O'CLOCK. | May be Viewed, and Catalogues had, price One Shilling.

The "well known Amateur of the Fine Arts" is Thomas Griffiths Wainewright, the grandson of Ralph Griffiths (founder and editor of The Monthly Review) and nephew of Ralph's son George Edward. In April 1831 Wainewright had absconded to France.

His Blakes were sold on 4 and 11 August 1831:

395 "The Marriage of Heaven and Hell [I], coloured by the author, scarce" [for £2.3.0 to (the booksellers of Cornhill John and Arthur) Arch]

424 Blair, Grave (1808) [for £1.6.0 to Rich]

426 America (G), Europe (B), and Jerusalem (B), "Three of the rarest of this singular Artist's Productions" [for £4.4.0 to Bohn]

1,746 Young, Night Thoughts (1797) "with the singular designs by Richard Blake" [for £1.13.0 to Williams –N.B. The passport on which Wainewright escaped to France was in the name of Williams]749

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1833 May 6-11, 13-14

MR. STANLEY, A CATALOGUE OF THE LIBRARY OF THE LATE Sir H.C. ENGLEFIELD, Bart. COMPREHENDING COMPRISING An Extensive and very Valuable COLLECTION OF BOOKS IN HISTORY, ANTIQUITIES, NATURAL AND EXPERIMENTAL PHILOSOPHY, ARTS, SCIENCES, VOYAGES, TRAVELS, AND GENERAL LITERATURE (London, 1833) <Bodley>

Day 3
458 "... first part of Fuseli's Lectures"
485 "Lavater's Essays on Physiognomy, by Hunter; plates by Holloway, 5 vols., calf"

Day 6
Folio

865 "Fenning and Collier's System of Geography, 2 vols. plates and maps"

Day 7
Folio

968 "Sepulchral Monuments of Great Britain, bound in 3 vols. half-russia -- London, 1786 and 1796"

750 Mr Stanley's sale is "AT HIS GALLERY. In Maddox Street, Hanover Square", but it is "To be Viewed ... at Mr. STANLEY'S Rooms, 21, Old BondStreet".

751 Until Day 5 there are very few publication dates, and I therefore ignore "Aphorisms on Man" (lot 203) and "Ellis, Specimens of the Early English Poets" (lot 331).
"William Blake and His Circle"

996  "Stuart's Antiquities of Athens, 4 vols. (3 vols. half-russia, 1 in boards[]) -- Lond. 1762 and 1816"

1,009 "Boydell's Shakespeare, 9 vols. fine plates, half-russia, Lond 1803"

1,135 "Young's Night Thoughts, illustrated by Blake"

1834 March 22, 24-27
Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq. Which Will Be Sold by Auction by Mr. Evans ... 22, 24-27 March 1834. <New York Public Library>

1,245 "Young's Night Thoughts, plates by Blake, -- 1797" (£1.2.0 to Williams]

1,450 “A Collection of Drawings, in Colours, by the late William Robson, of heads ... A Collection rivaling almost in whim and extravagance the works of Blake.” (P. 64)

1834 December 8-24
Bibliotheca Heberiana: Catalogue of the Library of the Late Richard Heber ... Sold by Auction, by Mr. Evans ... December 8, and Fourteen following days (1834) <BB> B. §A Catalogue of Heber’s Collection ... with Notices by J. Payne Collier, Esq., and Prices and Purchasers Names. (London: Edward Lumley [1834])

1834
**Manuel du Libraire** ..., Quatrième Édition (Bruxelles, 1839)  
<BB #552C> In French  
Quotes the description of *Songs* (U) in Rivington’s catalogue (1824) <BB #536>

**1835 May 25 and Twenty following Days, Sundays excepted**  
(May 25-20, June 1-6, 8-13, 15-17)  

**Mr Evans,** 752 BIBLIOTHECA HEBERIANA. | = |  
CATALOGUE | OF | THE LIBRARY | OF THE LATE |  
RICHARD HEBER, Esq. | PART THE SEVENTH, |  
REMOVED FROM HIS HOUSE AT PIMLICO |  

Day 1  
Octavo et infra  
158 "Ariosto's Orlando, by Hoole, 2 vol.--1791"  
Day 13  
Octavo  
Day 16  
Octavo  
4,990 "Ritson's (J.) Collection of English Songs, 3 vol. 1783"  
Day 21  
Folio

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752 R.H. Evans was "at his house, No. 93, Pall Mall". 
"Young's Night Thoughts, with Blake's Designs, 1797"

1836 February 1-19

Catalogue of the Extensive and Valuable Collections of Books, Pictures, Drawings, Prints, and Painters' Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sivwright Esq. of Meggetland and Southouse, Which Will Be Sold by Auction by Mr. C.B. Tait, In His Great Room, 11, Hanover Street, on Monday, February 1, and Sixteen following lawful days, at One O'Clock (Edinburgh: Printed by Thomas Constable, M.DCCC.XXXVI [1836])

Lot 1835 on 10 February was a "Volume of Drawings by Blake, Illustrative of Blair's Grave, entitled 'Black Spirits and White, Blue Spirits and Grey'" [sold for £1.5.0].

This "Volume of Drawings by Blake" for Blair's Grave presumably consisted of the 19 finished drawings which Cromek chose in 1805 from the forty designs Blake had made for The Grave.

No other drawing or book by Blake has been traced to the collection of Sivright.

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753 The quotation is from Thomas Middleton's The Witch, V, ii (often appropriately interpolated into 18th Century performances of King Lear, IV, 1).

For a fuller account of the sale, see "Thomas Sivright and the Lost Designs for Blair's Grave", Blake, XIX [1984-85], 103-6; the information here did not make its way into BBS.

754 According to Flaxman's letter of 18 Oct 1805 (BR (2) 207).
1838 November 10

**John Bryant,**755 "This day is published, Nos. I. II. and III. of A Catalogue of Books Suitable for the Library of the Antiquary, the Scholar, or the Man of Taste, Now on Sale", *Athenæum*, No. 576 (10 November 1838), 816.

"YOUNG'S NIGHT THOUGHTS, with Blake's curious Designs, imp. 4to, large paper, half blue mor. 1£ 1s. 1797."

1839 November 20-23

**S. Leigh Sotheby,**756 CATALOGUE | OF A | VALUABLE COLLECTION | OF | BOOKS AND BOOKS OF PRINTS, | WITH | A PORTION OF THE | LIBRARY OF A CLERGYMAN, DECEASED | AND | ANOTHER COLLECTION. | AMONG WHICH WILL BE FOUND, | ... | TO WHICH IS ADDED, | SOME LAW AND MISCELLANEOUS BOOKS, | FROM THE | LIBRARY OF A GENTLEMAN, DECEASED.757 (London, 1839) <Bodley>

Day 1

Octavo et Infra

101 "Gay's Fables, plates, 2 vol. *Stockdale*, 1793"

Quarto

251 "Hayley's Life of George Romney, plates, calf",

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755 "John Bryant, The Camden's Head, 9 King William Street, West Strand, London". I have seen this catalogue only in the version in the *Athenæum*.

756 "At his house, 3, Wellington Street, Strand" (London).

757 The Library of the Deceased Clergyman begins on Day 1, lot 418; that of the Deceased Gentleman commences on Day 3, lot 601.
William Blake and His Circle

marbled leaves Chichester, 1809"

Day 2
Folio

417 "Young's Night Thoughts, with engravings after Blake, 1797"

1839 December

J.F. Setchel, A CATALOGUE OF BOOKS AND PAMPHLETS | ON | ARCHITECTURE, BOOKS OF PRINTS, BOTANY, DRAMA, &c. | NOW ON SALE BY | J.F. SETCHEL, BOOKSELLER, | No. 23, KING STREET, COVENT GARDEN (London, 1839)

34 "STEDMAN'S Narrative of a five Years' Expedition against the Revoluted Negroes of Surinam, 80 plates, 2 vols. 4to, 31s. 6d. neat, in russian"

106 "STUART and Revett's Antiquities of Athens, vols. 1 and 2, first editions, 142 plates, £3.10s. uncut 1762-87" "Vol. 2 contains the Elgin marbles, before their removal by his Lordship."

439 "ROMNEY, the painter, by Hayley, fine plates, 4to. 16s. 1809"

514 "Blair's Grave, with Blake's Designs, etched by Schiavonetti, 12 plates, large 4to. 25s. bds. 1813"

550 "CUNNINGHAM'S Gallery of Pictures, by the First Masters, Engraved on 72 plates, by Eminent Artists, with Descriptions, 2 vols., roy 8vo. 42s.

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758 John Frederick Setchell (d. 1846), bookseller (Gentleman's Magazine, June 1846, 663).
759 Issued with Gentleman's Magazine (Dec 1839) <Michigan>.
cloth"

"YOUNG's Night Thoughts, with Blake's Designs, fol. 35s. hf-bd. 1797"

1839 December


337 "Hunter's Historical Journal of Transactions at Port Jackson, Norfolk Island, New South Wales, &c. 4to, many plates, neat, 5s 1793"

1843


The Blake lots are:

1,120 *Visions of the Daughters of Albion* [E], "tinted by the Author himself", folio, £1.11.6

1121-22 *Job*, £3.3.0 (plain) and £5.0.0 (India proofs)

1,123 *Songs of Innocence and of Experience* [?V], "coloured by the Author", "2 vols in 1, 8vo, LARGE PAPER, morocco, gilt edges", accompanied by quotations from Cunningham and Lamb, £5.5.0

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761 It could also be *Visions* (A-D, I-N).
762 *Songs* (V) was also in the 1841 Henry G. Bohn catalogue. However, its edges are marbled (not gilt) and its binding is russia (not morocco).
1843 February 21

Sotheby Catalogue of the Second Portion of the Extensive Singularly Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing The First Division of ... The Early English Poets ... (1843) <Huntington>

336 783 "*" Contains King Edward the Third, a Drama." [6d to the dealer Rodd] This may be Descriptive Catalogue copy Q, though it could equally well be K, M, or V-Y.764

The catalogue was discovered by R.N. Essick in 2010 while browsing in the Huntington stacks.

1845


The Blake lots are

717 Job, £2.12.6
718 Jerusalem [A], 100 plates, quarto, half calf, “neat”, £7.7.0
719 Visions of the Daughters of Albion [A], 11 pp., “beautifully coloured by Blake himself”, £4.4.0

catalogue for Vine’s copies of Thel (O) and Milton (D) bound together, but Ruthven Todd, “The Bohn Catalogue and James Vine”, Blake Newsletter, IV (1971), 149, writes that “1843” is a misprint for “1848”, and BBp. 659, is so indiscrete as to say that “there appears to be no 1843 Bohn catalogue”. Though there is an 1843 John Bohn catalogue, it does not list Vine’s Thel and Milton.

764 Copy Y is the newly recorded copy owned by Essick.
765 Another copy of the catalogue is dated [1860] in the Bodley catalogue.
“William Blake and His Circle”

720 “a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828, rare”, 10s 6d

721 “a Small Etching by him, representing Sampson destroying the Lion”, 10s 6d

722 “Death of the Good Old Man”, print from Blair’s Grave, 7s 6d

723 “a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, signed and dated 1809, 4to. 2l.12s.6d.”

1846 June 8-11

Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office ... Which ... Will Be Sold by Auction by S. Leigh Sotheby, June 8th, and Three following Days [1846] <Bodley>


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767 No such print is reported in Essick, Separate Plates, or BB.

768 This is probably “The Whore of Babylon” (Butlin #523) signed “W Blake inv & del 1809” and sold by Evans to the British Museum Print Room in 1847. This 1845 catalogue is not listed in Butlin.
1848


The catalogue (without lot-numbers) includes

*Milton* [D] in 12 books, 50 prints, bound with *Thel* [O], 8 prints, £10.10.0

*America* [C], “folio, 18 curiously engraved plates, hf. bd.”, £3.3.0

*Job*, £2.12.6

Blair’s *Grave* (1808), £1.1.0 and £1.4.0 and 18s, and Dante (“1839”), £1.16.0.

1852 January 20-22


First Day

45 *Songs of Innocence and of Experience* [T²], "Fifty-four designs" [altered in MS to "Fifty two"] coloured, octavo, "1798" [£4.14.0 to Evans]

185 *The Grave*, imperial 4to (1808) [15s to Kerslake]

186 *Urizen* [G], 27 coloured plates [£8.15.0 to Milnes]

**REVIEW**

Anon., “Notes of the Month”, *Gentleman’s Magazine*, NS XXXVII (February 1852), 165 <BB #1001>

1852 June 26

**Messrs. S. Leigh Sotheby** and **John Wilkinson**, *Catalogue of the Valuable Collection of Water-Colour Drawings The Property of Charles Ford, Esq. of Bath, Comprising ... Fine Characteristic Drawings by William Blake, Together with A
Few Paintings &c. The Property of an Amateur (London, 1852)

11 "W. Blake. The Transfiguration <Butlin #484(?)., coloured; and Time with the hour glass" [1s 6d to Hickson]

ORIGINAL DRAWINGS IN COLOUR BY BLAKE

155 "He cast him into the bottomless pit -- very powerful and characteristic" <#524, "He Cast Him into the Bottomless Pit, and Shut Him Up">

[£1.5.0 to Fuller]

156 "Touching the Garment -- many figures [10s to Butts]

157 "Thou was perfect until iniquity was found in thee' <#469, "Satan in His Original Glory: 'Thou Was Perfect Till Iniquity Was Found in Thee'"> -- very fine" [10s to "do"]

158 "Sampson bursting bonds" <#453, "Samson Breaking His Bonds"> [10s to "do"]

159 "The burning bush" <#441, "Moses at the Burning Bush"> [11s to "do"]

160 "The Man of God and Jereboam" <#460, "Jeroboam and the Man of God"> [6s to "do"]

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769 The "Amateur" is clearly Thomas Butts Jr.

770 This Sotheby sale of 26 June 1852 is not recorded in Butlin, though Rossetti (1880) quotes from it without date (lots 164, 176). All the lots (171-73, 175, 178-79, 181) which went to Butts were offered again in 1853. All the Lots (170, 176-77, 180, 182) which sold for over £1 went to Fuller. All the lots (157-60, 165, 167-74, 178-80) which went to Butts reappeared in his catalogue of 29 June 1853.
"William Blake and His Circle"

161 "Her sins are forgiven" <#486, "The Woman Taken in Adultery"> [6s to "do"]
162 "Scene from the Apocalyptic Vision <#519, "The Great Red Dragon and the Woman Clothed with the Sun"> -- of grand conception and highly characteristic" [£1.2.0 to Fuller]
163 "The Number of the beast is 666’ <#522> -- of the same characteristic merit" [£1.1.0 to "do"]
164 "And power was given to him over all kindreds, and tongues, and nations' <#521, "The Great Red Dragon and the Beast from the Sea: 'And Power Was Given Him Over all Kindreds, and Tongues, and Nations'"> -- equally characteristic" [£1.1.0 to "do"]
165 "Woman taken in Adultery" <#486> [5s to Butts]
166 "Witch of Endor" <#74> [7s to "do"]
167 "The Baptism of Christ <#415> -- finely conceived" [5s to "do"]
168 "Creation of Light" <#433> [6s to "do"]
169 "Baptism <#485, "Christ Baptising"> -- very fine" [8s to "do"]
170 "War" <#195> [£1.3.0 to Fuller]
171 "Moses Striking the Rock" <#445> [4s 6d to Butts]
172 "The Seven Golden Candlesticks" <#514> [5s to "do"]
173 "Adam and Eve in Paradise" <#531, "Satan Watching the Endearments of Adam and Eve"> [5s to "do"]
174 "But hope rekindled only to illume" <#638, "The Descent of Man into the Vale of Death: 'But Hope Rekindled, Only to Illume the Shades of Death,
"William Blake and His Circle"

and Light Her to the Tomb"> [19s to "do"]
175 "St. Paul shaking off the viper" <#510, "St. Paul and the Viper"> [5s to Butts]
176 "The Assumption <#513, "The Assumption of the Virgin"> -- an elaborate and exquisitely finished work in the finest manner of this extraordinary artist and genius" [£4.2.0 to Fuller]

"The six following Designs, by Blake, are illustrations of Milton's 'Paradise Lost'"
177 "'So judged he man'" <#536 10, "The Judgment of Adam and Eve: 'So Judged He Man'"> [£1.7.0 to Fuller]
178 "'Father! thy word is past'" <#536 3, "Christ Offers to Redeem Man"> [17s to Butts]
179 "'Ah! gentle pair'" <#536 6, "Raphael Warns Adam and Eve"> [10s to Butts]
180 "'Awake! arise! or be forever fallen'" <#536 1, "Satan Arousing the Rebel Angels"> [£1.11.0 to Fuller]
181 "'But to the cross he nails the enemies'" <#536 11, "Michael Foretells the Crucifixion"> [10s to Butts]
182 "'Oh, Father! what extends thy hand, she cry'd, against thy only Son'" <#536 2, "Satan, Sin and Death: Satan Comes to the Gates of Hell"> [£1.11.0 to Fuller]

182x [In MS, no title] [11s to Butts]
1852

**G. Willis**, *Willis's Current Notes: A Series of Articles* ...
(London, 1852)

("1773"\(^{771}\), *plates by Heath, Blake, &c.*", 10s 6d

256 Flaxman's *Iliad* (1805) and *Odyssey* (1805),  
"*engravings by Piroli, Moses, Blake &c*", £2.2.0

275 Hayley, *Triumphs of Temper* (1803), "*with proof impressions of the fine etchings by Blake*", 5s

455 Lavater, *Essays on Physiognomy* (1789-98), "*with more than 80 beautiful engravings by Holloway, Blake, Bartolozzi, Sharp, &c.*", £8.8.0

577 Hayley, *Life of Romney* (1809), with "*beautiful engravings by Blake, Caroline Watson, and others*", 8s 6d

705 "*PLAYS and Poems, ORIGINAL EDITIONS*, a collection of Twenty separately published Plays and Poems, by Wordsworth, Monk Lewis, Geo. Colman &c. *with plates by Blake &c*. 10s 1802, &c."\(^{772}\)

797 Shakespeare, *Plays*, ed. Chalmers (1805), "*LARGE PAPER, with proof impressions of the beautiful engravings by Blake, Bartolozzi, from Fuseli's designs*, 10 vols.*", £3.3.0

1853 December 19

Sotheby sale of **John Hugh Smith Pigott**, 16 October

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\(^{771}\) That is 1783.

\(^{772}\) I have no other record of a collection like this. The Blake plates may have come from Hayley's *Designs to a Series of Ballads* (1802).
1000

“William Blake and His Circle”

1849<\textit{BBS} 86, 98>

253 \textit{Jerusalem} (D)

260 \textit{Marriage} (I)

REVIEW, &c

\textbf{Anon.}, “Our Weekly Gossip”, \textit{Athenaeum}, Part I, No. 1367 (7 January 1854), 21-22 (At Sotheby’s [19 December 1853], “the sale of Mr. Pigott’s Library” included as lots 300-1 \textit{Marriage of Heaven and Hell} [I], £4.16.0 and \textit{Jerusalem} [D], £4.16.0)

1854 March

\textbf{Bernard Quaritch},\textsuperscript{773} No. 76 Bernard Quaritch's Catalogue of Rare, Valuable & Curious Books, Works of Art, Etc. (London, 1854) <Biblioteca La Solana>

6 Blair, \textit{The Grave} (1808), "hf. gd", £1.1.0

1854 October

\textbf{Bernard Quaritch}, No. 85 Bernard Quaritch's catalogue of Valuable Works of Art, Painting, Sculpture, Architecture, Numismata, Etc. Comprising Fine Galleries, the Engraved Works of Raphael, Rembrandt, Rubens, Vandyke, etc., the Illuminated Works of Kahn,\textsuperscript{774} Shaw, Gruner, & Owen Jones; Oriental Drawings, the Architecture of Rome, Genoa, and Sicily; Bible Prints, Old Woodcut Books, also a Collection of Useful Books in General Literature, etc. (London, 1854) <Biblioteca La Solana>

\textsuperscript{773} "16, Castle Street, Leicester Square".

\textsuperscript{774} The initial letter of "Kahn" is defective and therefore dubitable.
29  Blair, *The Grave* ("1808"\(^{775}\)), "with Memoir ... *hf. bd.* ... The above is an original copy", 18s.

30  *Job* (1825), "proof impressions on India paper, *hf. bd*", £1.16.0

**1854 December**

**Bernard Quaritch**, No. 90 *Bernard Quaritch's Catalogue of Old Books* (London, 1854) <Biblioteca La Solana>

Blair, *The Grave* (1808) [as in October 1854]

**1855 July 25**


62  "BLAKE'S (W.) Illustrations to Young's *Night Thoughts*, fine original impressions of these celebrated and highly imaginative compositions, with fine portrait by Schiavonetti,\(^{776}\) imp. 4to. half morocco, uncut, scarce, £1.18s 1797"

**1855 September 25**


3  "ÆSOP'S Fables, with Life, STOCKDALE'S FINE EDITION, printed with large type, and illustrated

\(^{775}\) The presence of the Memoir, first printed in 1813, indicates that this is the 1813 edition.

\(^{776}\) The portrait engraved by Schiavonetti is in Blair's *Grave* (1808), not Young's *Night Thoughts* (1797).
with 112 beautiful engravings from designs by Stothard, Blake, &c. 2 vols. imp. 8vo. calf gilt, fine original copy, £1.10s 1793"

366 "GAY'S Fables, with Life, Stockdale's splendid edition, with 70 fine engravings from designs by Blake and others, 2 vols. imp. 8vo. calf gilt, £1.8s 1793"

1855 September 25


73 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engravings by Schiavonetti, from Drawings by this remarkable artist, with portrait, PROOFS, imp. 4to. morocco gilt leaves and borders of gold, and silk linings, by C. Smith, £2.2s--worth this sum for the binding alone 1808 An original Proof Copy, with list of Subscribers."

1855 November 25


6 "ÆSOPS FABLES, with Life, STOCKDALE'S FINE EDITION, printed with large type, and illustrated

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with 112 beautiful engravings from designs by Stothard, Blake, &c. 2 vols. imp. 8vo. new, uncut, £1.8s 1793"

85 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engravings, with portrait by Schiavonetti, roy. 4to. cloth, 18s 1813"

"The most original, and in truth the only new and original version of the scripture idea of Angels which I have met with, is that of William Blake, a poet painter, somewhat mad as we are told, if indeed madness were not rather "the telescope of truth," a sort of poetical clairvoyance, bringing the unearthly to him more than to others.' -- Mrs. Jameson's Sacred and Legendary Art [1850 ff.]

1856 January 25

Willis & Sotheran, New Series, No. 106. January 25, 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

310 Darwin, Botanic Garden, "fine engravings by Fuseli, Blake, &c 5s.6d, 1799"

412 "FLAXMAN'S Classical Illustrations to Homer's Iliad, 4o large and fine outline engravings, by Piroli and Blake, ... bds. 15s 1805"

1856 February 25


239 "DARWIN'S (Dr.) Works, BEST EDITIONS, with fine
engravings by Blake, &c. from designs by Fuseli ... 6 vols. 4to in 4, half calf, neat and uniform, 18s 1794-1800"

1856 March 25
Willis & Sotheran, New Series, No. 108. March 25, 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

310 G. Cumberland, Thoughts on Outline (1796), "24 fine outlines by Cruikshank [i.e., Cumberland] and Blake ... bds.", 3s 6d

1856 April 25
Willis & Sotheran, New Series, No. 109. April 25, 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

99 "BLAKE'S (W.) Sublime Illustrations to Young's Night Thoughts, with the Poem, fine original impressions of these remarkable engravings, imp. 4to. hf bound, uncut, scarce, £1.8s 1797"

285 Flaxman's Classical Compositions from Homer, Æschylus, and Hesiod, "nearly 150 beautiful outline engravings by Piroli, Moses, Blake, and Howard, 4 vols. fol. in one, handsomely bound in morocco extra, gilt leaves, £4.15s 1831, &c."

297 "GAY'S (J.) Fables, Stockdale's Fine Edition,
“William Blake and His Circle”

printed with large type, on thick vellum paper, with 70 beautiful engravings by Blake, Stothard, Audinet, Wilson, &c. 2 vols. royal 8vo. in one, calf neat, £1.5s 1793"

1856 May 25

Willis & Sotheran, New Series, No. 110. May 25 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

109 "BLAKE'S (W.) Sublime Illustrations to Blair's Grave, the fine series of 12 large engravings, by Schiavonetti, original subscription set on large paper, folio in a portfolio, hf. morocco, 14s 1808"

367 Flaxman, Homer, Iliad (1805) and Odyssey (1805), "74 large oval fine spiritual outline engravings by Piroli, Blake, Neagle, &c ... £1.18s"

368 Flaxman, Hesiod (1817), "38 ... outlines engraved under Flaxman's immediate inspection by W. Blake", 18s

1856 June 25

Willis & Sotheran, New Series, No. CXI June 25, 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (London, 1856) <Bodley>

Lots 1-520 are from the library of Samuel Rogers

232 Hayley, Essay on Sculpture (1800), "beautiful

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778 It does not include Rogers's Songs of Innocence (C) which was sold by the family in 1875.
1006

“William Blake and His Circle”

*engravings by W. BLAKE", 8s 6d*

1856 August 25

**Willis & Sotheran**, New Series, No. CXIII. August 25, 1856

_A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

102 "BLAKE'S (W.) Sublime Illustrations to the Book of Job, 21 fine plates, designed and engraved by this wonderful artist, original impressions ... bds scarce £2.2s 1825"

218 Darwin, *Botanic Garden*; the Economy of Vegetation, and the Loves of the Plants, "beautiful engravings by Blake, &c", 2 vols., "thick paper" (1799), 8s

281 Flaxman, *Iliad* and *Odyssey*, "engravings by Piroli, Blake, Neagle, &c" [price and date illegible]

508 Ritson's Collection of English Songs and Ballads (1783), "vignettes by STOTHARD, BLAKE, and HEATH", £1.5.0

1856 September 25

**Willis & Sotheran**, New Series, No. CXIV September 25, 1856

_A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

183 Flaxman, *Iliad* (1805) and *Odyssey* (1805), "engravings by Piroli, Blake, Neagle, &c", £1.16.0
“William Blake and His Circle”

437 Stedman, *Surinam* (1796), £1.10.0

1856 November 25
Willis & Sotheran, New Series, No. CXVI
November 25, 1856
*A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

104 "BLAKE'S (W.) Sublime Illustrations to Young's Night Thoughts" (1797), "bds uncut", £1.10.0
454 Lavater, *Essays on Physiognomy* ("1781-1801"?79), 5 vols., £8.8.0
633 Rees, *Cyclopedia* (1819), 45 vols., £7.10.0

1856 December 25
Willis & Sotheran, New Series, No. CXVII.
December 25, 1856
*A Catalogue of Superior Second-Hand Books ...* (1856) <Bodley>

148 "BLAKE'S (W.) Sublime Illustrations to Blair's Grave, with the Poem, LARGE PAPER, WITH INDIA PROOFS of the 12 fine etchings by Schiavonetti, and portrait after Phillips, impl. 4to. russia, gilt leaves, by C. Smith, fine original copy, scarce, £1.8s 808"
275 Catullus, Latin and English verse, tr. Nott (1795) 7s 6d
637 Lavater, *Essays on Physiognomy* ("1789-1801"), 4

vols., "UNCUT", £7.10.0

1857 February 25


104 "BLAKE'S Sublime Illustrations of the Book of Job, choice proofs of the 21 remarkable engravings, folio ... very scarce, £2.12s (pub. £6.6s) 1825"

364 "GAY'S Fables, Stockdale's Fine Edition, printed in large type, with 70 beautiful engravings by Blake, Stothard, Wilson, Audinet, &c. 2 vols. impl. 8vo. in 1, calf [price illeg] 1793"

1857 March 25


91 "BLAKE'S Sublime Illustrations to Young's Night Thoughts, with the Poem, fine original impressions of these remarkable engravings, 1 vol. 4to. half. calf gilt, scarce, £1.16s 1797"

92 "BLAKE'S Illustrations of the Book of Job, the complete set of the 21 sublime illustrations drawn and engraved by W. Blake, roy. 4to. sewed, £1.16s 1826"

93 "BLAKE'S Sublime Illustrations to Blair's Grave,
with the Poem, portrait and 12 large engravings, by Schiavonetti, fine impressions, impl. 4to. hf. morocco, £1.5s 1808"

332 Flaxman, Iliad (1805) and Odyssey (1805), "74 large and fine spirited outline engravings by Piroli, Blake, Neagle &c. ... bds. £1.12s"

1857


585 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engravings from the sublime compositions by Blake, with portrait by Schiavonetti, roy. 4to, cloth, 18s 1813"

1,545 "DARWIN'S (Dr.) Botanic Garden... beautiful engravings by Blake, c. from Fuseli's Designs, thick paper 2 vols. 8vo. calf gilt, fine copy, 8s 1799"

2,023 "FLAXMAN'S Compositions from Hesiod, 38 fine large outlines, engraved under Flaxman's immediate inspection by W Blake ... bds. 18s ... 1817"

1857


130 Blake’s “Oberon and Titania on a Lily” lent by William Russell
130a and "Vision of Queen Catherine" lent by C.W. Dilke

1859


46 "Æsop's Fables, with Life, Stockdale's Fine Edition, printed in large type with 112 beautiful engravings by Blake, Stothard, Landseer, &c. 2 vols. impl. 8vo, hf. calf, neat, scarce, £1.1s, 1793"

744 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engraving from the sublime compositions by Blake ... cloth, 18s.-- another copy, hf. morocco, £1.10s. 1813"

924 "BOYDELL'S SHAKESPEARE GALLERY, 100 very large and beautiful plates" (1803), 2 vols., £7.10.0

2,022 G. Cumberland, *Thoughts on Outline* (1796), 9s 6d

2,023 G. Cumberland, *Outlines from the Ancients* (1829) "with 81 large and fine outline engravings ... by W. Blake, &c. INDIA PROOFS, LARGE PAPER", 18s.

2,867 "FLAXMAN'S Classical Compositions for Homer, Æschylus, and Hesiod, nearly 150 beautiful outline engravings by Piromi, Moses, Blake, and Howard", 4 vols. in 2, "1805 &c", £4.10.0

2,868 "FLAXMAN'S Compositions from Homer's Iliad

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780 An advertisement for Stockdale's edition of Aesop's Fables listed "Blake" among its 13 engravers, but no print in it is signed by him (*BB* 566).
"William Blake and His Circle"

and Odyssey [1805], 74 ... engravings by Piroli, Blake, Neagle, &c", £1.16.0

2,870 "FLAXMAN'S Classical Compositions from the Iliad of Homer [1805], 39 fine engravings by Blake and Piroli", 15s

3,100 Gay, *Fables* (1793) "with 70 elegant engravings by W. Blake, &c", 18s

**1860 October 8 ff.**


2,717 Sir Joshua Reynolds, *Works*, 3 vols. (1798), in half calf; "This copy belonged to the celebrated artist who is so well known as the artist of Blair’s Grave, and other works"; “it is full and running over with marginal notes, all” “written with all the spirit of a good hater”. Blake’s note on the title page is quoted, as are passages about him by Charles Lamb and Mrs Jameson.

**1860**

**Bernard Quaritch.**

*781 A Catalogue of Books in All Classes of Literature, many of them Rare, Valuable and Curious* (London, 1860) <Astor Library [New York Public Library]>

5,400 *Songs of Innocence and of Experience* [G and N]

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*781 "15 Piccadilly".*
“(1789-94), "coloured by the Author, 2 vols. in 1, 4to 40 most remarkable engravings, half red morocco, uncut ... Bound up with the volume is a scarce work, 'The World turned upside down,' in 28 plates, from the designs of G. Salviati, engraved by F.C. Lewis, 1822", £8.10.0

1860
§South Kensington Museum [now the Victoria & Albert] exhibition (1860)

REVIEW
Anon., “Water-Colour Drawings at South Kensington”, Critic, XXII (14 April 1860), 467 (three Blake designs show “the English world that it has had one really imaginative and spiritual artist, of whom it knows nothing”) <BBS 350>

1861 January 25
Willis and Sotheran, No. CLXVI, A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

81 "BLAKE'S Illustrations to Blair's Grave, with the Poem, and Life ... from the sublime compositions of Blake (1813), 15s; "Another copy, PROOFS, LARGE PAPER", £1.5.0

1861 February 25
Willis and Sotheran, No. CLXVII, A Catalogue of Superior
Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

79 "BLAKES (W.) Illustrations to BLAIR'S GRAVE, with the Poem, ... from the sublime compositions by Blake" (1808), 18s by Blake, Landseer, &c., large copy" (1793), £1.11.0

1861 March 25
Willis and Sotheran, No. CLXVIII, A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

4 "ÆSOP'S Fables, with Life, STOCKDALE'S FINE EDITION ... with 112 beautiful engraving

1861 November 25
Willis and Sotheran, A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

308 Flaxman's Iliad (1805) and Odyssey (1805), with "74 ... spirited engravings, by Piroli, Blake, Neagle, &c", £1.10.0

1862 April 29
Sotheby, Catalogue of A Valuable Collection of Engravings, Drawings and Pictures, chiefly from the cabinet of An Amateur; comprising ... Original Drawings and Sketches by W. Blake (1862)

Delete the sentence "The 'Amateur' may be Frederick Tatham."

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782 The work was advertised thus, but no plate bears his name.
1862 May 25
Willis and Sotheran, No. CLXXXII March 25, 1862 A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

332 Flaxman's compositions for The Iliad, the Odyssey, and Aeschylus, "$104 engravings by Piroli, Moses, and Blake", "$1805 &c.", £3.10.0

1862 June 25


117 The Gates of Paradise [For Children (F)] (1793), “19 remarkably singular and spirited plates ... sqr.

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783 Mike Drew of Henry Sotheran Ltd told me on 6 May 2010 that the Sotheran “archives were blitzed during the war”.
784 Europe ordinarily consists of 18 prints.
785 Thel usually has 8 prints; the one missing may be pl. 1, “Thel’s Motto”, as in copy E.
“William Blake and His Circle”

sm. 8vo. hf. bd. RARE. £3.10s.--(From Flaxman’s Library)“.

118 Little Tom the Sailor (1800), “2 very characteristic coloured engravings, the entire Poem likewise composed and engraved by Blake, RARE, £1.1s.”
[Perhaps this copy belonged to Flaxman like the two lots above. It was probably sold quickly, for it does not appear in the Willis and Sotheran catalogue of 25 December 1862]

1862 October 25

Willis and Sotheran, No. CLXVI October 25, 1862 A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

442 Lavater, Essays on Physiognomy (1789-98), 5 vols., "bound in russia, gilt, with borders of gold ... The Duke of Norfolk's early subscription copy, testified by Holloway's signed receipt for his subscription ... Autograph inscription by Lavater inserted", £7.10.0

1862 November 25

Willis and Sotheran, No. CLXXVI November 25, 1862 A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

308 Flaxman, Iliad (1805) and Odyssey (1805), "74 ... engravings by Piroli, Blake, Neagle, &c.", £1.10.0

1862 December 25

A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices, by Willis and Sotheran, No. 136
91 “RARE VOLUME OF BLAKE’S DESIGNS” [described as in lot 116 of their catalogue of 25 June 1862].

1862
International Exhibition (1862)

REVIEWS


Anon., “International Exhibition, 1862. Pictures of the British School”, Art Journal, NS I (1 July 1862), 149-152 (three sentences comparing Stothard’s “Canterbury Pilgrims” with Blake’s; “of the two, Blake shows himself the more shadowy and visionary” [p. 152]) <BB #863>

1862

Willis and Sotheran, No. CLXXIX A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

91 [America, Europe, First Book of Urizen, Visions of
“William Blake and His Circle”

*the Daughters of Albion*, and *Book of Thel*, as in the 25 June 1862 catalogue

92 "BLAKE'S (W.) Illustrations of Blair's Grave [1813], 12 fine engravings from the sublime compositions by Blake", 15s.

1862

**Willis and Sotheran**, *A Catalogue of Upwards of Fifty Thousand Volumes of Ancient and Modern Books, English and Foreign, in All Classes of Literature and the Fine Arts, including Rare and Curious Books, Manuscripts, etc. in good library condition, many in neat and elegant bindings, now on sale at the very reasonable prices affixed* (1862) <Princeton, Toronto>

1,369 Blair, *The Grave* (1813), "boards, uncut", £1.10.0

1,371 Blair, *The Grave* [n.d. given], "bds., 16s", "Another copy [1813], calf, gilt leaves, fine copy, £1.1s"

1,372 "BLAKE'S Sublime Illustrations of the Book of Job, the complete series of 21 [should be 22 with the title page] plates engraved by this remarkable artist himself, royal 4o, bds., scarce, £2.2s"

1,373 "BLAKE'S Sublime Illustrations to Young's Night Thoughts, with the Poem, original impressions of these remarkable engravings, impl. 4to. hf. morocco, £1.10.0 1797"

3,533 George Cumberland, *Thoughts on Outline* (1796), "24 outline engravings, by W. Blake", 9s 6d

3,534 George Cumberland, *Outlines from the Ancients* (1829), "engravings ... by W. Blake", 10s 6d; "Another copy", 18s; "Another copy, LARGE PAPER
John Flaxman, Homer, Æschylus and Hesiod, £5.10.0

John Flaxman, Hesiod (1817), "engraved under Flaxman's inspection by W. Blake", £2.12.6

John Flaxman, The Iliad (1805), Odyssey (1805), engraved by "Piroli, Blake, Neagle, &c", £1.14.0

[?1864]\textsuperscript{786}

Francis Harvey, 30 Cockspur Street, London, sale catalogue [\textit{BB} 661] <Anderdon Collection, British Museum Print Room>\textsuperscript{787}

It includes the "Pickering [Ballads] Manuscript" and at least 24 drawings.

\textsuperscript{786} W.M. Rossetti wrote to Horace Elisha Scudder, 27 Nov 1864: "A Mr. Harvey, Bookseller of 30 Cockspur-Street, London, S.W., had--and I doubt not still has--some [Blakes], varying from important water-colours to slight scraps; one of his tolerably recent catalogues specifies 33 of the latter sort, to be had in a lump for £1.16." (\textit{Selected Letters of William Michael Rossetti}, ed. Roger W. Peattie (1990), 134)

\textsuperscript{787} I have traced catalogues of books (4) and prints (14) or both (1), mostly undated, published by Francis Harvey (1830-99) first at 30 Cockspur Street and later at 4 St James Street, but none of the catalogues corresponds to the fragment in the Anderdon Collection.

Harvey also published 12 other works. Sotheby, Wilkinson and Hodge held a posthumous auction on 21-23 June 1900 of Harvey's "Valuable and Select Stock of Books". A vignette of the shop-front of "F. HARVEY | BOOK and PRINT | SELLER | 4 S.\textsuperscript{3} JAMES STREET | On Sale by FRANCIS HARVEY, BOOK AND PRINTSELLER, | 4, ST. JAMES'S STREET" is on the title page of his \textit{General Catalogue of Rare and Valuable Engraved Portraits} (n.d.) <Michigan>.
Bernard Quaritch, *A Catalogue of Books ...* (1864)

6,521 “BLAKIANA.” MS life of Blake “extracted from Cunningham’s Lives ... ILLUSTRATED with numerous specimens of his works ... including portions of his ‘Songs of Innocence and Experience;’ ‘Book of Ahania;’ ‘Europe, a Prophecy;’ ‘Books of Thel and Urizen;’ ‘[For the Sexes: The] Gates of Paradise;’ ‘The Elements [?For the Sexes pl. 4-7 (“Water”, “Earth”, “Air”, “Fire”)];’ ‘Canterbury Pilgrimage,’ the large and scarce print, etc. in all 114 plates, some duplicates in different states and tinted by the artist; also 14 portraits of the artist; his friends, and contemporaries, including A PORTRAIT OF THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE; a Manuscript Index to the Songs of Innocence, believed to be in the autograph of the artist: list of Original Drawings and Sketches sold by auction in 1862 [perhaps the Sotheby sale of 29 April 1862, Blake lots 158-202], with the prices realised, etc. in 1 vol. impl. 4to hf. bound, crimson morocco ... £21.”

6,522 *Thel* [J], motto, title, and 6 designs; *Visions* [G], 11 designs “in one volume, roy. 4to. olive morocco, gilt edges, by C. Lewis, £15.15s.”, ”The cuts in both pieces coloured in the artist’s peculiar style”

6,523 Dante 7 prints

9,032 “BLAKE (William) [For the Sexes:] THE GATESOF PARADISE [G], impl. 4to.
LARGE PAPER, hf. morocco, gilt top, uncut, £6.15s. Consisting of twenty engraved leaves, the first being the title with an etching headed ‘for the Sexes,’ ... The second is the frontispiece ...”, “2 leaves containing an epilogue ... ‘To the Accuser ...’”

1865
[William Edward Frost, revised by Henry Reeve.] A COMPLETE | CATALOGUE OF THE PAINTINGS, | WATER-COLOUR DRAWINGS, | DRAWINGS, AND PRINTS; | IN THE COLLECTION OF THE LATE | HUGH ANDREW JOHNSTONE MUNROE, ESQ., | OF NOVAR. | AT THE TIME OF HIS DEATH IN HIS HOUSE, | NO. 6, HAMILTON PLACE, LONDON; | WITH | SOME ADDITIONAL PAINTINGS AT NOVAR. | - | 1865. <With the British Museum stamp, perhaps that of the Department of Prints and Drawings>

"W. BLAKE. ('Pictor Ignotus')" (p. 126)
155 "He cast him into the bottomless Pit." <Butlin #524>
162 "A Woman Clothed with the Sun." <#519>
163 "Number of the Beast is 666." <#522>
164 "And power was given over him, etc." <#521>
170 "War." <#195>
176 "The Assumption." 1806 <#513>
177 "So judged He Man" <#536 10>
180 "Awake! Arise!" <#536 1>
"O Father, what intends thy Hand?"<536 2>

The catalogue also includes many paintings by Constable, 6 by Fuseli, 27 by Stothard plus "50 Stothard Drawings and Sketches", and many by Turner plus 129 Turner drawings.

1871 March

**Bernard Quaritch, No. 270 Catalogue of Works on the Fine Arts, the Galleries, Books of Costume, Old Views, Engravings, Portraits, Ornaments, Old Woodcut Books ...** (London, March 1871) <Huntington>

35 "BLAKE'S Songs of Innocence, high 4to. a Series of 20 Poems, engraved on copper, and surrounded with eccentric designs, hf. bd. £2.16s s.a.788 (1830)"789

1873 April

**Bernard Quaritch, No. 289 [title as in March 1871]** (London, April, 1873) <Huntington>

14,716 "BLAKE'S Songs of Innocence [q], high 4to. a Series of 20 plates of very quaint execution, hf. bd. £2.2s. s.a. (? 1830)" [See Quaritch, March 1871]

14,815 Flaxman, "Classical Compositions, viz. HOMER,

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788 I do not know the significance of "s.a."

789 This is a previously unrecorded copy (q) of the Songs, probably consisting of pl. 3-27 (Songs of Innocence, lacking pl. 2, the frontispiece, as here) with 20 poems on 25 leaves.

The closest extant copy is Songsg¹ with 18 leaves (pl. 3-10, 12-14, 16-27, all in Innocence) and 18 poems (counting the Innocence title page as a "Poem").

The Quaritch catalogues of March 1871 and April 1873 were pointed out to me by my generous friend Bob Essick.
HESIOD and AESCHYLUS, 4 vols., folio, 178 beautiful outline plates by Piroli, Moses, and Blake, genuine old impressions ... red MOROCCO extra, gilt borders round the sides, gilt edges by Clarke, £10. 1805-31"

14,816 "FLAXMAN (J.) ILLUSTRATIONS of Homer's Iliad and Odyssey; of Hesiod's Works and Days, and Theogony, and of the Tragedies of Æschylus, 4 vols. in 2, oblong folio, 146 beautiful compositions engraved in outline, £3.16s 1805-31"

1876

**Burlington Fine Arts Club** Exhibition of the Works of William Blake (1876) <BB>

**REVIEWS**

Anon., “Painters”, *Argus* [Melbourne], 17 June 1876 (a review of London art exhibitions, including a long and admiring account of the Blake exhibition at the Burlington Club; “There is an immense deal to study” here) <BBS 348>

Anon., “An Exploded Idol”, *Saturday Review*, XII (1876), 492-93 (about the “grotesque” works by Blake, who was “hopelessly mad”) <BB #936>


William Michael Rossetti, “Blake at the Burlington Club”, *Academy*, IX (1876), 248 <BB #2573>
William Michael Rossetti, “The Blake Catalogue”, *Academy*, IX (1876), 364-65 <BB #2575>

William Bell Scott, “The Blake Catalogue”, *Academy*, IX (1876), 385 <BB #2677>


1877


There are no catalogue numbers.

Hayley, *Life and Posthumous Writings of Cowper* (1803), 12s 6d and 1803-6, 9s

Gay, *Fables* (Stockdale, 1793), £2.10.6

Lavater, *Essays on Physiognomy* (1810), £8.10.0

Stedman, *Surinam* (1813), £1.1.0

1878 January 29

Sotheby sale of A.G. Dew-Smith, 29-30 January 1878.

The sale included America (B), Visions(N), and Blake’s copy of Swedenborg’s *Divine Love and Divine Wisdom* (1788).

REVIEW

§Anon., *Academy*, 9 February 1878 (Visions (N)] sold for £30 and America (B) for £16.5.0)

1878 July

Eleven letters to Hayley [22 September, end of September, 2 October 1800, 10 May, 11 September 1801, 10 January, 22 November (both parts) 1802, 25 April, 6 July, 16 August 1803]

Three "drawings" [probably colour prints, the frontispiece and "The Shepherd" from Innocence, and "An ideal of Hell"]

Books with Blake's commercial book illustrations

1879 March

Bernard Quaritch, No. 322. Catalogue of English Literature (March 1879)<Bodley>

12,893 11 letters from Blake to Hayley, 26 November 1800-4 June 1805, £52.10.0

12,894 “A PROJECTED WORK: Original Designs (considerably different from the published engraving):
‘Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:’--
5 verses of 4 lines each, on 1 leaf
[Songs pl. 4]
The Shepherd, a frontispiece 1 ”
[Songs pl. 2]
An ideal Hell 1 “

1024
“William Blake and His Circle”

<Butlin #217>
--the three Drawings in Blake’s usual rich style of colouring, executed circa 1820, £10
From the Collection of a friend of Blake’s.”

1880 March 10-13

Baker, Leigh and Sotheby, CATALOGUE | OF A | VALUABLE ASSEMBLAGE OF IMPORTANT | BOOKS & MANUSCRIPTS, | FROM | [Gothic:] The Libraries of various Collectors, | COMPRISING ... | TOGETHER WITH | VARIOUS MANUSCRIPTS ON BIRDS, COMPILED BY THE LATE | G.R. GRAY, ESQ. F.R.S. THE CELEBRATED ORNITHOLOGIST; | VALUABLE AUTOGRAPH LETTERS, | RARE BOOKS PRINTED AT MEXICO, &c (London, 1880) <Bodley>

Day 1
Folio
274 "BLAKE (W.) ILLUSTRATIONS OF THE BOOK OF JOB, fine impressions, half russia, uncut 1825"

Day 2
Octavo et Infra
389 "FABLES, Gay (J.) Fables, 2 vol. 70 plates by Blake, Stothard, &c. Stockdale, 1793--Æsop's Fables, 2 vol. 112 plates by Blake [sic], Stothard, Landseer, &c. ib 1793, uniform in tree-calf extra, g.e. 4 vol."

Folio
618 "GOUGH (Rich.) SEPULCHRAL MONUMENTS OF GREAT BRITAIN, vol I in 2 parts, and parts II and III of Vol. 2, numerous plates bound in 2 vol. calf, 1786-96 ..."
826 "Lavater (J.C.) Essays on Physiognomy, 3 vol. in 5, numerous beautiful engravings executed by or under the inspection of T. Holloway, russia extra, uncut, backs broken, 1800"

827 "Lavater (J.C.) Essays on Physiognomy, translated by Hunter, and illustrated by engravings by Holloway, Blake, Bartolozzi, and others, 5 vol. remarkably fine, clean copy, russia, m.e. 1810"

Day 3
Quarto

1,169 "Rees (Dr. Abraham), Cyclopedia ... 39 vol. and 6 vol. of Plates, together 45 vol. old russia, 1819"

Day 4
Quarto

1,272 "Young (E.) Night Thoughts, illustrations by W. Blake, half russia 1797"

REVIEW

Anon, Athenaeum, No. 2734 (20 March 1880), p. 377 (At the end of "last week", Sotheby, Wilkinson & Hodge sold "Young's Night Thoughts, with illustrations by Blake, 9l.12s.6d")

1880


REVIEW
“William Blake and His Circle”

[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (January 1906), 161-79 (with 5 others)<BB>

1881 February 28
   227 Gay, Fables (1793), £2.10.0
   266 Hayley, Romney (1809), 16s

1881 March 31
   3 Âesop and Gay's Fables (1793), 4 vols., "new Calf extra, very fine uniform set, £7.7s"
   52 Hayley, Triumphs of Temper, 12th edition (1803), "very scarce", £1.4.0
   215 Gay, Fables, 2 vols. in 1, £2.5.0
   735 Walton and Cotton, Complete Angler, ed. John Major (1835), "with 15 copper plates and 76 wood engravings, from drawings by P. Chantrey, W. Blake, Esq., J. Linnell, A. Cooper, etc.", 16s

1881 April 30

790 William Blake, the poet-artist-engraver, is not known to have any connection with the Complete Angler, and he was not normally referred to as "Esq.".
291  Flaxman, *Iliad* and *Odyssey* (1795-1805), £3.10.0

1881 May 27

**Henry Sotheran & Co., No. CCII. New Series. May 27, 1881**

*A Catalogue of Superior Second-Hand Books ...* (London, 1881) <University of California>

508  Hayley, *Romney* (1809), Large Paper, £2.10.0

On p. 32 is an advertisement of "Works by William Blake ... Reproduced in Facsimile ... ONE VOLUME, half bound in morocco, uncut, £5.5s", containing *Songs of Innocence and of Experience*, "55 leaves", *The Book of Thel*, "8 leaves", *Visions of the Daughters of Albion*, "11 leaves", *America*, "18 leaves", *Europe*, "17 leaves", *First Book of Urizen*, "26 leaves", and *Song of Los*, "8 leaves".  

1881 June 28

**Henry Sotheran & Co., No. CCII. New Series. June 28, 1881**

*A Catalogue of Superior Second-Hand Books ...* (London, 1881) <University of California>

106  Young, *Night Thoughts* (1797), "43 engravings by W. Blake after his own marvellous and sublime Designs ... LARGE PAPER, bds. uncut, VERY SCARCE", £7.10.0

237  Flaxman, "Homer, Æschylus, and Hesiod" (1805-31), £5.5.0

1881 July 25

**Henry Sotheran & Co., No. CCIV. New Series. July 25,**

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791 A similar advertisement appears on subsequent Sotheran catalogues; that in the 1881 catalogue dates the work "1876".

1028
1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
   251 Gay, Fables (Stockdale, 1793), £2.10.0
   495 Ritson, ed., Collection of English Songs (1793),
                 £1.1.0

1881 August 25
Henry Sotheran & Co., No. CCVI. New Series. August 25,
1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
   334 Gay, Fables (Stockdale, 1793), £2.15.0
   455 Lavater, Essays on Physiognomy (1789-98),
                 £8.10.0
   734 Stedman, Surinam (1806), £2.10.0

1881 September 30
Henry Sotheran & Co., No. CCVII. New Series. September
30, 1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
   85 Blair, The Grave (1808), £2.5.0
   612 Stedman, Surinam (1806), £1.10.0

1881 October 28
Henry Sotheran & Co., No. CCVIII. New Series. October
28, 1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
   122 Blair, The Grave ["1818" (i.e., 1808?)], "A
        subscriber's copy", £3.3.0
   384 Gay, Fables (1793), "BRILLIANT IMPRESSIONS",
        £2.8.0
“William Blake and His Circle”

1881 December 28


729 Scott, John, *Poetical Works* (1782), 16s

1881 November 30


527 Hogarth, *Works*, restored by James Heath (Baldwin, 1822), 119 pl., £16.16.0

742 "BLAKE, THE BOOK OF THEL [J], 8 engraved pages, 1789--VISIONS of the DAUGHTERS of ALBION [G], 11 engraved pages, 1793--2 vols. 4to. in one, exquisitely finished in colours by BLAKE HIMSELF, very fine copy, olive morocco extra, gilt edges, by Hering, EXREMELY RARE, £105. 1789-93"

1881


792 The discovery of the 1881 Sotheran catalogue on-line was made by my friend Bob Essick.
“William Blake and His Circle”

82 "BLAKE, THE BOOK OF THEL [G], 8 engraved pages, 1789--VISION[s] of the DAUGHTERS of ALBION [J], 11 engraved pages, 1793--2 vols. 4to in One EXQUISITELY FINISHED IN COLOURS BY BLAKEHIMSELF, very fine copy, olive morocco extra, gilt edges, by HerIng, EXTREMELY RARE, £105 1789-93" Long quotation from Swinburne.

83 "BLAKE'S (William), ILLUSTRATIONS to BLAIR'S GRAVE, with the Poem, 12 fine engravings, with port. by Schiavonetti, impl. 4to. boards, uncut, £3.3s 1818" [i.e., 1813?]

326 Flaxman, Homer, Æschylus, and Hesiod (1805-31), 4 vols., £5.5.0

461 Hogarth, Original Works (1795), "A REMARKABLY FINE, EARLY COPY; WITH W. BLAKE'S GRAND PLATE", £31.10.0

823 Hayley, Romney (1809), £3.10.0

1883 August 10

Bernard Quaritch, No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources (10 August 1883) <Bodley>

13,842 Blake Drawings, “the Butts collection”, 26 paintings, 3 vols. (2 folio, 1 royal octavo), “red morocco extra, with flaps like portfolios”, £1,200
It consists of Comus, 8 designs “mounted to the size of 11 in. by 8½ in” <Butlin #528>
Paradise Lost, 9 designs “mounted to the size of 28 in. by 20 in.” <#536 3-9, 11-12>
Biblical designs, “mounted to the size of 22 in. by 17½ in.”, viz.
“Famine” <#196>
“Plague” <#193>
“Pestilence” <#442>
“Moses and the Bronze Serpent” <#447>
“Goliat[h] and David meeting” <#457>
“The King of Babylon moving to Hell” <#467>
“The Whirlwind, Ezekiel’s Vision” <#468>
“The Woman caught in Adultery” <#486>
“Abraham about to sacrifice Isaac” <#109> with, around the margins, heads of [various] <#84>

13,843  40 sketches from “the Tatham collection”, “in pencil or chalk (two or three of them washed in colours) with MS. inscriptions by Frederic[k] Tatham; mounted on 23 leaves of cardboard, and enclosed in a portfolio, hf. red morocco” <#79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-73, 592, 598-99, 622, 643, 678, 756, 759, 788-89, 792-96, 816, 819, 824, 830-32, 834, R10> plus Mrs Blake, “a Face in the Fire” <#C2> and 4 Wedgwood proofs, £36

13,844 “Joseph of Arimathea Among the Rocks of Albion” [L], (1773), “this is one of the Gothick Artists ...”, 10” x 5 ½”, £4

13,845 *Thel* [J] and *Visions* [G] bound together, coloured, “olive morocco extra, gilt edges, by Hering”, £85, “fetched, 1881, [a]t Christie’s £85 and was priced
“William Blake and His Circle”

by the dealer who bought it at £105”

13,846 “Canterbury Pilgrims”, £7.10.0

13,847 45 engravings “from the Flaxman collection”,
“including some early pieces of 1800 [perhaps
Hayley’s *Little Tom the Sailor*(1800) or his *Essay
on Sculpture*(1800)], the Portraits of Mr and Mrs
William Cowper” [presumably Blake’s engravings
for Hayley’s *Cowper* (1803), frontispiece of
Cowper after Romney in Vol. I or the frontispiece
after Lawrence in Vol. II, plus “MRS COWPER |
Mother of the Poet” in Vol. I, at p. 4]793 £3.16.0

1883 October

*Catalogue of Works on the Fine Arts ... On Sale by Bernard Quaritch October 1883*<Harvard>

10,249 Three drawings for *Songs*: “Introduction” to
Innocence, “The Shepherd”, frontispiece to
*Innocence*, and “An ideal Hell” <#217>, “From the
Collection of a friend of Blake’s”, £10794

10,250 *Songs* [U] from the Beckford Collection, £170

10,251 *America* [R], £36

10,252 The manuscript of Cunningham’s Life of Blake
with 103 engravings, with a manuscript index to
the *Songs* [see “The Order” of the *Songs*], £80

10,253 Young’s *Night Thoughts* (1797), £12

10,254 Blair, *The Grave* (1808), £5.5.0

10,255 Dante proofs with “2 portraits of Dante and MS.

793 The other prints might have included some from Flaxman’s *Naval Pillar* (1799), 3 pl., Homer, *Iliad* (1805), 3 pl., and Hesiod (1817), 37 pl.

794 These drawings were also listed in Quaritch’s *Catalogue of Works on European Philology and the Minor European Languages*(1879), at £10.
descriptions added”, £10.10.0 [I have no other record of this]

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>10,256</td>
<td>Job (1825)</td>
<td>£16.16.0</td>
</tr>
<tr>
<td>10,257</td>
<td><em>Works</em> (1876)</td>
<td>£4.4.0</td>
</tr>
<tr>
<td>10,259</td>
<td>Gilchrist (1880)</td>
<td>£1.15.0</td>
</tr>
<tr>
<td>12,295</td>
<td><em>Descriptive Catalogue</em> [F], “green morocco extra, from Beckford’s Library, £10.10s.”</td>
<td></td>
</tr>
<tr>
<td>13,842</td>
<td>Drawings from the Butts collection, <em>Comus, Paradise Lost</em>, the Bible, £1,200</td>
<td></td>
</tr>
<tr>
<td>13,843</td>
<td>Tatham collection, 40 drawings on 23 leaves, £36</td>
<td></td>
</tr>
<tr>
<td>13,844</td>
<td>“Joseph of Arimathea” [L], £4</td>
<td></td>
</tr>
<tr>
<td>13,845</td>
<td><em>Thel</em> [J] bound with <em>Visions</em> [G], £85</td>
<td></td>
</tr>
<tr>
<td>13,846</td>
<td>“Chaucer’s Canterbury Pilgrims” (1810), 37 x 22”, £7.10.0</td>
<td></td>
</tr>
<tr>
<td>13,847</td>
<td>45 engravings “from the Flaxman collection”, £3.16.0</td>
<td></td>
</tr>
<tr>
<td>13,848</td>
<td>Gilchrist (1880)</td>
<td>£1.15.0</td>
</tr>
</tbody>
</table>

**1885 January 19-20**

*Sotheby, Wilkinson and Hodge, Catalogue of the Library of the Late Alfred Aspland, Esq. Of St. Helen’s Field, Dukinfield, Cheshire; Comprising Choice Books of Prints; Works Illustrated by Bewick, Blake, H.K. Browne, and Other Artists...* (London, 1885)

First Day

2  “BLAKE. Thornton (R.J.) Pastorals of Virgil. 2 vol.
numerous engravings by W. Blake, Bewick and others; calf extra, g.e. rare’’ [£2.16.0, to Johnson]

46 “Blake. [Salzmann] Gymnastics for Youth, front. and several finely engraved copper plates by W. Blake, half crimson morocco“ 1800 [13s to Ridmer(?)]

74 “Blake. Hayley (W.) Ballads, ... fine impressions, half calf“(1803) [£1.11.0 to Ellis]

102 “Blake. Salzmann (C.G). Elements of Morality for the use of Children, vol. I and II, with 32 copperplates engraved by W. Blake, from the designs of Chodowiecki, in the original sheep 1792” [£2.1.0 to Cur ... (illeg)]

107 “Blake. Hayley (W.) Triumphs of Temper ... calf 1803” [10s to Ellis]

309 “Blake. (W). Songs of Experience [Songs (K)], 24 plates (numbered 30-53) inlaid on folio size cardboard, with guards, half morocco, g.e. The Author and Printer, W. Blake, 1794” [£7.10.0 to Suarez]

573 “Blake.” Young, Night Thoughts, “original impressions of the fine designs by W. Blake, surrounding the letterpress, half morocco”, uncut (1797) [£7.15.0 to Ridler(?)]

574 Blair, The Grave (1808), “russia gilt, g.e.” [£2.18.0 to Juarvis(?)]

(1822) — ‘On Homer’s Poetry,’ [D] 1 leaf—A small engraving ‘Does thy God O Priest take such vengeance as this?’ (1793) [For the Sexes: The Gates of Paradise pl. 14], and a portrait of Mr. Wright of Derby [Monthly Magazine (October 1797)]; in a volume, with leaves [sic] half crimson morocco [£1.16.0 to Pearson J]

1885 November

Bernard Quaritch, Rough List, No. 73. A Rough List of Valuable and Rare Books, Including Choice portions of Libraries lately dispersed; and many very Cheap Works of every class of Literature (London, November 1885) <Huntington>

WILLIAM BLAKE'S Works, from the Tatham Collection:

50 "Five Pencil Sketches by W. Blake <Butlin #239, 539, 606, 619, 771>, vouched by Fred. Tatham, quarto (?1820) [£]2.2.0"

51 "BOOKOF THHEL [A], 8 leaves, 1789--FIRST BOOK OF URIZEN [F], 26 leaves, excessively rare, unknown to Lowndes, Lambeth, 1794--MARRIAGE OF HEAVEN AND HELL [A], 27 pages, 1800, Coloured Texts, with beautiful Designs by W. Blake, half calf, EXTREMELY RARE--in 1 vol. 4to. from the Beckford library, Hamilton Palace

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795 There is no known 19th-century facsimile of The Ghost of Abel; Pearson, who bought it, must have recognized it as an original, as he offered this lot in his Catalogue 58 at £12.12.0.
"William Blake and His Circle"

[£]150.0.0"

52 "SONGSOF INNOCENCEAND EXPERIENCE [DD],
12mo. calf gilt The Author and Printer, W. Blake,
1789-94 [£]31.10.0 "COLLATION; Songs of
Innocence, 1789: Plate 1 (frontispiece [pl. 2]),
plate 2 (title [pl. 3]), plates numbered796 3-28 (no
29797) and plate 30--Songs of Experience, 1794, the
plates numbered on 31-53.
"On comparing this copy798 with that from
Hamilton Palace [U] (priced £170), it appears to
want the general title [pl. 1] and the plate 'The Sick
Rose. [pl. 39]"799 Plain copies are scarcer than
those issued in a coloured state."

53 "NINE separate Plates of the above, PROOFS before
the numbers, printed in tints, small 4to. vouched by
Fred. Tatham (?1820) [£]5.0.0"
"Introduction [pl. 30], London [pl. 46], the
Gardner's Love ["The Garden of Love", pl. 44], the
Fly [pl. 40], the Little Vagabond [pl. 45], Spring
[pl. 22], Infant Sorrow [pl. 48], two states; an
Angel carried on the head of a girl [pl. 28,

796 The fact that the plates are numbered indicates that is not a posthumous

797 The loose copy of pl. 28 (printed in black, 12.3 x 16.2 cm, coloured) is
numbered "29". If this pl. 28 (formerly in the collection of Sir Anthony Blunt) is a
disjecta membrum from the newly recorded copy, the rest of the new copy may
have been 12.3 x 16.2 cm, printed in black.

798 "this copy" has 50 plates, lacking pl. 1, 39, a plate in Innocence
numbered 29, and another plate.

799 "The Sick Rose", which is missing, must have been numbered "54". No
extant copy of the Songs has pl. 39 as the last leaf.
Experience frontispiece].”

54 "ILLUSTRATIONS of the Book of JOB", 1825, "hf. bd." £13.13.0

55 "EARLY Proof Impressions of 'Job,' plates [numbered] 1, 2, 3, 6, 7, 8, 11, 14, 16, 17, 19, 20, 21--in all 13 plates (of 21), excessively rare 1825", £10.0.0

56 Blair, The Grave (1813), "hf. bd. russia", £2.10.0

57 Jerusalem, "imp[eria]l. 4to. hf. morocco ... (Pearson's reprint)", £2.10.0

1885 December

Bernard Quaritch, No. 74. A Rough List of Valuable and Rare Books, including The choicest portion of the stock of Mr. Fred. S. Ellis, Bookseller, of Bond Street, retired from business on account of ill-health; and many very cheap works of every class of Literature (London, 1885) <Huntington>

170 Job (1825), "calf neat", £12.

1887


29489 America [R] (1793), "printed in a bluish tint, original impression, hf. morocco, gilt edges", £42

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800 There is no other record of Tatham's pl. 22, 28, 30, 40, 44-46, 48 (two states).

801 There is no other record of these 13 "EARLY Proof Impressions" of Job.
Bernard Quaritch, No. 91 Choice Portions Selected from Various Old Libraries, including that of the Earl of Hardwicke, formed during the last century by Lord Chancellor Hardwicke, removed from Wimpole Hall, Herts, of the late Right Hon. A.J.B. Beresford-Hope, LL.D., F.R.G.S., F.R.S.L, F.S.A., F.S.S., Etc, removed from Arklow House; The late Edward Breese, Esq. F.S.A., of Morva Lodge, Portmadoc, Wales; also many Books of general interest from other sources, transferred to 15 Piccadilly (London, 1888) <Huntington>

255 "A Large Water-colour Drawing representing the Incantation-scene in 'Macbeth,' in a gilt frame, 14 inches by 12 About 1800", £3.12.0; "A hideous picture of three hideous women engaged in a hideous operation. Its genuineness is guaranteed by Mr. Muir the Blake-amateur and facsimilist, whose signature, as having catalogued the drawing, is written on the back of the frame." [Not in Butlin]

256 "The HOSTS OF HEAVEN AND HELL mustering for battle" [not in Butlin], "painted on paper by William Blake; covered with glass and protected by a frame ... About 1800", £4.4.0; "One of the most characteristic drawings of the artist. The conception is grand and strange. Above the sun, the champions of Heaven advance in golden light, some of the foremost figures looming mistily across the sun's disk; while from below the earth and the moon, the dark warriors of hell, crowd upwards to attack the new planet, clothed in lurid
raitement of deep blue or black or other sombre tints, touched with gleams of red."

257 Blair, *The Grave*, including a set only on laid india paper

258 Young, *Night Thoughts* (1797), "with 42 [not 43] large illustrations", "hf. morocco, uncut", £5.0.0

259 "the same", "in dark morocco extra, gilt top, uncut, by Holloway", £6.10.0

260 Blair, *The Grave* ("1808-13"), "hf. bd. russia", £2.0.0

261 "A set of the plates, royal folio, the portrait and 12 plates on India paper, a little stained in one corner of the margins, bds., uncut" ("1808-13"), £4.0.0

262 *Job* (1826), "India Proofs, bds. rare" £18.18.0

1888 December 3-4

13 "BLAKE (William) ... b. 1787 ... A.L. s [autograph

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letter, signed] 1 p. 8vo, 'I have sent all the sketches of this subject that I ever have produced. The others of the Presentation I have studied, but not yet put on paper. You shall have that in a shorter time than I have taken about this, as I have nearly got rid of engraving, and feel myself perfectly happy. I am full of business thank God, and you and Mr. Flaxman.'" [£3 to Moreton]

1890 April 23-May 1
Sotheby, Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq., 23 April-1 May 1890
The Thomas Gaisford, whose bookplate is in America (B), Thel (C), Europe (E), Urizen (C), Poetical Sketches (N), Innocence (H), Songs (M), Visions (I), and Young’s Night Thoughts (1797) (coloured copy G) is not the Greek scholar (1779-1855), as in the BB index, but his son with the same name (b. 1816).

1891 February 7-March 15
[Boston] Museum of Fine Arts Print Department
Exhibition of Books, Water Colors, Engravings, Etc. by William Blake (1891) <BB>

803 "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ" <Butlin #470, 1803-5>, owned by Butts. The letter may have been addressed to Butts in the autumn of 1800.
804 The only other evidence of this letter is the paraphrase of this passage in the Sotheby catalogue of H.V. Morten (5 May 1890), lot 22.
REVIEWS

Anon., “Boston Letter”, Critic, XVIII (14 February 1891), 85 (“admirable”) <BB #900>

[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (January 1906), 161-79 (with 5 others) <BB>

1891 October 25

Bernard Quaritch, No. 117 A Rough List of Recent Purchases and Announcements of New Publications (London, 1891) <Huntington>

36 Job (1825), "engraved title and 24 plates, INDIA PROOFS, calf neat", "In an oilcloth case", £24.0.0

1891

Bernard Quaritch, No. 61. Bernard Quaritch's Miscellaneous Catalogue of Rare Old Books and Valuable Modern Works, at reduced prices (London, 1891 [the first page is headed "No. 62 December, 1890"] <Huntington>

There are no lot-numbers

Milton (1804) [C], "45 leaves engraved, illustrated, and coloured by the hand of William Blake; calf neat", "The best impression .... Mr. Muir, who has handled all three copies, and reproduced the Museum example, gives his decided preference to mine as superior to both the

806 Presumably a misprint for "21".
"William Blake and His Circle"

others", £180
"Blake's Works, Muir's Facsimiles", including "THE STORY [i.e., Song] OF LOS", "25 copies", and a review of his Europe in The Athenaeum, 31 March 1888

1892 end of March

Bernard Quaritch, No. 122 A Rough List of Recent Purchases and Announcements of New Publications (London, 1892) <Huntington>
There are no lot-numbers.
Milton [C] [description as in Quaritch catalogue No. 61, 1891]
"Blake's Works, Muir's Facsimiles"

1892

Catalogue of an Exhibition of Drawings & Sketches by Turner, Gainsborough, Blake, And other contemporary English Masters. (N.Y.: Frederick Keppel and Co., 1892) 4° height, 12° width
The forty Blake drawings (No. 74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.

1893 June

Bernard Quaritch, No. 62, Bernard Quaritch's Miscellaneous Catalogue of Rare Old Books and Valuable Modern Works, at Reduced Prices (London, 1893) <Huntington>
"Various Works of William Blake"

"A Superbly Scriptural Drawing: A Patriarch with white flowing beard in the centre, receiving five angelic figures, four lovely women on his right, two naked youths, one with a pandean pipe, looking on", 24 x 18", "All the figures executed in Blake's boldest style in colours", £10

"Nunc Dimitis", "Simeon prophesying over the infant Christ" ... <Butlin #470: "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'">, "water-colour drawing", 13½ x 12½", "mounted in gold and framed", £25

"St Matthew", <#396>, tempera, 15 x 10", "mounted in gold and framed", £36

"THE BLIND TIRIEL Departing from Har and Heva" <#198 6>, "sketch in indian ink (7½ in. by 10¼), gilt frame", £16.16.0

"A Young Man kneeling between two crouching figures" <#863>, "pencil drawing, signed W.B. (7 in. by 13)", £2.2.0

*Songs of Innocence and of Experience* [U] "(1789-94)", "coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, Hamilton Palace ... Pages 1-54, title included", £170
Marriage of Heaven and Hell [E], "n.d. (1800)", "4to. 27 unnumbered leaves, ... coloured by Blake, hf. bd. uncut", £63
'THE BOOK OF THEL [J], 8 leaves, 1789--VISIONS OF THE DAUGHTER[s] OF ALBION [G], 11 leaves, 1793--2 vols. in 1, sm. folio ... coloured by the hand of the Artist himself, ... olive morocco extra, gilt edges, by Hering", £85 "This volume fetched, [1 April] 1881, at Christie's, £85, and was priced by the dealer who bought it £105"
Milton [C], "large 8vo. 45 leaves ... coloured by the hand of William Blake; calf neat", [description as in Quaritch catalogue 61, 1891], £160
"Joseph of Arimathea Among the Rocks of Albion" [D?] (1773), "10 in. by 5½ in.", quotes inscription, £2.2.0
Young, Night Thoughts (1797) "with 42 large illustrations [as in Quaritch catalogue (August 1888)] ... green morocco extra, gilt top, uncut", £12
Blair, The Grave, "1808-13", "royal 4to ... hf. calf", £2.16.0
"the same, folio, LARGE PAPER, proofs, green morocco by Bedford", £6.6.0
Job (1825), "INDIA PROOFS, bds.", £15.15.0
"another copy, India Proofs, very early impressions; calf neat, in a case", £20
"the same, French Paper ... bds" , £12.12.0
"the same ... on India Paper", £8.8.0
Dante engravings, "INDIA PROOFS", £10.10.0
"Catalogue of his Pictures" [Descriptive Catalogue
(L)](1809), "green morocco, g.e.", £10.10.0
"A Collection of Books illustrated with Blake's
Plates, or with designs engraved by him", "17 vols.
calf or bds", £15,
consisting of
calf"
"translated, 12mo. 16 plates" (1791)^807
Paper
and Modern* (1805), "2 vols. 12mo. 73 plates
printed on the text"
[8] Chaucer, "Prologue and Characters from the
Canterbury Tales" (1812)
[10] Mrs [Sarah] Trimmer, "Scripture Lessons, illustrated by a Series of (64) Prints" (1816-17), 2
vols., 24mo.
12mo., 20 plates"

^807 There is no known connection between Blake and Campe, Baldwin, and
Sarah Trimmer, *Series of Prints from the Old Testament, Designed to Accompany a
Book Intitled Scripture Lessons* (1797 ff.).
"Mr. William Muir's Facsimiles of the Works of Wm. Blake"

1893 October

Bernard Quaritch, No. 136 A Rough List of Antiquarian Books and Manuscripts chiefly relating to Great Britain and Ireland, from the Libraries of the late W. Bateman, Esq., and T. Bateman, Esq., of Youlgrave, Co. Derby; from the famous Auchinleck Collection of the Boswell family, rich in rare works on Scotland; from the Library of the late Sir Thomas Phillipps, of Middle Hill, Worcestershire, and Thirlstane House, Glouc., comprising Manuscripts; and from various private sources (London, 1893) <Huntington>

153 Job (1825), "proofs on French paper, calf extra, gilt edges", £10.10.0

1893 November

Bernard Quaritch, A Miscellaneous Catalogue of Valuable, Rare, and Curious Books, Books of Prints, Works of Natural History, Science and Art, etc. (London, 1893) <Huntington>

There are no lot-numbers.

"A Patriarch with white flowing beard in the centre, receiving five angelic figures, four lovely women on his right side, two naked youths, one with a pandean pipe, looking on <Butlin #470: "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'">, ... 24 inches by 18 ... All the figures executed in Blake's boldest style in colours", £10

"The Blind Tiriel Departing [f]rom Har and Heva <#187 6>, sketch in Indian ink (7½ in. by 10¾)."
gilt frame", £16.16.0
"A Young Man Kneeling between two crouching figures <#863>, pencil drawing, signed W.B. (7 in. by 13)", £2.2.0
_Songs of Innocence and of Experience_ [U] (1789-94), "coloured, and gilt by the Author, green morocco super extra. gilt edges, by C. Lewis ... from the Beckford Library, Hamilton Palace",
"Pages 1-54, title included", £170.0.0 _Marriage of Heaven and Hell_ [E], ("n.d. (1800)"). "4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut", £63
_The Book of Thel_ [J] (1789), "8 leaves", _Visions of the Daughters of Albion_ [G] (1793), "11 leaves, ... 2 vols. in 1. sm. folio ... beautifully coloured by the hand of the artist himself, ... olive morocco extra, gilt edges, by Hering", £85
"Joseph of Arimathea among the Rocks of Albion" [?D] ("1773"), uncolour ed, "10 in. by 5½ in.", £2.2.0
Young, _Night Thoughts_ (1797), "in green morocco extra, gilt top. uncut", £12.0.0
Blair, _The Grave_, £2.16.0
_Job_, £15.15.0
"another copy, calf neat"
"another copy ... hf. bd. green morocco, uncut", £11.0.0
"the same, French Paper", £12.12.0
“William Blake and His Circle”

"the same"
Dante, "INDIA PROOFS", £10.10.0

1893

Royal Academy Winter Exhibition Twenty-Fourth Year Exhibition of Works by The Old Masters, and by Deceased Masters of the British School; including a Collection of Water Colour Drawings, &c., by William Blake, Edward Calvert, Samuel Palmer, and Louise, Marchioness of Waterford (1893) <BB>

REVIEW


1895 July

Bernard Quaritch, No. 152 A Rough List of Choice and Valuable Books, including selections from the libraries of The Right Hon. the Earl of Orford, the late M. Hippolyte Destailleus, the famous Architect and Bibliophile; the late J. Gray, Esq., of Esher, Surrey; and other Old Libraries recently dispersed (London, 1895) <Huntington>

359 Hogarth, The Beggar's Opera, "When my hero in Court appears' ... Hogarth-Blake" (1790), "fine bright impression", 7s

1896 June

Bernard Quaritch, No. 160 A Catalogue of Choice and Valuable Books, including selections from Several Private Libraries, including those of The Right Honorable Lord

343 Blair, *The Grave* (1808), "SUBSCRIBER'S COPY", "At the end is bound up the Prospectus of Stothard's Canterbury Pilgrims", "half green morocco extra, gilt top, UNcut", £5.5.0

1897 March

**Bernard Quaritch**, No. 168 A Catalogue of Choice and Valuable Books, comprehending selections from The Libraries of the late Charles Roach Smith, the late Joseph Clarke, Esq., F.S.A., and Other Eminent Antiquaries (London, 1897) <Huntington>

151 Dante engravings *(circa 1824)*, £10.10.0

1897 April 29


120 "Head of William Blake" by George Richmond.

147 Blake drawings <Butlin #77, 178, 200, 220, 368, 465, 516, 587-88, 798, 826, R6-9> 

148 "William Blake: Allegorical figures" (with a work
“William Blake and His Circle”

by Cristall)

160 "A set of Blake's wood engravings for Virgil"

1897 April

Bernard Quaritch, No. 169 A Catalogue of Books chiefly relating to the History of European States to which are added some Recent Purchases (London, 1897) <Huntington>

837 Blair, The Grave (1808), "hf. morocco", £5.0.0

838 "the same, Large Paper" "with portrait of Blake on India paper, and 12 plates in proof-state, hf. calf", £5.10.0

1898 March


Without lot-numbers.

Various Works of William Blake

The Book of Thel [J], 8 leaves (1789) bound with Visions of the Daughters of Albion [G], 11 leaves, "2 vols. in 1, sm. folio ... beautifully coloured by the hand of the Artist himself ... olive morocco extra, gilt edges by Hering", £85

Young, Night Thoughts (1797), "with 42 large illustrations ... green morocco extra, gilt top, uncut", £10.10.0"

Blair, The Grave ("1808-13"), "half blue morocco extra, gilt edges", £5.0.0

Job (1825), "INDIA PROOFS, bds", £15.15.0
"the same ... FRENCH PROOF, red mor. extra" £12.12.0
"the same ... the 21 [not 22] prints on India Paper", £8.8.0
Dante engravings ("?1826"), £10.10.0
"Catalogue of his Pictures painted in Water Colours and Drawings" [A Descriptive Catalogue (F)], (1809), "green morocco, g.e", £10.10.0

1898 June 1
A Catalogue of Some of Blake's Pictures at "The Salterns," Parkstone. ([Parkstone, Dorset, 1 June 1898])

The catalogue of 35 pictures (34 by Blake\textsuperscript{808}) belonging to Captain Frederick John Butts, the grandson of Blake's patron Thomas Butts, was almost certainly made for the visit to his home called The Salterns on 1 June 1898 by the Dorset Natural History and Antiquarian Field Club.

The catalogue cites "Rossetti's Book on BLAKE", i.e., William Michael Rossetti's "Annotated Lists of Blake's Paintings, Drawings, [Writings] and Engravings" in Alexander Gilchrist, Life of William Blake, "Pictor Ignotus" (1863), II, 199-264 (the references correspond to the 1863 edition, not to that of 1880).

The only known copy of the catalogue is among the Mary Butts papers, Beinecke Library, Yale University; the

\textsuperscript{808} Butlin, No. 194, 289, 294, 297, 301, 306, 310, 316, 320, 323, 434, 436, 440, 450, 452, 455-6, 459, 461, 464, 469, 483, 493, 497-9, 503, 505, 509, 511-12, 515, 525, 675.
cover is reproduced and the contents transcribed in Mary Lynn Johnson, "'Catalogue of Some of Blake's Pictures at 'The Salterns': Captain Butts as Exhibitor, Litigator, and Co-Heir (With His Sister Blanche)", *University of Toronto Quarterly*, LXXX, 4 (Fall 2011), 905, 914-15. Dr Johnson is the source of all the information here.

**1899 July**

**Bernard Quaritch, No. 190: A Catalogue of Superbly Illuminated and Decorated Mediaval Manuscripts Rare and Valuable Books relating to the Fine Arts Sports and General Literature** (London, 1899) <Huntington>

165 *Book of Thel* [C] (1789), "7 engraved pages ... COLOURED BY BLAKE, UNCUT, in paper cover, preserved in a morocco case, by Rivière", "IT WAS STOTHARD'S", £25

166 *Descriptive Catalogue* [F] (1809), "green morocco extra, from the Beckford Library", £10.10.0

167 *Job* ("Wrapper dated March, 1826"), "PROOFS", £10.10.0

168 "the same ... INDIA PROOFS, bds" (1826), £12.12.0

169 "the same" (1826), "re-issue, bds", £6.10.0

170 Dante engravings ("1827"), "India proofs before all letters", £10.0.0

171 "the same" (no date given), "Linnell's re-issue"

"Mr. William Muir's Facsimiles of the Works of Wm. Blake"

**1900 December**

193 *The Song of Los* (1795) [B], "Folio, title, 4 leaves of text, and 3 full-page illustrations coloured in Blake's own peculiar combination of oil and water colour" [i.e., colour-printed]; *Europe* [A] (1794), "title, 4 leaves of text, and 3 full-page illustrations coloured in Blake's own peculiar combination of oil and water colour"; and *Visions of the Daughters of Albion* [F] (1793), "frontispiece, title, and 4 leaves, coloured in water colours", "The three works in 1 volume, folio, bound in contemporary half morocco", £315.0.0

194 *The Book of Thel* [R] (1789), "4to., 1 leaf, entitled Thel's Motto, title and six leaves coloured by William Blake in water colours, in the original paper wrapper, uncut", £63

1900 March 1


3,651 *Songs of Innocence* [J], frontispiece, title page, and 10 ll., £20

3,659 *Descriptive Catalogue* [F], in green morocco,
"William Blake and His Circle"

"from the Beckford Library", £10

1901 November 4
5 Songs [Y] (£700 to Jackson).

REVIEWS
Anon., “Big Price for a Book”, Times [London], 4 November 1901 (the Calvert-F.S. Ellis Songs was sold for £700 to A. Jackson) <BB #A841, date altered>
Anon., "£700 for Blake's Poems | 'Songs of Innocence' and 'Songs of Experience' Sold Together at Auction in London". New York Times, 5 November 1901 (The sale of Songs [Y] is merely an excuse to write about the Songs)
Anon., "Blake's 'Songs of Innocence and of Experience'". New York Times, 9 November 1901 (A description of Edward Calvert's copy of the Songs which was sold for £700)

1902 July
Bernard Quaritch, No. 217 A Catalogue of Rare and Valuable Books comprising Manuscripts, books printed on vellum, Americana, English Literature, French Illustrated Books and Miscellaneous Recent Purchases being the choicest items of the Libraries formed by The late Lieut.-Col. Hibbert, formerly of the Grenadier Guards, Sir Andrew Fountaine
“(temp. Q. Anne and K. George I.), Narford Hall, Norfolk, The late M. Eugéne Paillet, Président de la Société des Amis des Livres and other eminent collectors (London, 1902) <Huntington>

130  Songs of Innocence and of Experience [I] ("1789-94"), "coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. ... A flyleaf bears the signature of H.W. Phillips, the painter", £315.0.0

1902 November

Bernard Quaritch, No. 218 A Catalogue of Rare and Valuable Books comprising works on Africa, America, the Fine Arts, English History and Literature, Genealogy, Heraldry, and Topography including the original portion of the collection of the late Joseph Jackson Howard, Esq, LL.D., F.S.A., Maltravers Herald Extraordinary with a section of Important New Books (London, 1902) <Biblioteca La Solana>

246* Stedman, Surinam (1796), "calf gilt", £2.16.0

261  "Satan's Triumph over Eve" <Butlin #291, "Satan Exulting over Eve", colour print>, "an original Drawing in water-colours, 21 inches by 16, varnished and framed as an oil painting", £42.0.0

262  "My soul cleaveth to the Dust, an engraving by G.I.F. Tupper, from Blake's design from Blake's design [among the Night Thoughts watercolours]. 18½ by 14½ in. Printed for Private Distribution, 1874", 7s.6d.
1903 March 30

Sotheby, Wilkinson and Hodge Catalogue of a Choice Selection of the Original Productions of William Blake, the Property of the Rt. Hon. The Earl of Crewe (1903) <BB>

1. Songs [V] (£300 to Quaritch)
2. Book of Thel [A] (£77 to Edwards)
3. America [M] (£295 to Quaritch)
5. Europe [C] (£203 to Quaritch)
6. The First Book of Urizen [G] (£307 to Quaritch)
7. The Book of Ahania [A] (£103 to Quaritch)
8. The Ghost of Abel [A], "The Man Sweeping the Interpreter's Parlour", and On Homer [A] (£43 to Quaritch)
9. Song of Los [E] (£174 to Sabin)
10. There is No Natural Religion [B] (£53 to Quaritch)
11. Hayley, Designs to a Series of Ballads (1802), Ballad 1 (£12.10.0 to Sabin)
12. Marriage of Heaven and Hell [F] (£260 to Osmaston)
13. Young, Night Thoughts (1797) coloured [A] (£170 to Edwards)
14. Blair, The Grave (1808) (£3.15.0 to Burrow)
15. Jerusalem [I] (£83 to Quaritch)
16. Milton, L'Allegro and Il Penseroso watercolours (£1,960 to A. Jackson)
17. Job (1826), 22 plates on india paper plus 21 watercolours plus a portrait of the artist "in colours by himself" (£5,600 to Quaritch)
There is No Natural Religion pl. a2, Europe [K] pl. 1 and another Europe pl., Book of Ahania [Bb], pl. 1, For the Sexes pl. 3, the frontispiece to Burger, Leonora [1796], and two photographs (£10 to Tregaskis)

REVIEWS

Anon., "The Fine Blake Sale ...", New York Times, 28 March 1903 (names the Blakes to be sold at the Crewe sale)

Anon., "Big Prices for Blake Books. 'The Book of Job,' with Original Drawings and Proof Plates, Brings £5,600 in London." New York Times, 31 March 1903 (Job "contains the forty-three original impressions of engravings and original designs in colors", sold to "a dealer"; "Another of Blake's works fetched £1,960, and sixteen other of his works were sold for minor prices", including watercolours for L'Allegro <Butlin #543> and Il Penseroso <#543>, Songs of Innocence, Songs of Experience [i.e., SONGS OF INNOCENCE AND OF EXPERIENCE (V)], Thel [B], Visions of the Daughters of Albion [M], America [M], Book of Urizen [G], Book of Ahania [A], Ghost of Abel [I], Song of Los [E], Marriage of Heaven and Hell [F], Young, Night Thoughts ("a specially coloured copy" [A]), 'Jerusalem,' and 'The Emanation of the Giant Albion'" [I])

809 Watercolours for L'Allegro and Il Penseroso.
“William Blake and His Circle”

Anon., “Earl of Crewe’s Blake Collection. A Sensational Total of £9,776 5s.” Daily News [London], 31 March 1903 <BBS 344>
Anon., “Lord Crewe’s Collection of Blake’s Works”, Athenaeum, No. 3928 (1903), 185 <BB #977>

1904 January 14
Hodgson sale (1904) <BB 77, 100, 103, 107, 157, 267, 362>
It included aslots 222-29 America [A] and pl. d, Song of Los [B], Visions [F] last plate [i.e., pl. 1], Europe pl. 1-2 and 3 others, “The Accusers”, “John the Baptist Preaching”, “Joseph of Arimathea” (F), and America [K] pl. 1.

REVIEW

1904 January
Carfax and Co., Ltd, Exhibition of Works by William Blake, ed. A.G.B. Russell (1904) <BB>

REVIEWS
Anon., “Blake Exhibition and Sale”, Athenaeum, No. 3976 (9 January 1904) <BBS 341>
Charles Kennett Burrow, “Poet, Visionary, and Artist. William Blake’s Work at the Carfax Gallery”,

1059
“William Blake and His Circle”

_T.P.’s Weekly, 15 January 1904_ (admiring) <BB #1321>


_Anon., “Pictures by William Blake”, Art Journal, LXVI (1904), 249-51_ <BB #1012>

_[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (January 1906), 161-79 (with 5 others) <BB>

1904 June

_Bernard Quaritch_, No. 231 _A Catalogue of Rare and Valuable Works on The Fine Arts including an important collection of Early Books Illustrated with Woodcuts_ (London, 1904) <Huntington>

1601 _Visions of the Daughters of Albion [I]_ (1793), ”Folio, 11 leaves … coloured by the hand of the artist himself; half morocco, gilt edges, with the bookplate of Thomas Gaisford”, £90

1602 _America [A]_ (1793), ”Roy. 4to., frontispiece, engraved title, and 16 plates … coloured by the hand of the artist himself; in portfolio”, £260
1904

§ A List of Choice and Rare Engravings (chronologically Arranged), Drawings & Books by J.M.W. Turner ... and Prof Ruskin ... Also a few Miscellaneous Works by Thomas Gainsborough, William Blake, Paul Sandby ... Collected and for Sale by William Ward, 2 Church Terrace, Richmond, Surrey ([London]: Printed by Strangeways and Sons, [?1904])

The Blake is presumably the sketch for "Tiriel Denouncing His Sons and Daughters" <Butlin #199> offered in William Ward's Catalogue of Drawings, Engravings, and Books (1914), lot 1, £8.8.0.

1905 January 26-February 25

Grolier Club, Catalogue of ... William Blake (1905) <BB>

REVIEW

Anon., “The Bibliographer”, Boston Evening Transcript, 8 February 1905 <BB #841>

1905 October


180 Tiriel manuscript ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original
blue paper cover, 'Tiriel, MS. by Mr. Blake' is in Blake's own handwriting", The handwriting is the same, though the pen with which the last part is written is somewhat finer", £125.0.0

1906 June 14-July 31

Carfax Exhibition of Works by William Blake<BB>

REVIEWS &c.

Anon., "A Blake Collection", no periodical identified, 1 May 1906 (a puff)

Frank Rinder, “Seer or Madman? The Blake Exhibition”, Times [London], 19 June 1906 <BB #A2522>

Anon., "Blake's Drawings", Daily Telegraph [London], [1906]

1906 December 14-15

Sotheby sale (1906)

481 10 [out of 12] of Blake’s Paradise Lost watercolours <Thomas set, Butlin #529 1-4, 7-12> sold for Sidney Style [for £2,000 to Sabin].

REVIEW


1909 January

Bernard Quaritch, No. 271 A Catalogue of Rare and Valuable Books including works on Africa, America,
Australasia, Autographs, Bibliography, Classics, Classical Archaeology, Etc., English Literature, European History and Literature, Genealogy and Heraldry, Ireland, Illuminated Manuscripts, Occult Sciences, Oriental History and Literature, Periodicals, Political Economy (London, 1909) <Huntington>

194 _Tiriel_ manuscript ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original blue paper cover, 'Tiriel, MS. by Mr. Blake' is in Blake's own handwriting" [as in Quaritch Catalogue 231 (October 1905)], £50

1909 March 17
_Sotheby_ sale of Blake’s letter of 1 April 1800 and _Songs_ (C, d) <BB 275, 413, 426>

**REVIEW**
_Anon._., "William Blake’s ‘Songs’", _Times_[London], 17 March 1909 (_Songs_ [C] to Dobell for £166) <BB #A1081>

1910 March 22
_Sotheby_ mixed sale (1910) <BB 106, 349>

446 "William Blake’s Working Cabinet” in mahogany, 18½” high, 16" long, 8" deep, with a metal stamp of the Butts family on the outside front, the Butts coat of arms painted on the inside by Aubrey Butts (perhaps about 1880 when he received it at age 14), with a secret drawer in “which are some COPPER-PLATES ENGRAVED BY BLAKE” [America pl. d], with others, including two
subjects by T. Butts. [It was bought by Tregaskis for £30.10.0.]

448 Poetical Sketches (F) [£52 to Francis Edwards]
The sale included the copperplate of America pl. a and Poetical Sketches (F) <BB 206, 349, 729>

REVIEWS
Anon., “Relics of Burns, Dickens, and Blake”, Times [London], 23 March 1910, p. 12, Column E (the sale included “William Blake’s working cabinet”, from Butts)

Anon., “Personal Relics of William Blake”, Pall Mall Gazette, 24 March 1910 (Butts’s desk was sold) <BB #1009>

1910 December 1

Sotheby, Catalogue (1910)
125 “A Manuscript Book, written by members of the Chevalier family” containing “a small framed print in monochrome, by W. Blake, of the illustration to the ‘Argument of the Daughters of Albion’—‘The Soul stepping on a floweret takes its adieu of the Flesh’”[810] and “an engraved Portrait of Thomas Chevalier” [1 May 1825] [for £3.3.0]

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810 “The Soul stepping on a floweret takes its adieu of the Flesh” is perhaps an inscription on the print. The design on Visions pl. 3 represents a small naked figure rising from a flower to kiss a much larger nude woman.

The Visions reference was pointed out to me by my friend Bob Essick. The reference was reported in BB 477 from Keynes and Wolf, who imply that all six prints (pl. 1-3, 7, 9-10) from Visions (a) are described in the catalogue.
1911 March 7-10

§Anderson Auction Company, Rare and Fine Books Including a Portion of the Library of A. Fontours Xavier Minister from Brazil to Central America and Cuba with Choice Duplicates from a Private Library in Brooklyn (N.Y., 19121) <Grolier Club>

Includes "Aesop's and Gay's Fables Illustrated by William Blake".

1911 April 11


REVIEW

Anon. "Prices for Books High at Hoe Sale | Burns First Editions old for $5,800, a record, and Blake's Milton $9,000 | Keen Rivalry in Bidding | Second Day's Sale total $115,690--Quaritch, the London Buyer, Finds Valuations unprecedented", New York Times, 26 April 1911 (Miss [Bella Da Costa] Green bought (for J.P. Morgan) Milton [B]) ($9,000) and Marriage [C] ($3,500); George D. Smith bought Blake's copy of Lavater's Aphorisms ($1,525), Poetical Sketches [C] ($725), Songs of Innocence [Songs (N)] ($700), Songs of Experience [Songs (N)] ($700), Job ($210), and Blake's letter of 27 November 1805 ($180)

1911 April 25

Anderson Auction Company Catalogue of The Library of Robert Hoe (1911) <BB #602>
“William Blake and His Circle”

REVIEW

§Anon., “Prices for Books High at Hoe Sale ... Blake’s Milton”, New York Times, 26 April 1911

1911 May 1-2


321 Poetical Sketches [L] [£49 to Quaritch]
323 Descriptive Catalogue [M] [£10.50 to Tregaskis]

1911 July 27


It includes property of Robert Ross. W.A. White apparently bought from this catalogue D.G. Rossetti's 60 pp. of additions to Gilchrist.

1912 October

"To the Queen", watercolour for Blair's *Grave*

1912

**Archibald G.B. Russell**, *The Engravings of William Blake*, (1912, 1968) <BB #603>

**REVIEWS**


§**Anon.**, *Athenaeum*, 25 January 1913

§**Anon.**, *Morning Post*, 20 March 1913

§*Burlington Magazine*, XXIV, 130 (January 1914), 232-33

1913


**REVIEWS**

**Anon.**, “William Blake. Exhibition at the Tate Gallery”, *Times* [London], 16 October 1913, p. 12 <BB #1065>

**Anon.**, “The Artist of the Soul”, *Nation* [London], XVI (25 October 1913), 169-70 <BBS 339>

For responses, see **S.P. Kerr**, **Roger Fry**, **Douglas Jerrold**, **Greville MacDonald**, **Archibald G.B. Russell**, R., “Blake and British Art”, *Nation*, XIV (8, 22, 29 November, 6, 13, 20, 27 December 1913, 3, 10 January, 7 February 1914), 256 (Kerr), 359 (Fry), 395 (Kerr), 434
“William Blake and His Circle”

(Jerrold), 496-97 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-92 (Fry) (for Kerr, Fry, Jerrold, and R., it is a debate on “What is Art” [p. 791], with Blake as a touchstone) <BBS 534>


Anon., “Blake at the Tate Gallery”, Athenaeum, No. 4487 (1913), 462 <BB #851>

Anon., “The Blake Exhibition”, Spectator, CXI (1913), 715-16 <BB #867>

§Claude Phillips, “Blake at the Tate Gallery”, Daily Telegraph [London], 1913 <BB #2390>

1914 April

City of Nottingham Art Museum, Nottingham Castle.
Catalogue of a Loan Exhibition of Works by William Blake (1757-1827) (1914) <BB>

REVIEWS &c

Anon., "Pictures to Be Seen Shortly in Nottingham", Nottingham Gazette, 10 January 1914 (a herald for the Blake exhibition)

Anon., "Art of William Blake: Exhibition at the Castle Museum: The Swedenborg of Painting", Nottingham Gazette, 28 March 1914 (a herald for the exhibition about to open)
"William Blake and His Circle"

**Criticus**, "Works by William Blake: A Contrast" [No periodical] (1914) (account of works in the Blake exhibition)

### 1914 July

**Bernard Quaritch**, No. 332 *A Catalogue of Works Dealing with Geography, Voyages and Travels chiefly concerning America, Africa, and Australia with some books on the Natural History and Languages of those Continents* (London, 1914) <Huntington>

- 932 Stedman, *Surinam* (1796), "calf gilt", £1.5.0
- 933 "the same ... LARGE PAPER, with maps and 80 plates in two states (many coloured), engraved by Blake, Bartolozzi, etc.; the title and several plates inlaid, otherwise a fine and perfect copy; red morocco gilt, marbled edges, by Kalthœber; from the Beckford library", £14.14.0

### 1914

§Blake exhibition (Tokyo, 1914) In Japanese

No catalogue is known to me.

**REVIEW**


### 1915 May 13-14

§**Anderson Galleries**, *The Collection of the Late Hon. John Boyd Thacher* of Albany, N.Y., English Autographs, Famous
Women and Musicians, Part V: Letters A to E (N.Y., 1915)
Under "Celebrities" is "William Blake". I know nothing more of this.

1915
National Gallery of Scotland Blake exhibition (1915)
No catalogue is known, but there was a Blake exhibition at the National Gallery of Scotland on 22 May-4 July 1914 <BB #607>.

REVIEW
Mabel Sharples, "The Art of William Blake", Theosophy in Scotland, V (1915), 56-57 (an account of the Blake pictures at the National Gallery of Scotland seen by "some of the Theosophical Convention") <BBS 636>

1916 March 29-31
Anderson Galleries, Beautiful Bindings, Rare and Fine Books, Autograph Letters: Being Duplicates and Selections from the Famous Libraries of Mr. Henry E. Huntington of New York and Mr. William K. Bixby of St. Louis with an important consignment of plate books from the estate of Mr. E. Dwight Church formerly of Brooklyn (N.Y., 1916) <Huntington>

Day 1 is Huntington, Days 2-5 are Bixby, Church is Day 5, lots 976-1141, "mainly from the Locker-Lampson Library".
983 Dante on india paper, cloth, "plates a little foxed".
"Laid in is an ORIGINAL DRAWING OF THE
PLAGUE done by Blake in pencil, one of the compositions given by Palgrave in his article on Blake in the 'Quarterly Review'".  

1916 April 26


2009 Visions of the Daughters of Albion [O] [£210 to Miss Carthew]

REVIEW


1917 July

Bernard Quaritch, No. 349 A Catalogue of Rare and Valuable Books including works on Africa, America, Australia, Bibles, Bibliography, Classics, English History and Literature, European History and Literature, Fine Arts, Natural History, Mathematical and Physical Sciences, Numismata, Occult Sciences, Palæography, Periodicals and Transactions of Learned Societies, Philately, Political Economy, Sports and a selection of Important New Books (London, 1917) <Huntington>

471 Blair, The Grave (1808), "hf bd., UNCUt To this

copy has been added a facsimile, by William Muir of the original dedicatory plate 'To the Queen', £3.15.0
William Muir's Facsimiles of the Works of William Blake (No. 473 ff.)

1918 March 14
§Walpole Galleries, Books, Autographs and Ex-Libris, including the Library of the Late William W. Phillips of New York City (N.Y., 1918)
It includes a painting by Blake. Not in Butlin.

1918 March 15
Christie Catalogue of the John Linnell Collection (1918) <BB #608>

REVIEWS &c.
Anon., "William Blake's Water Colours", Glasgow Herald, 22 December 1917 (next year the important [Linnell] water-colors will be sold)
Anon., “Wonderful Blake Drawings”, Daily Telegraph [London], 5 February 1918 (announcement of the imminent Linnell sale) <BB #1082>
Anon., “Blake Drawings and Prints. The Linnell Collection”, Times [London], 28 February 1918 (announcement of the imminent sale) <BB #860>
“William Blake and His Circle”

Anon., “Blake Drawings for Public Galleries. Big Total at Linnell Sale”, *Times* [London], **16 March 1918**<BB #861>

Anon., "A Blake Furore. The Dante Drawings for the Empire", *Glasgow Herald*, **16 March 1918** (an extensive account of the Linnell sale)

Anon., “A Blake Triumph. 7,300 GS. For ‘The Divina Commedia’”, *Daily Telegraph* [London], **16 March 1918** <BB #881>

A.G.B. Russell, "William Blake: The Linnell Collection", *Burlington Magazine*, XXXII, 180 (March 1918), 118-19 ("The sale ... will be an event of outstanding interest in English art-records")

Anon., “William Blake triomphe”, *Mercure de France*, CXXIX (1918), 575, in French (note concerning purchases) <BB #1073>

**1918 September**

Bernard Quaritch, No. 351 *A Catalogue of Rare and Valuable Books including works on America, Bibles, Bibliography, Classics, Early Science, English History and Literature, European History and Literature, Fine Arts, Genealogy and Heraldry, an important collection of Incunabula, Natural History, Numismata, Occult Sciences, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Sports, Topography and a selection of New Books* (London, 1918)<Huntington>

519 *Job* (1825), "original bds, enclosed in a cloth case", £24.0.0
520 "the same. Folio, PROOF IMPRESSIONS ON INDIA PAPER; vellum gilt", £28.0.0

1918

Scott Fowles Gallery exhibition (1918)
Apparently there was no catalogue.

REVIEW


1918


The sale includes a small collection from a private source together with a painting by William Blake. Apparently not in Butlin.

1919 February 17-19

§Anderson Galleries sale of books from the libraries of Frederic R. Halsey, Henry S. Van Duzer, and A. Mitchell Palmer (N.Y., 1919)

139 Hayley, Ballads (1805), contemporary mottled calf, inscribed "Mr. Weller, With grateful remembrance from William Blake."

REVIEW
Anon., "Old Colonial Books Offered for Sale from the Halsey\textsuperscript{812} Library", \textit{New York Times}, \textbf{16 February 1919} (offers Hayley, \textit{Ballads} (1805), "a presentation copy, with autograph inscription, from William Blake" [now Pierpont Morgan Library])

\textbf{1919 October 21-22}
\textit{\S}Anderson Galleries, \textit{The Library of Frederick H. Evans of London} (N.Y., 1919) <Grolier Club>

It includes "special copies of books illustrated by E.A. Abbey, William Blake ...."

\textbf{1919 November 17-22}
\textit{Soetsu (Muneyoshi) Yanagi}, \textit{William Blake no Fukusei Hanga Tenraikai Mokuroku} [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake at The Russian Gallery, Tokyo, The Imperial College, Y.M.C.A. Hall, Kyoto] (1919)<\textit{BB}>

REVIEW


\textbf{1919 December 5-1920 January 10}
\textit{Grolier Club} \textit{William Blake: An Exhibition} (N.Y., 1919) and \textit{Harvard} (Cambridge, 1920) <\textit{BB}>

\textsuperscript{812} Frederic Robert Halsey sold most of his library to Huntington in 1915, including \textit{Song of Los} (E) and "Albion Rose".
REVIEWs &c


William M. Ivins, Jr, “The Blake Exhibition at the Grolier Club”, *Arts and Decoration*, XII (January 1920), 183, 218 <BB #1930>

§S. Foster Damon, "Blake's Illuminated Books now on Exhibition at Fogg", *Harvard Crimson*, LXXVI, 93 [i.e., No. 94] (23 January 1920), 2 <BB #1447>


1919

“William Blake and His Circle”

REVIEW &c

§Oro Akabane, [Brief essay on the Japanese Blake exhibition <BB>] Chijo [Earth], Year 1, No. 3 (December 1919), in Japanese

1920 February 24-25

§Anderson Galleries. Association Books from the Library of John Greenleaf Whittier, with Manuscripts and Autograph Letters of Whittier and His Friends, to Be Sold by Order of John Greenleaf Whittier Pickard ... To Which Is Added Letters of William Blake ... (N.Y., 1920)

20 Blake's letter of 16 March 1804.

1920 March 15-17

§Anderson Galleries. The Library of the Late H. Buxton Forman... Manuscripts, First Editions, Autograph Letters and Association Copies of... William Blake. (N.Y., 1920)

35 Poetical Sketches [M] [$410]
36 James Barry, Account of a Series of Pictures (1783), Blake's copy [$250]
48 No Natural Religion [I] [$625]
50 Twelve copperplates for Job [i.e., Blair's Grave]
51 Songs [g1] [$60]
52 Songs [g2] [$65]
53 Songs [h] [$90]
65 Drawings for Mary Wollstonecraft's Original Stories (with 5 letters from H.H. Gilchrist) [$1,000]

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813 For a much abbreviated account of the Buxton Forman sale, see BB #613.
“William Blake and His Circle”

66  Urizen pl. 22 [$1,060]
67  Jerusalem pl. 4, 18-19, 28, 35, 37 [$610]
68  Genesis Manuscript [Hayley translation of Tasso transcribed by Blake] [$1,350]
69  Blake's letter of 12 March 1804 [$125]
71  Blake's letter of 27 April 1804 [$170]
72  Blake's letter of 28 September 1804 [$140]

REVIEW, &c

1920 April 26
§Anderson Galleries. The Library of the Late H. Buxton Forman. (N.Y., 1920)
64  "Blake's Memorandum" [$17]

1920
National Gallery of Victoria (Melbourne) Blake exhibition (1920)

No catalogue is known.

REVIEW
Anon., “Felton Bequest Pictures”, Argus [Melbourne], 11 August 1920 (the 30 Blake drawings [for Dante], bought by the Felton Bequest for £4,000 [“very much in excess of their value”] and now on exhibition, “are grotesque in the extreme, and in some cases repulsive in treatment”) <BBS 345>
1921 March 1-2
§Anderson Galleries, Colour Plate Books; Sporting Books, Library Sets, Rare and Beautiful Bindings ... Original Drawings by William Blake, John Leech and Rowlandson (N.Y., 1921)
It includes books from Anthony J. Drexel [not in Butlin].

1921 April
Brooklyn Museum, Exhibition: Illustrated Books and Drawings by William Blake (William A. White Collection) (Brooklyn, 1921)
Apparently no catalogue was printed.

1921 Summer
Metropolitan Museum (N.Y.) exhibition 1921.
No catalogue of the exhibition is known.

REVIEW &c
*Anon., "A Note on Four Water-Colours by William Blake", International Studio, LXXIV, 294 (September 1921), xxxvii (a comment, presumably by the editor, Guy C. Eglinton, on reproductions on the cover and pp. xxxvii, xxxviii, xl) "from a small but very choice exhibition recently on view at the Metropolitan Museum"

1921 ?October
Scott Fowles Gallery (N.Y.) exhibition (1921)
No catalogue for the exhibition is known to me.

REVIEW &c
Anon., "Blake's Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different
Sensations Now Than When They Were Produced", *AAN, 22 October 1921* ("Twenty of these tremendous sketches are now on view at the Scott and Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman's" Dante designs)


**1921 November 28-December 23**

A.S.W. Rosenbach, *Catalogue of an Exhibition of Rare Books, Autograph Manuscripts and Literary Documents* (1921)

Blair, *The Grave*, copperplates for Blake's designs

**1921**


The 2001 reprint gives in black-and-white the four plates originally in colour.

**1922 June**

Bernard Quaritch, *No. 371A Catalogue of Rare and*
“William Blake and His Circle”

Valuable Books including works on Africa, America, Australasia, Bibliography, English History and Literature, Fine Arts, French Literature, Ireland, Italian Literature, Medicine, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Scotland, Spanish and Portuguese Literature, Sports and a selection of Important New Books (London, 1918)

Lots 519-20 are *Job* as in Quaritch's September 1918 catalogue.

**1922 July 10-11**

*Christie* sale (1922) <*BB* 473>

REVIEW, &c


(*Visions* [E] was sold for £135 to Frank Sabin)

**1922 August 2**

*Sotheby* sale (1922)

No such Blake sale is reported in *BB* or *BBS*.

REVIEW &c

*Anon.*, “The Sale Room: Blake and Kipling”, *Times* [London], **3 August 1922**, p. 10 (there were lots of Blakes at yesterday’s Sotheby sale)

**1922 February 11-March 31**

The National Gallery of Canada Special Exhibitions: Pictures and Sketches by Tom Thomson, Illustrations to the "Book of Job" and Dante's "Inferno" by William Blake and
“William Blake and His Circle”

Modern Colour Prints. Third & Fourth Floors ([Ottawa: National Gallery of Canada, 1922]) 8°

Anon., "Blake's Illustrations to the 'Book of Job' and Dante's 'Inferno'" (pp. 11-17).

1922
§Reproductions from the Works of William Blake (Seoul, South Korea, 1922)

1922
§Henry Sotheran and Co Particulars of Important Reproductions of Unpublished Works by William Blake (London [1922])

Hollyer reproductions.

1923 April 16-18

117 Visions [L] [$1,450 to James Williams]
118 Blake's Job (1826), coloured
128 Blake's Exhibition of Paintings in Fresco (1809) plus his letter of May 1809 [$125]

1923 May 2
§American Art Association. Illustrated Catalog of American and English "Men of Letters": Autograph Presentation Copies & Holograph Manuscripts by Famous Writers ... also
Original Painting in Tempera and an Original Watercolour Drawing by William Blake: Mainly from the Library of the Late Charles Eliot Norton of Boston, Massachusetts, to Be Sold ... by Order of Elizabeth Gaskell Norton and the other Person Hereinafter Named. (N.Y., 1923)

13 "Christ Appearing to the Apostles" <Butlin #325 colour print>, reproduced [$6,100 to Gabriel Wells]


REVIEW

Anon., Blake "Painting for $6,100 | Top Price at Sale Mainly of Contents of Prof. Norton's Library", New York Times, 3 May 1923 ("Christ Appearing to the Apostles after the Resurrection" <Butlin #325> was sold to Gabriel Wells; "An original watercolor drawing by Blake for his 'The Marriage of Heaven and Hell" was bought by James Adams814 for $60)

1923 April 16

§American Art Galleries, sale of the Collection of a Philadelphia Collector815 (N.Y., 1923)

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814 James Adams is not known to BB, BBS, Butlin, or "William Blake and His Circle" (Blake [1992 ff.]). His "original water color drawing by Blake" for the Marriage [in fact a copy by Camden Hotten] had been offered in J.W. Bouton, Original Drawings in Watercolor and India Ink by the Celebrated William Blake (N.Y., 1875) -- see BB 299n.

815 Col. H.D. Hughes of Armore, Pennsylvania, owned America (C), Ghost of Abel (C) Poetical Sketches (E), No Natural Religion (F), Songs (Z), Blake's letter of May 1809, and a set of coloured Job prints. He was alleged in the Parke-Bernet catalogue of 2 Nov 1938, lot 58, to have been the anonymous vendor in 1923.
117 Visions of the Daughters of Albion [L] [$1,450 to James Williams]
118 Job (1826) coloured [$3,125 to James Williams]
128 Letter of May 1809 and "Exhibition of Paintings in Fresco" [B] [$125]

REVIEW
Anon., "Job, Illustrated, Sells for $3,125 | Highest Price Paid at Sale Here of Philadelphian's Collection of Rare Books. | First Session Nets $31,347 | Henry D. Hughes, Stock Broker, Denies That He Was the Owner of Works on Sale", New York Times, 23 April 1923 (India Paper proof of Job "colored by Blake" was bought by James Williams, who also bought Visions of the Daughters of Albion for $1,450)

1923 May 4
§Walpole Galleries, Books and Letters, a Choice Private Library with a Few Additions (N.Y., 1923) <Grolier Club>
It includes "Blair's Grave and Gay's Fables illustrated by William Blake; Hayley's Life of Romney, extra-illustrated".

1923 July 23-25
The sale offers works which are said to have belonged to William Blake (lots 159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (lots 466, 470), Charles Dickens (lot 966), David Garrick (lots 556, 571), Dr Johnson (lot 538), Charles Lamb (lots 137, 475, 506-7, 509-10, 512-13, 516), Michael Angelo (lot 579), and "The Poet Schiller" (lot 464). Two of the Lamb items are said to have come from the "Moxon sale, 1805" (lots 506-7 – see below), when Lamb's friend Edward Moxon was four years old. The significant Blakes are

182 "By Blake. A bust Portrait of Dante (12-in. by 9-in.); a ditto of Chaucer with red cap (16-in. by 13-in.)" [Butlin lists no such portraits and nothing owned by R.C. Jackson.]

245 "a fine pen and ink drawing with inscription and figure cartoon by William Blake".

293 "Engraving, The Canterbury Pilgrims [?by Blake, 1810], a ditto, Scene from The Beggars Opera, Act III [surely by Blake, 1790], ... and a letter from William Blake to Flaxman". [BB 276 n3 guesses that this may be the letter 12 September 1800. The "Canterbury Pilgrims" is not in Robert N. Essick, The Separate Plates of William Blake (1983), though Essick does suggest (p. 154) that the "R. Jackson" who gave a copy to the Victoria & Albert Museum in 1889 may be Richard C. Jackson.]

465 "Hepplewhite open arm mahogany chair with seat and back in velvet. FORMERLY THE PROPERTY OF WILLIAM BLAKE, THE POET". [There is no other reference to such a chair
which belonged to Blake, and its present whereabouts (if it survives) is unknown.

579f "WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)"

737 "The Book of Thel, by William Blake, 1789, in board cover, quarto size, 39 copies, and 23 royal quarto ditto". [This is plainly not the "1789" edition; probably it is the edition "Printed as Manuscript" in 1917 for the William Blake Society, of which Richard C. Jackson was President.]

812 "The Library of William Blake, 25 vols., and 12 vols., various, in paper covers". [Anon., "Felpham and the Poet-Painter Blake. The Thirty-fourth Meeting of the William Blake Society ...", Observer and West Sussex Recorder, 27 May 1914, said "books, with Blake's Autograph" were lent for display at the meeting by R.C. Jackson (BB 681 n1), but no book known to have been owned by Blake has any known association with Richard C. Jackson.]

It is difficult to believe that Blake, Lamb, et al, had any connection with these works before Richard C. Jackson acquired them.  

816 Carl H. Woodring, "Charles Lamb in the Harvard Library", Harvard Library Bulletin, X (1956), 208-239, 367-402, says: "it must be doubted whether Lamb owned any" of the 116 volumes which Jackson claimed came from Lamb's
wanted to believe";

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'";

Jackson's grandfather was probably Francis Jackson (born c. 1784), "Citizen, Merchant and Ship Owner, of London, (Offices, Rood Lane E.C. Admitted Freeman of the Paviour City Company, 14th March, 1805.) Red House, Mare Street, Hackney" whose bookplate, headed "RELICS OF CHARLES LAMB Purchased at Edward Moxon's Sale" is in, inter alia, the Victoria University in the University of Toronto copy of John Gay, *Fables* (London: J. Buckland et al, 1788). His parents were Susanah and Richard Charles Jackson of Preston, County Lancashire, to whom he dedicated his *The Risen Life: Hymns and Poems for the Christian Year* (1883; library.

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820 Charles Lamb, "Captain Jackson", *The Last Essays of Elia* (1833).
1886; 1888; 1889). Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nestling round the open casement", and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainbleau". Since Jackson's father was only 17 when Blake died and cannot have seen him in Hercules Buildings (which Blake left in 1800), and since R.C. Jackson himself is exceedingly unreliable, it is not easy to accept--or reject--his allegations. The vine was still rampant in the neglected garden of Blake's house in 1916.

R.C. Jackson may have owned books and manuscripts and furniture which had belonged to William Blake, but he probably did not. It is ironic that the only pre-1820 works in Jackson's sale which are almost certainly from Blake have no such claim made for them--the large prints of the "Canterbury Pilgrims" and Hogarth's Beggar's Opera.

Additional information about R.C. Jackson's Blake collection is given in Thomas Wright, The Life of Walter Pater (N.Y.: G.P. Putnam's Sons' London: Everett and Co., 1907); Vol. II is largely based on information from R.C. Jackson, information which subsequent Pater scholars have

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controverted or, more commonly, ignored. For instance, Wright claimed that Jackson is the original of Pater's *Marius the Epicurean* and that Pater "spent far more of his time in the company of Mr. Jackson than in that of any other friend" (pp. 21, 42).

On the other hand, Wright does present some hard evidence in the form of photographs representing Jackson c. 1882 (as "Brother a Becket"), c. 1886 (as "Marius the Epicurean"), c. 1890, and August 1906 ("in Mr. Wright's study at Olney") (pp. 53, 78, 172, 233) as well as Jackson's richly cluttered rooms in Camberwell (pp. 181, 185, 189, though with no table like the one said to have been owned by Gainsborough and Blake).

Jackson's library may not have been, as Wright claimed, "one of the most valuable private libraries in England", but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900, and Wright's book reproduces from Jackson's library photographs of (1) Virgil, Sebastian Brandt's edition, commentary by Christophoro Landino (Argent: Johannis Gruninger, 1502)

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822 For example, Jackson is a "bizarre halluciné" whose "témoigne est ... profondément suspect à nos yeux" (Germaine d'Hangest, *Walter Pater: L'Homme et l'Œuvre* [Paris: Didier, 1961], 287); Jackson "never seems to have realised the boundary between the world of his dreams and the realities of his situation"; and none of Pater's known friends had apparently heard of Jackson (Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I [Winter 1971], 82, 86). There is no reference to Jackson in the indices to Samuel Wright, *An Informative Index to the Writings of Walter Pater* (West Cornwall, Connecticut: Locust Hill Press, 1987), or in *Letters of Walter Pater*, ed. Lawrence Evans (Oxford: Clarendon Press, 1970).

823 Thomas Wright (1907), p. 81.

(pp. 255, 258, 261), (2) Homer (Venice, 1525) with over 100 woodcuts (pp. 265, 269, 273, 276), (3) Dante, *Divine Comedy* (Venice, 1529) (p. 248), (4) *The Workes of our Antient and learned English Poet Geoffrey Chaucer* (London: Bonham Norton, 1598) (pp. 237, 241, 245), and (5) John Guillim, *Display of Heraldry*, Fourth Edition (London: Richard Bleme, 1660) with "every coat ... properly coloured at the time of publication" (p. 268). Wright also refers to "an early edition of Caxton and a pre-Caxtonian copy of the Golden Legend, with beautiful binding and clasps" and "first editions of Carlyle and Blake" (p. 174).

In particular, the "Blake treasures" which Jackson showed to Pater consisted of an engraving of the Canterbury Pilgrims, Blake's original oil-colour sketch for Chaucer, several copies of Blake's works in proof state, including the plates to the *Book of Job*, Young's *Night Thoughts*, and Blair's *Grave* – all in uncut states, and a copy of the famous 'Marriage of Heaven and Hell,' coloured in water-colours by Blake's own hand.825

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (lot

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825 Wright (1907), p. 180. Wright does not mention a number of works associated with Blake in the 1923 catalogue: portraits of Dante and Chaucer (lot 182), a pen-and-ink drawing (lot 245), a "letter from Blake to Flaxman" (lot 293), Blake's chair (lot. 465), his painting table (lot 579f), and 37 volumes from "The Library of William Blake" (lot 812) -- perhaps Jackson acquired these after Pater's death in 1894 or after Wright's book was published in 1907.
293, not attributed to Blake)--perhaps the others had been disposed of before the sale, as the Dante collection had been.

Published "Proofs" of Job (1826) and Blair's Grave (1808) are not uncommon, but no other copy of Young's Night Thoughts (1797) is known to be "in proof state". "Blake's original oil-colour sketch for Chaucer" which Wright says Jackson owned is not otherwise known. Of the eight known coloured copies of the Marriage, copies F-I could not have belonged to Jackson, and it is exceedingly unlikely that A, C-E did.

Almost certainly Jackson did not own a proof copy of Young's Night Thoughts (1797), "Blake's original oil-colour sketch for Chaucer", or a copy of The Marriage of Heaven and Hell, though he could have had the Marriage facsimile of Hotten (1868) or of Muir (1884).

1923 December 10-11


252 Thel [O] and Milton [D] [£3,400 to Pickering].

REVIEW &c

Anon., "The Sale Room: A Fine Copy of Blake’s

826 Blake's tempera for the Canterbury Pilgrims has been in the Stirling-Maxwell family since 1853 (Butlin #475), and the uncoloured pencil sketch has been in the Cunliffe family since 1895 (p. 476). It is exceedingly unlikely that Blake ever made a sketch for Chaucer in oil, as opposed, say, to watercolours.
‘Milton’, *Times* [London], 20 November 1923, p. 17 (announcement of sale)


1923

§National Gallery of Canada. *Sandby Aquatints and Blake Engravings* (Ottawa, 1923)

1924 January 30-31, February 1


307  *"Newton" colour-print <Butlin #307>*

1924 April 22

American Art Association sale [of Col. Henry D. Hughes] (N.Y., 1924)

58  *Poetical Sketches* [E] [$525]
59  *There is No Natural Religion* [F] [$600]
63  *America* [C] [$950 to G. Wells]
66  Hayley, *Ballads* (1805) inscribed by Blake to Mr Weller
70  *Ghost of Abel* [D] [$400 to James F. Drake]
1924 April 30-May 2


103 "Job and His Daughters" <Butlin #551 20>, reproduced

REVIEW

Anon., "Water Color Brings $1,660 | It Is One of William Blake's Illustrations of the Book of Job", *New York Times, 1 May 1924* ("Job and His Daughters" for Job pl. 20 from the collection of Herbert L. Rothschild of San Francisco was sold to Gabriel Wells)

1924 June 23


The sale includes manuscripts of William Blake and William Hayley. Pearson had previously sold Blake's letters of 1 July 1800 (1893), 13 December 1803 (1858), 16 March 1804 (1885), April 1826 (1885), and April 1827 (1893). I do not know what Blake manuscripts they sold in 1924.

1924 July 1-4, 7-9

Sotheby, *Catalogue of the Well-Known and Valuable Library of the late Bernard Buchanan MacGeorge, Esq* (1924) <BB>

The important Blakes were lots 108-34.

REVIEWS &c
Geoffrey Keynes, “The Macgeorge Blakes”, Times Literary Supplement, 26 June 1924, p. 403 (announcement of the Blakes to be sold at Sotheby’s) <BB #1031>

Anon., “£4,000 for Books in 10 Minutes”, Daily Mail [London], 2 July 1924 (Songs [A], Marriage [D], Europe [A], and other Blakes sold for £4,000) <BB #943>

Anon., “Notes on Sales. The MacGeorge Blakes”, Times Literary Supplement, 10 July 1924 (it was “one of the most important Blake auctions of the present century”) <BBS 347>

1924 October 22-23

§Anderson Galleries.  Selection from the Library of Mr William S. Hall, New York City; First Editions in Great Variety, Including Many Blake, Whitman Burroughs Volumes; with Other Private Collections in a Separate Alphabet (New York, 1924) 66 pp.

William S. Hall is not otherwise known to have owned first editions of Blake, but see 19-20 February 1929.

1924 November 10

Sotheby catalogue (1924)

REVIEW

“William Blake and His Circle”

“Philoctetes and Neoptolemus at Lemnos” <Butlin #676> was sold for £510 to F. Edwards)

1924 December
59 Blake's "Philoctetes and Neoptolemos at Lemnos"<Butlin #676> £650

1924
British Museum Print Room Exhibition of Blake’s Engravings and Colour Prints (1924)
No catalogue is known.

REVIEW

1925 April 6-8
§SothebyandCo. Catalogue of Highly Important Manuscripts, Extremely Valuable Printed Books, Autograph Letters and Historical Documents ... Comprising ... an Extremely Fine Drawing by William Blake, the Property of Mrs. A.R. Crosby (London, 1925)
152 *"By the Waters of Babylon" <Butlin #466>
[£600].

1925 April
Bernard Quaritch, No. 391 A Catalogue of Rare and Valuable Books including works on Americana, Bibles,
“William Blake and His Circle”

Bibliography, Classics, English History and Literature, European History and Literature, Fine Arts, French Literature, Genealogy and Heraldry, Ireland, Occult Sciences, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Scotland, Sports, Topography, Wales, and a selection of Important New Books (London, 1925) <Huntington>

303  Job (1825), "ON INDIA PAPER; calf" , £52.10.0
304  "THE SAME ... PROOF IMPRESSIONS ON INDIA PAPER; levant morocco, gilt top, by Rivière ...The plates ... bear the words Proof on the lower margin", £65.0.0

1926 January 14-15
Rare First Editions of Famous Writers of the XVIth to XXth Century, English and American (N.Y.: American Art Association, 1926)
Lots 39-50 are Blakes, including
40  *The Gates of Paradise [For the Sexes (H)]

1926 April 14
§Anderson Galleries, sale of books from the private library of Victor Thane of Chicago and the library of a well-known New York Collector (London, 1926)
75  Songs of Innocence [J] [$1,200 to W. Clarkson]

REVIEW
Anon., "89 Rare Paintings, Sold for $89,850 | Private Collectors Get Most of Art Treasures at Anderson
“William Blake and His Circle”

Galleries Auction ...", *New York Times*, **15 April 1926** (*Songs of Innocence*, "printed in green and ... delicately coloured", was bought by W. Clarkson)

**1926 May**


The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake", *Bulletin Philadelphia Museum of Art*, XXI (May 1926), 162-65, which mentions 15 drawings Newton is known to have owned, plus nine books and loose prints from books in Illuminated Printing and some commercial engravings (only Hogarth and Canterbury Pilgrims named), the drawings certainly and the books and prints almost certainly from Newton's own collection; "the very rare catalogue issued by Blake when the original picture ['Canterbury Pilgrims'] was exhibited in 1812" is probably *A Catalogue of the Fifth Annual Exhibition of the Associated Painters in Water Colours* (1812), in which the tempera of the "Canterbury Pilgrims" was lot 254, though of course the *Catalogue* was not "issued by Blake".

**1926 November**

§*Francis Edwards*, Catalogue (November 1926)

459  Blake's "Philoctetes and Neoptolemos at Lemnos"

<Butlin #676>, £650

**1926 December 15**

*Sotheby* sale of *Alfred G. Gray* (1926) <*BB* 407, 417>

REVIEWS &c
Anon., “The Sale Room: William Blake’s ‘Songs of Innocence’”, *Times* [London], 20 November 1926, p. 15; 16 December 1926, p. 9 (the first announces the Sotheby sale; the second records the sale to Spenser of *Songs* [L] for £1,350 and *Innocence* [E] for £450)

1926 December


242 *Visions of the Daughters of Albion* [F] (1793), "Folio, 11 ll., printed in brown on one side only and FINELY COLOURED BY HAND BY BLAKE, with water-colour and opaque pigment, the frontispiece has been inlaid and a torn leaf has been skilfully repaired; loosely inserted in a volume; half morocco, UNCU T ... duplicates of the first three plates, printed in green and painted in water-colours, are inserted. ... From the collection of the Earl of Beaconsfield", £525.0.0

243 "A Collection of Tracings and Facsimiles of Works by William Blake, as detailed below; unbound n.d.

*America*, "Tracings of 6 illustrations"

*The Book of Thel*, "Tracings (coloured) of the complete series of 6 illustrations"

*Europe*, "Coloured reproductions of 5 leaves"
"William Blake and His Circle"

(frontispiece, title, and the first three pages)
"BLAKE'S COMMONPLACE-BOOK. Tracings of 30 drawings"
"THORNTON'S VIRGIL. 13 engravings from"
"MISCELLANEOUS TRACINGS (some coloured)"
"LITTLE TOM THE SAILOR. A modern reprint; boards", £18.18.0

1926

Pennsylvania Museum exhibition of Works of William Blake (1926)
No catalogue was issued.

REVIEW


REVIEWS
§L.B. [Laurence Binyon?], Manchester Guardian, 8 January 1926
§Anon., Glasgow Herald, 16 December 1926
§Anon., Times Literary Supplement, 3 February 1927, p. 71
“William Blake and His Circle”

1927 January 11 ff.
§William Blake Centenary Exhibition (Bognor, 1927)
   No catalogue is known.
   REVIEW &c

1927 April 27-29
   The Blake drawing is "Oberon and Titania on a Lily" <Butlin #245>.

1927 May
Victoria & Albert Museum Blake centenary exhibition (May 1927)
   There was apparently no catalogue of the exhibition.
   REVIEW &c
   Anon., "Centenary of William Blake", Daily Telegraph [London], 9 May 1927 (twenty drawings, plus Job and engravings are on exhibition at the Victoria & Albert Museum)

1927 August 15-30
§ National Gallery of Canada. William Blake Memorial Exhibition (Ottawa, 1927)

1927 October 11-15
List of Books, Engravings, Drawings, etc. contained in the Woolwich Library and Museum Collection and List of Loan Collections.

1927 November 21
§ Stan V. Henkels Auction Catalogue No. 1289, Philadelphia, 21 November 1927.

REVIEWS &c
Anon., "Original Drawings by Blake", Boston Evening Transcript, 9 November 1921 (about the prospective Henkel sale of a book with 50 Blake drawings)

Anon., "Philadelphia Book Sale", Boston Evening Transcript, 16 November 1921 (Detailed description of "one of the most important Blake items ever offered in this country". Henkels offers (on behalf of Mrs Ellen M. Dobinson, the step-daughter of T.K. Richmond) as lot 15 "William Blake's Original Sketch Book", 7" x 4", with "about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond", "probably the most important Blake item ever offered for sale in this country". [However, though Mr Henkels is sure that "the
1102
“William Blake and His Circle”

most sceptical would hesitate to pass an adverse
opinion on them", the half-tone reproductions (the
frontispiece and at p. 6) of what he calls "The
Temptation of the Lord by Satan", "A Lunatic",
"And the Woman was given two wings of a Great
Eagle", and "The Crucifixion" (i.e., a female
mourner from what its inscription calls an "old
print"), bearing "the authograph [sic] of Blake",
seem to GEB and to Robert Essick to be clearly not
the drawing or authograph of William Blake and
probably that of George Richmond])
1927 December 19-1928 January 10
Fogg Museum (Harvard University) exhibition of Young’s
Night Thoughts watercolours (selections) <Butlin #330>
No catalogue is known.
1927 December 25-1928 January 10
Fogg Museum, Harvard University. Blake exhibition
No catalogue of the exhibition is known
REVIEWS, &c
Anon., "Fogg Museum Exhibits Blake Illustrations:
Drawings to Young's 'Night Thoughts' Will Not Be
Shown in this Country After January 10", Harvard
Crimson, 21 December 1927
("The Fogg Museum, Harvard University, has just
opened an exhibition of ... William Blake",
1102


watercolours for Young's *Night Thoughts* destined for the British Museum. The exhibition will close on 10 January 1928)

1927

**Burlington Fine Arts Club Catalogue: Blake Centenary Exhibition (1927) <BB>**

**REVIEWS**

Anon., “Blake Exhibition at British Museum”, *Times* [London], 20 May 1927, p. 19 (apparently about the Burlington Fine Arts Club exhibition)


*Archibald G.B. Russell*, “The Blake Centenary”, *Apollo*, V (1927), 258-61 <BB #2596>

1927

§Blake exhibition, Free Public Library, Lambeth

The exhibition is known only from the §typed catalogue of the 1927 Lambeth Library Blake exhibition with a collection of Blake ephemera formed by Thomas Wright offered in §John Hart, Catalogue 91 (March 2011), lot 75.

1927


It includes “Blake” and “Blake as Poet, Artist, and Mystic.” [The National Gallery, Millbank, later became the Tate Gallery.]
American Art Association. Important First Editions, Manuscripts and Letters of Jane Austen, J.M. Barrie, William Blake, Robert Burns ... and Others Mainly from Original English Sources (N.Y., 1928)

8 Europe [F] [$11,300 to W.M. Hill]

REVIEW

Anon., "Blake Book Brings $11,300 at Auction | Unrecorded Copy of 'Europe: A Prophecy' Sells for a New High Price. | ...", New York Times, 2 February 1928 (17 pl. on 10 leaves, printed in green and brown, coloured with watercolour and opaque pigments, "with the original wrappers, stitched and pages uncut", bought by W.H. Hill)

1928 March

Metropolitan Museum, N.Y., exhibition of Blake's Night Thoughts drawings

No catalogue is known.

REVIEW

Anon., "Blake Centennial Observed", New York Times, 12 March 1928 ("The Museum is observing the centenary of the death of William Blake by an exhibition of sixteen drawings out of about 1,000 [i.e., 537] made by him to illustrate 'Young's Night Thoughts' ... lent by Mrs. William Emerson ... which are to be given later to the British Museum")

1928 April 3
Anderson Galleries auction (N.Y., 1928)

13 "Directions for Landscape Painting" signed "W.B." and [mistakenly] attributed to the poet

REVIEW

Anon. "Autograph Poe Poem To Be Sold at Auction | First Edition of 'Pilgrim's Progress' and William Blake Manuscript Also Offered", New York Times, 1 April 1928("an unpublished and unrecorded manuscript by William Blake, entitled 'Directions for Landscape Painting.'")

1928 May

Metropolitan Museum (N.Y.) Exhibition of 16 watercolours for Young's Night Thoughts <Butlin #330>. No catalogue is known.

1928 December 1-1929 February 28

City of Birmingham Museum and Art Gallery William Blake: The Complaint or Night Thoughts (1928) <BB>

REVIEWS &c.

Anon., "Blake's Water-Colours: Exhibition Opened in Birmingham", Observer [London], 2 December 1928 (the Night Thoughts water-colours are to be seen, about 180 per month, at the Birmingham Art Gallery 1 December 1928-28 February 1929)

Anon., “Blake Exhibition at Birmingham”, Times [London], 5 December 1928, p. 17

Anon., “Blake and Birmingham”, Connoisseur, LXXXIII (1929), 99 <BB #844>

1928?
“William Blake and His Circle”

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

36 commercial book illustrations, editions, criticism, reproductions.

1929 February 19-20

§American Art Association. First Editions of Nineteenth and Twentieth Century Authors, Dreiser, Hardy, Johnson, Kipling, Millais, O'Neill, Shaw, Trollope; Finely Illustrated Works, William Blake, French Engravings of the Eighteenth Century, Examples of Early Printing, Vierge, etc. and a Series of Nonesuch Press Books (N.Y., 1929) 94 pp., 754 lots.

The property of the artist Miss Clara Tice, Mr William Stanley Hall.

1929 March

National Gallery of Scotland exhibition of selections of the Young’s Night Thoughts watercolours <Butlin #330>.

No catalogue is known.

1929 July 26

Christie sale by Sydney Morse (26 July 1929), lots 15-21, 37

The Blake’s were Europe pl. 1, Marriage pl. 14, and miscellaneous drawings <BB 109, 302, Butlin #54, 401, 449, 531, 549, 690>.

REVIEW

1929 July

British Museum Print Room Exhibition of Blake’s watercolours for Young’s Night Thoughts 1929) 
Apparently no catalogue was issued for the exhibition.

REVIEWS &c


1929 December 17-21

Sotheby sale (1927) 
The sale included the New Zealand set of Job watercolours probably copied by Linnell (Butlin p. 409).

REVIEW


1929 December

§Boston Museum Blake Exhibition (1929)
No catalogue is known.

REVIEWS


1929

**British Museum Print Room** exhibition of Water-Colours by William Blake for Young’s *Night Thoughts* (London, 1929)

No catalogue of the exhibition is known.

**REVIEW, &c**


1929

**National Gallery of Scotland** exhibition of 100 watercolours by William Blake for *Night Thoughts* (1929)

There appears to have been no catalogue.

**REVIEW**


1930

Bernard Quaritch, *No. 431 A Catalogue of Rare & Valuable Books including works on Americana, Bibles, Bibliography, Early Printed Books, English History and Literature, Genealogy and Topography, Naval and Military Matters,*

1108
Oriental History and Literature, Periodicals and Narratives of Scientific Voyages, Sports and Pastimes and a Selection of Important New Books (London, 1930) <Huntington>

639  "THIRTEEN (of seventeen) ENGRAVINGS to illustrate THORNTON'S VIRGIL (1821). A Collection of Tracings and Facsimiles of Works by William Blake, as detailed below; unbound n.d."
America, "6 illustrations"
The Book of Thel, "Tracings (coloured) of the complete series of 6 illustrations"
Europe, "Coloured reproductions of 5 leaves (frontispiece, title, and the first three pages)"
"BLAKE'S COMMONPLACE-BOOK. Tracings of 30 drawings" "THORNTON'S VIRGIL. 13 engravings from"
"MISCELLANEOUS TRACINGS (some coloured)",
"LITTLE TOM THE SAILOR. A modern reprint; boards", £18.18.0

1931 October 22-December 15
Loan Exhibition of Works of William Blake [in the] Fogg Art Museum (Harvard University) (1930) <BB #637>

REVIEWS

`*Anon., “Mysticism of William Blake Seen at the Fogg Art Museum”, Art Digest, V (1 November 1930), 25 <BB #993>

*Laura Howland Dudley, “Blake Exhibition”, Fogg Art Museum Notes, II (1931), 285-304 <BB #1519>
1931 October

Dutton's bookshop catalogue of the library of Paul Hyde Bonner (N.Y., 1931) <Edwin Wolf IIInd>

21 "Genesis: the Seven Days of the Created World", $8,500
24 Visions of the Daughters of Albion [F], $10,000
31 "Laocoon" [B], $1,750
34 Songs of Innocence and of Experience [o], $350

REVIEW

Edward Alden Jewell, "Two Exhibitions of Books", New York Times, 6 October 1931 ("At Dutton's, on the second floor" is an exhibition of the works for sale from the library of Paul Hyde Bonner "with its extensive Blake material", especially Visions of the Daughters of Albion [O]--the "fine frontispiece in color ... has been placed in the Fifth Avenue show window"; the Blake works also included "Genesis: The Seven Days of the Created World")

1931

Sale Catalogue of the Private Library of Paul Hyde Bonner
As Offered by Duttons, Inc (N.Y., 1931) <BB 207, 269, 469>

The sale included Blake’s Genesis (Tasso) manuscript, “Laocoon” (B), and Songs (o).

REVIEW &c


1932 January 27-29

§Hodgson, A Catalogue of Books from Various Sources ... a 1110
Collection of Books By or Relating to William Blake, formed by the Late Dr. J.H. Clarke (London, 1932)


1932 December 19
Sotheby sale of Anthony Bacon Drury Butts (great grandson of Blake’s patron Thomas Butts) (1932)

The sale included “Blake’s Chaucer: An Original Engraving” (B) and Blake’s receipt of 29 June 1809 <BB 111, 355)

NOTICES &c

1933 January
§William H. Robinson Catalogue 42 A Miscellany of Rare Books ... and an Original Drawing by William Blake to Illustrate “Paradise Lost.” (London, 1933)

The drawing is “Satan, Sin and Death: Satan Comes to the Gates of Hell” <Butlin #520>.

1933 March 1
American Art Association-Anderson Galleries, sale of the library of Willis Vickery (N.Y., 1933)

15 Poetical Sketches [N] [$975 to Beyer]
16 Songs [Z] [$6,000 to Rosenbach]
17 Descriptive Catalogue [J] [$200]
19 Letter of 2 July 1800
21 Letter of 16 March 1804
22 Letter of February 1827
REVIEW
Anon., "Rare Books Bring $48,921 at Auction | Rosenbach Pays $6,000 for Blake's Own Copy of 'Songs of Innocence and [of] Experience' ...", New York Times, 2 March 1933 (Rosenbach bought the Songs, Barnet J. Beyer bought the Poetical Sketches)

1933 April 3
Sotheby sale (1933) <BB 408>
REVIEW, &c
Anon., “The Sale Room. Blake’s ‘Songs of Innocence’”, Times [London], 4 April 1933, p. 13 (Quaritch paid £410 for Innocence [N])

1933 December 12-1934 January 23
§National Gallery of Canada. William Blake and His Followers (Ottawa, 1934)

1933 December
§Art Institute, Chicago, Blake exhibition (Chicago, 1933)
REVIEW, &c.
Cary, Elisabeth Luther, "Drawings for Prints. Comment Based on a Rewarding Group of Examples at New York Public Library", New York Times, 24 December 1933 ("Chicago: Color-plates\textsuperscript{827} by William Blake are now on view in the

\textsuperscript{827} The "Table of Collections" in BB pp. 57-66 records no original work by Blake at the Chicago Art Institute, though they do have a number of uncoloured
Print Galleries of the Art Institute")

1934 January-March
§Exhibition of British Art c. 1000-1860. Short Catalogue. (London: Royal Academy of Arts, Burlington House, 1934)
It includes 15 major Blake paintings, water colours, large colour prints.

1934 February 15
American Art Association-Anderson Galleries Paul Hyde Bonner collection (NY., 1934)
11 Visions of the Daughters of Albion [F] [$5,200, Rosenbach]
17 "Genesis: The Seven Days of the Created World" [$10.50]

REVIEWS
Anon., "Rare Editions Offered. Blake Work Formerly Owned by Disraeli to Be Sold", New York Times, 11 February 1934 (the Paul Hyde Bonner collection to be sold includes Visions of the Daughters of Albion[F], "Genesis: The Seven Days of the Created World", and Little Tom the commercial engravings.)
§Anon., "Blake Book Brings $5200; Rare Copy Owned by Disraeli", New York Times, 16 February 1934
(Visions of the Daughters of Albion [F])

1934 April

Art Institute of Chicago. William Blake and Two of His Young Followers.
I know of no catalogue for the work.

REVIEW

Elisabeth Luther Cary, "William Blake and Two of His Young Followers [Palmer and Calvert]", New York Times, 22 April 1934. <See BB #1357>
(The Art Institute of Chicago has just acquired 11 Blake prints for Virgil, to be seen at a "small but stimulating Blake exhibition at the Art Institute")

1934 July 11

§Sotheby and Co. Catalogue of the Collection of Important Paintings and Drawings Mainly by English Eighteenth and Nineteenth Century Masters, the Property of Colonel Fairfax Rhodes (deceased); Comprising Paintings by J.S. Cotman, John Constable (a portrait), George Romney, Richard Wilson, William Blake ... (London, 1934) 36 pp.
Col. Fairfax-Rhodes

31 "illustration to Urizen"828 <Butlin #635, "Death

828 It is erroneously inscribed on the verso: "Illustration to 'Urizen', a poem by William Blake--who also made this drawing. It belonged to my father[.] Thomas H. Cromek".
Pursuing the Soul> Through the Avenues of Life"
for Blair's Grave] [£40 to Jacob Schwartz]

1934 June 2-August
National Gallery of Victoria (Melbourne) Blake exhibition (1934)
No catalogue is known.
REVIEW
Anon., “Exhibition of Drawings and Engravings”,
Argus [Melbourne], 2 June 1934, p. 17 (a Blake exhibition “will be open [for two or three months] to the public from to-day”) <BBS 344>

1934
Pierpont Morgan Library exhibition of William Blake (N.Y., 1934)
Apparently there was no catalogue.
REVIEWS
§Elisabeth Luther Cary, “Fresh Light on Blake: Morgan Library Exhibition and Lecture by Mr Bimyon [i.e., Binyon]”, New York Times, 14 January 1934

1934
Pennsylvania Museum exhibition of Lessing J. Rosenwald’s Blakes (1934)
No catalogue is known.
REVIEWS
*Anon., “Interest in Blake’s Art Receives Impetus”, *Art Digest*, VIII (15 May 1934), 17<BB #962>

1934

**Minneapolis Institute** Blake exhibition (1934)
No catalogue of the exhibition is known.

REVIEW &c

1935


Butlin records no work belonging to Sylvia Beach or offered at Shakespeare & Co.

1935

A "Collection of Tracings and Facsimiles of Works by William Blake" including 13 Engravings" for Thornton's Virgil

1116
1936 February 17-19

§*Messrs. Sotheby and Co. Catalogue of Valuable Printed Books, Illuminated and Other Manuscripts, Autograph Letters, Topographical Drawings of American Interest, etc.: Comprising the Library of Sir Algernon Methuen, Bt. (Decd.) ... Including: the Magnificent Butts-Crewe Copy of Songs of Innocence and [of] Experience (the Second Largest Known, and the Only One with Tinted Wash Borders); the Famous Copy of Young's Night Thoughts Coloured Throughout by Blake, also from the Butts-Crewe Collections; Very Fine Copies of Thel and Visions of the Daughters of Albion ... Which Will Be Sold by Auction ... (London, 1936)

Lots 349-516, 529-30 were important Blakes:

499 Songs [V] (£1,050 to Rosenbach]
501 Thel [B] (£420 to Quaritch]
503 Visions [M] (£540 to Quaritch].
505 Young, Night Thoughts (1797), coloured [A] (£580 to Robinson]

1936 March 11

American Art Association-Anderson Galleries, Library of the late Marsden J. Perry and Others (N.Y., 1936)

36 "A Breach in a City, the Morning After a Battle"
   <Butlin #189> [$2,000 to Charles Sessler]

37 Book of Thel [R] [$2,000 to Drake]

REVIEW

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a City--The Morning after a Battle", was sold to
Charles Sessler for $1,200, and Thel [R] was
bought for $2,000 by James F. Drake)

1936 October 17-21
Furness Library, University of Pennsylvania, Works from
the Collections of Lessing J. Rosenwald and A.E. Newton
(1936)

No catalogue is known.

REVIEW

§Anon., “Prints of Wm. Blake Seen in Philadelphia
Exhibition Includes Water-colors and Books, Some
Items Not to Be Found in the British Museum”,
New York Times, 18 October 1936 <BB #1019>

1936 December 9
American Art Association/Anderson Galleries sale (1936)
<BBS 195>

21 Proofs for Job [now in Yale].

REVIEW, &c

§Anon., “Blake Engravings Bring $5,000 at Sale: Rare Set
from ‘Book of Job’ ...”, New York Times, 10
December 1936

1936
Philadelphia Museum of Art exhibition (1936)

No catalogue is known.

REVIEW

1937January 15-April

REVIEWS

André Fouquieres, "Le romantique William Blake", le Semaine a Paris [organe officiel du Syndicat d'Initiative Paris], No. 764 (15 janvier 1937) (it is a "magnifique exposition") In French


*Jean Adhémar, “Turner et Blake à la Bibliothèque nationale”, L’Illustration, CXCVI (1937), 137, in French <BB #783>

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Pierre Messiaen, “William Blake, Poète lyrique”, Revue Bleu Politique et Littéraire, LXX (1937), 125-27, in French (an introduction to Blake, with translations of poems, on the occasion of the exhibition) <BB #2217>

*A. Watt*, “Notes from Paris: Three Master Water-Colourists: Blake, Turner, Guys”, Apollo, XXV (1937), 154-56 <BB #2934>

Paul Jamot, “Turner et Blake”, Etudes, CCXXXIV (1938), 592-603, in French <BB #1953>

1937 March-April
Austellung von Englischen Graphiken und Acquarellen: W. Blake und J.M.W. Turner (Vienna, 1937) <BB>

REVIEW


1937 March 2
Sotheby Catalogue of ... Lt. Col. W.E. Moss (1937) <BB>

The Blakes included “Accusers” (E), America (K and the copperplate of pl. a), Descriptive Catalogue (M), “Joseph of Arimathea” (D), Letter (30 January 1803), “Mirth” (B),
Poetical Sketches (O), Innocence (B), Songs (C, b, d), MS of Hayley’s Triumphs of Temper, and coloured Night Thoughts (B) \(<BB\ 77, 103-4, 106, 139, 267, 277, 321, 351, 405, 413, 426, 579, 642, 670>\)

REVIEWS, &c


1937 April 12-13


It includes "a collection of books on Fencing; Mountaineering; History; William Blake; etc., the Property of the late Rt. Hon. Sir Frederick Pollock, Bt., P.C., K.C. (sold by order of Sir John Pollock, Bt.)."

1937

Boston Museum Blake exhibition (1937)

No catalogue is known.

REVIEW


1937

Bernard Quaritch, No. 539 A Catalogue of Books including a fine set of The Atlantic Neptune and works on Bibles, etc.,
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Bibliography, The Drama and the Stage, English Literature printed since 1700, Fine Arts, Genealogy, Heraldry and Topography, Scotland, Wales and a selection of Important New Books (London, 1937) <Huntington>

432 John Scott, Poetical Works (1782), "contemporary calf, gilt, the joints repaired". "It has not, we believe, been noted before that two variants exist of the 1782 edition. In Variant A, presumably the earlier, the verso of leaf A 4 is occupied by 15 lines of Errata. In Variant B this leaf is blank and the errata, with one exception, are corrected in the text. Although the setting up of the variants corresponds, page for page, the pagination differs, owing to a fly-title to the Elegies being present in Variant B, but not in A. The present copy is of the second variant." £2.2.0

1938 April 5

American Art Association sale (N.Y., 1938)

279 Songs [L]
280 Jerusalem [J]
281 America [d]

REVIEW

Anon., "Blickling Homilies sold for $38,000 ... ", New York Times, 6 April 1938 (Songs [L] was sold to Charles Sessler for $5,400)

1938 May 25-26

§American Art Association/Anderson Galleries. Americana, Autographs, Library Sets, First Editions ... Two
Important Letters by William Blake ... (N.Y., 1938)
   73  Blake's letter of 2 July 1800
   74  Letter of February 1827

1938 July

Wilson Gallery exhibition (1938)
   No catalogue is known, and Butlin lists no Wilson Gallery exhibition.

   REVIEW

1938 November 2-3

*Parke-Bernet Galleries, William Blake: The Renowned Collection of ... the late George C. Smith, Jr (1938)<BB

   REVIEWS

1938 December 2

Christie Catalogue of ... William Blake (1938)
   Miss Enid Morse sold “The Infant Jesus Saying His Prayers” <Butlin #473>.
William Blake and His Circle
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REVIEW, &c

(“The Infant Christ” sold to Colnaghi)

Anon., "Blake Drawings Bought", *Evening Post* [Wellington, New Zealand], CXXXVI, 135 (5 December 1938), 9 (Christie's sold 17 woodblocks for £661)

1938 December

*Fine Prints Old and New Drawings and Sculpture*: Catalogue No. 81 (N.Y.: The Weyhe Gallery 794 Lexington Avenue, December 1938)

There are important Blakes as lots 120-43, including *Jerusalem* pl. 50-51, 99 and *Europe* pl. (13-14), (11, 17), 15 from the "MacGeorge Coll.", *Songs* pl. 21-22, 38-39 from the "Charles Eliot Norton Coll.", Dante "brilliant proofs on indi-laid paper", *Job* pl. 5, 7, 10, 12, 16-7, 21 plus a "complete set of 21 engravings, early proof states, paper wrappers with original paper label, 1825", 3 Virgil prints (two of them "proof[s] from the Palmer Coll."). and a drawing for the title page of Blair's *Grave*. (I am grateful to Mr. N.W. Lott for reproductions from the catalogue.)

1938


REVIEW

1938

1124
Philip Brooks, "Notes on Rare Books", New York Times, 22 January 1939

1938
Bernard Quaritch, No. 550 A Selection of Interesting Books on a Great Variety of Subjects With 27 illustrations (London, 1938) <Biblioteca La Solana>

47 Blair, The Grave (1808), "original boards, with printed label, ENTIRELY UNCUT", £10.10.0

1939 February 10 ff.
[Edwin Wolf 2nd and Elizabeth Mongan], William Blake 1757-1827: A Descriptive Catalogue of an Exhibition ... Philadelphia Museum of Art (1939) <BB>

REVIEWS &c
Anon., "Out of Town", New York Times, 4 December 1938 (an announcement)
Anon., “Genius of William Blake”, Art Digest, XIII (1 January 1939), 11 (seen at the Philadelphia exhibition) <BB #947>

C.H. Bonte, “Assembling Blake Show: Display Opening At Art Museum”, Philadelphia Enquirer, 1 January 1939 <BB #1257>

Anon., “Blake Exhibition Opens Today in Philadelphia”, Philadelphia Transcript, 10 February 1939 <BB #870>

Anon., “Blake Exhibition Opens Today in Philadelphia”, Boston Evening Transcript, 11 February 1939 <BB #869>


C.H. Bonte, “Blake Exhibit at Museum. Artist and Seer And also Poet”, Philadelphia Inquirer, 12 February 1939 <BB #1258>

*Dorothy Grafly, “Blake’s Art Exhibition Amazing. Makes U.S. Mecca for His Work”, Philadelphia Record, 12 February 1939 <BB #1720>

Anon., “America Pays Homage to Britain’s Only Mystic”, Art Digest, XIII (15 February 1939), 12 <BB #821>


Anon., “America Celebrates Blake: All-Native Loans to a Great Philadelphia Show”, Art News, XXXVII (18 February 1939), 8, 19-20 <BB #820>


Dorothy Grafly, “A William Blake Exhibition”, Christian Science Monitor, 18 February 1939 <BB #1721>


Anon., “Blake at the Philadelphia Museum”, Magazine of Art, XXXII (1939), 46 <BB #848>
*Philip Hofer, “Blake Exhibition in America”, Burlington Magazine, LXXIV (1939), 82-85 <BB #1865>


*Boies Penrose, “William Blake”, Art in America and Elsewhere, XXVII (1939), 97-98 <BB #2378>

1939

A.S.W. Rosenbach, The March of Books Through the Ages (1945)

45 Descriptive Catalogue (M), $375 [bequeathed to the Rosenbach Foundation]

1940 November 12 ff.

National Gallery of Victoria Print Department (Melbourne) exhibition of Blake’s Dante watercolours (1940)

No catalogue is known.

REVIEWS

*Basil Burdett, “That Strange Genius called William Blake”, Herald [Melbourne], 9 November 1940 (a general account of Blake, heralding the exhibition to open next week) <BBS 429>

Anon., “Seer, Painter and Poet”, Age [Melbourne], 12 November 1940 (announcement of Blake’s Dante drawings “which are now on view for the first time at the print section” of the National Gallery of Victoria) <BBS 348>
John Harcourt, “Art Exhibitions: Blake Drawings at Gallery”, *Argus* [Melbourne], **12 November 1940** (the exhibition of Blake’s Dante drawings “will open to-day in the Print Gallery” of the National Gallery of Victoria; “praise of them could hardly be too lavish”) <BBS 501>

Anon., ”Exhibition of Blake’s Prints”, *Sun* [Melbourne], **13 November 1940** (announcement of the exhibition of Blake’s Dante drawings at the National Gallery of Victoria; “These are works which everyone can enjoy”) <BBS 344>

**1941 March**

**Sydney** Blake exhibition (1941)

No catalogue for the exhibition is known.

REVIEW

Frank Medworth, “Exhibition of Blake’s Art”, *Morning Herald* [Sydney], **19 March 1941** (a letter to the editor extending “congratulations ... on ... the current exhibition of pictures by William Blake – ‘Mad Blake’ – in Sydney’s gallery on the Domain” <BBS 570>

**1941 April 16-18, May 14-16, October 29-30**

Parke-Bernet Galleries, *Rare Books, Original Drawings Autograph Letters and Manuscripts Collected by the late A. Edward Newton* (1941) <BB>

REVIEWS

Margaret Williamson, “Dealers Get Book Rarities; Blake Item Goes for $4,400", *Christian Science*
Monitor, 18 April 1941 (water-colour for “When the Morning Stars ...”) <BB #2976>
Anon., “Rare Books Sold in New York. High Prices for Blake Drawings”, Times [London], 14 May 1941 <BB #1025>

1941 October 21-December 14
M. Knoedler and Company [N.Y.], Cleveland Museum of Art, Water Colours by William Blake for Bunyan’s The Pilgrim’s Progress (1941)<BB>
REVIEWS
§Anon., “Blake Drawings To Be ... Displayed To Aid Agencies: Exhibition at Knoedler’s ...”, New York Times, 5 October 1941
Anon., “Blake Exhibition Scheduled”, Art Digest, XVI (15 October 1941), 7 <BB #871>
Carlyle Burrows, “Blake Drawings on View”, Christian Science Monitor, 8 November 1941 <BB #1322>
Anon., “Blake’s Bunyan: A Rediscovery: The Long-Lost ‘Pilgrim’s Progress’ Illustrations Plead the
William Blake and His Circle
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Cause of England’s Homeless Children”, *Art New*, XL (14 November 1941), 26 (about the Knoedler exhibition “for the benefit of the Refugees of England, Inc.”) <BB #904, corrected in BBS 342>

*Ella S. Siple*, “Art in America”, *Burlington Magazine*, LXXX (1942), 77-78 <BB #2708>

1940 December
Boston Museum exhibition of Blake.
No catalogue is known

REVIEW
Anon., "Here, There, Elsewhere ... Boston", *New York Times*, 29 December 1940 (The Boston Museum exhibited Blake's 29 watercolours for Pilgrim's Progress, "the first time they have been shown since their discovery" by Geoffrey Keynes last year)

1941 March
Sydney Blake exhibition (1941)
No catalogue for the exhibition is known.

REVIEW
Frank Medworth, “Exhibition of Blake’s Art”, *Morning Herald* [Sydney], 19 March 1941 (a letter to the editor extending “congratulations ... on ... the current exhibition of pictures by William Blake – ‘Mad Blake’ – in Sydney’s gallery on the Domain” <BBS 570>

1941 April 16-18

REVIEW

Anon., "Rare Books Bring $97,105 at Auction | 1,500 Crowd Galleries as 139 lots From Library of Late A.E. Newton Are Sold | Blake Items Features | Rosenbach Pays $10,100 for Water-Color--English Bible of 1435 Goes for $3,400", *New York Times*, 17 April 1941 (*)"Dr. A.S.W. Rosenbach paid $10,100, the evening's highest price ... for ... Blake ... 'The Great Red Dragon'" <Butlin #520>; Rosenbach also bought "The Ghost of Samuel Appearing to Saul" <#458>, *Europe* [E] ($8,000), *Urizen* [B] ($8,250), *Marriage* [F] ($6,300), *Songs of Innocence and of Experience* [D] "with the cancelled plate, 'The Regenerate Soul'" [pl. 1] ($6,100); Sessler bought "Christ Raising the Son of the Widow of Nain" <#483>, *For Children* [C] ($3,000), and Young, *Night Thoughts* [coloured copy A] ($1,750); Thomas J. Gannon bought "The Wise and Foolish Virgins" <#480> ($3,100); and Gabriel Wells bought *America* [Q] and 3 drawings ($5,500)

1941 April 22

Parke-Bernet auction (N.Y., 1941)

144 Hayley, *Ballads* (1805) inscribed to Weller [now Pierpont Morgan Library [062 447])

1942 January 14
Parke-Bernet Galleries, Inc, *The Splendid Library of Mr and Mrs Anton G. Hardy including The Important Painting in Tempera "Faith, Hope, and Charity" By William Blake* (N.Y., 1942) <Yale>

19 "Faith, Hope, and Charity" <Butlin #428, "Charity">, reproduction [$2,100 to Sessler (for Charles J. Rosenbloom)]

20 "A Dream of Thiralatha" [*America* pl. d, #267], colourprint, 8¾ x 9¾", matted; acquired by Osmaston "in [14 January] 1904" [$575 to Rosenbach]

22 "The Death of the Good Old Man" (<#631, copy of the upper part of Schiavonetti's engraving>, wash drawing

24 Burger, *Leonora*

25 Young, *Night Thoughts* (1797)

26 Blair, *The Grave* (1808)

27 *Job*

**REVIEW**


1942 July 20-21


Includes "collection of books on ... William Blake" from other collections.
1943 June
Exhibition by the Woman's Club of Erie, Pennsylvania, in the art room of the Erie Public Library, 1943

REVIEW
Anon., "An Exhibition in Erie, Penn.", New York Times, 24 January 1903 ("The Woman's Club of Erie, Pennsylvania, had a book exhibition recently ... in the art room of the Erie Public Library .... An interesting volume lent by William Doxey of New York was Young's 'Night Thoughts,' with forty-two illustrations by William Blake, colored by the artist's own hand.")

1943 August 20-October 24
§National Gallery of Canada. Engravings and Etchings by William Blake (Ottawa, 1943)

1945 February 18 ff.
National Gallery of Victoria (Melbourne) exhibition of Blake’s Dante watercolours (1945)
Apparently no catalogue was issued.

REVIEWS
Alan McCulloch, “Blake Drawings on View at Gallery”, Argus [Melbourne], 17 February 1945 (announcement of the exhibition which opens tomorrow) <BBS 568>

*Clive Turnbull, “‘Treasure’ Out for Airing”, Herald [Melbourne], 17 February 1945 (a general
account of Blake, as a herald of the exhibition which opens tomorrow) <BBS 665>

Anon., “National Gallery – Print Section”, *Age* [Melbourne], **19 February 1945** (Blake’s Dante drawings “are poor things .... In these illustrations he diminishes what he touches”) <BBS 347>

George Bell, “Impressive Selection Of Blake Drawings”, *Sun* [Melbourne], **20 February 1945** <BBS 364>

**1945 April 19**

*Christie* sale (1945) <BB 128>

Mrs M.J. Mathews sold *Thel* [K].

REVIEW &c

Anon., “The Sale Room: Blake’s ‘The Book of Thel’”, *Times* [London], **10 April 1945**, p. 6 (*Thel* was sold for £540)

**1945**


13 *Book of Thel* [K] (1789), "8 plates on 8 leaves, including the small plate at the beginning, 'Thel's Motto,' printed in green, COLOURED COPY; half morocco ... DELICATELY COLOURED WITH WATER COLOUR WASHES, GREEN
PREDOMINATING. THE PAPER HAS NO WATER-MARK ... THE TWO LINES, 'WHY A TENDER CURB ...' AND 'WHY A LITTLE CURTAIN ...', ARE INTACT. IN A FEW COPIES ... THESE LINES ARE ERASED. THE LEAVES MEASURE 29.5 x 23 c.m."; £700.0.0, $2800.00

1946 May 10

1946 December 3
Parke-Bernet sale of Fred W. Allsop (N.Y., 1946) <BB 106>

REVIEW
§Anon., “Blake Book Yields $6,000! First Issue of ‘America a Prophecy’ Is Sold at Auction”, *New York Times*, 4 December 1946, p. 44 (lot 21 was America [Q])

1946 December 6
1947 June 7-July 20

British Council exhibition of *William Blake* Paris-Antwerp-Zurich (1947) <BB>

REVIEW, &c
Anon., “Blake Exhibition on the Continent”, *Times* [London], 8 May 1947, p. 6 (announcement)

1947 October 7-December 6

*Exhibition or Water Colors and Drawings by William Blake* [in the] Fogg Museum of Art (Harvard University) (Cambridge, Massachusetts, 1947) <BB #656>

REVIEW

1947 November 22 ff.


1947 December

A.S.W. Rosenbach, Catalogue 47 (1947)

75 Young, *Night Thoughts* (1797), coloured copy (K), no price

1947

A.S.W. Rosenbach, Catalogue (1947)

105 Aeschylus, *Tragedies* (1799), Blake's copy, $345
1947


A "Collection of Tracings and Facsimiles of Works by William Blake" including 13 "engravings" for Thornton's *Virgil*

1947

A.S.W. Rosenbach, Catalogue (1947)

105 Aeschylus, *Tragedies* (1799), Blake's copy, $345

1947

Tate Gallery, *William Blake, 1757-1827*; Galerie René Drouin (Paris); Musée royal des Beaux-Arts (Anvers, Brussels); *Ausstellung der Werke von William Blake [1757-1827], Kunsthau Zurich* (1947)

REVIEWS

*G.M. Michael Drucker*, “William Blake”, *Arts (Beaux arts)*, No. 108 (28 March 1947), 1, 5, in French (on the exhibition at the René Drouin Gallery) <BB #1518>

Anon., “Four English Painters”, *Times* [London], 21 August 1947, p. 5; see also “Four Great British Artists”, p. 7 (trivial notices of the exhibition of Blake, Constable, Hogarth, and Turner) <BB #942>


*Sir Eric Maclagen*, “Drawings and Paintings of William Blake”, Listener, 2 October 1947, pp. 569-70 <BB #2173>

*Maurice Collis*, “A Display of British Genius”, Time and Tide, XXVII (1947), 932 <BB #1410>

René Guilly, “Blake, Lapicque, les Fauves”, Revue Internationale, III (1947), 358-62, in French <BB #1761>

Perspex [Horace Shipp], “Current Shows and Comments. Manners and Modes”, Apollo, XLVI (1947), 77-78 <BB #2383>

J. Piper, “English Painting at the Tate”, Burlington Magazine, LXXXIX (1947), 285 <BB #2410>

1949 March 3


1949 July 22

[Geoffrey Keynes], Catalogue of Original Works by William Blake the property of the late Graham Robertson, Esq. Which
will be sold by Christie, Manson & Woods, Ltd., July 22, 1949 <BB>

REVIEWS &c


*Anon., “Graham Robertson Blake Pictures To Be Sold”, Illustrated London News, 9 July 1949, p. 67 <BB #950>


* [H. Granville Fell], “Dispersal of the Graham Robertson Blakes at Christie’s”, Connoisseur, CXXIV (1949), 52-53 <BB #1604>

George Goyder, "The Great Blake Sale--22 July 1949", Chapter XXII (pp. 87-88) of his Signs of Grace with Additional Chapters by Rosemary Goyder (London: The Cygnet Press, [1993]) (an account of the secret manoeuvres by which The Blake Trust secured twenty pictures at Graham Robertson's sale at Christie's for English institutions)

1949 September


947: Malkin, A Father's Memoirs (1806), "original boards, rebacked, uncut", £1.5.0, $5.00

971: Blair, The Grave (1808), "boards, with the original printed label, slightly rubbed, mounted on the upper cover; entirely uncut ... THE WORDS 'SUBSCRIBERS' COPY' ... ARE PRESENT", £25.0.0, $100.00

[Verso of the back cover], The Book of Thel [K] (1789), "8 plates on 8 leaves, including the small plate at the beginning, 'Thel's Motto,' printed in green, COLOURED COPY; half morocco ... delicately coloured with water-colour washes, green predominating. The paper has no water-mark ... the two lines, 'Why a tender curb ...' and 'Why a little curtain ...', are intact. ... The leaves measure 29.6 x 23 cm", £700.0.0, $2,800.00

1949

Aspects of The Life and Work of William Blake by Ruthven Todd. Catalogue of an Exhibition of Drawings and Books Arranged by the British Council in the Fung Ping Shan Library University of Hong Kong (Hong Kong, 1949 Price One Dollar) Text in English (1-14) and Chinese (10-1 [sic]) 8°

The works are 103 "Illustrations to Dante's Divine
Comedy" and modern books on Blake (1880-1945).

1949

Bernard Quaritch, No. 672 A Catalogue of Books of English Literature & History (including translations) together with Books from Modern Presses and a Selection of Books on Bookbindings, Classics, Fine Arts, French Literature and History, Natural History, Science (including Mathematics, Medicine, etc.), Sports and Pastime, Travel, mostly in fine condition, Suitable for Presentation, also a selection of New and Recent Books (London, 1949)<Biblioteca La Solana>

122 The Book of Thel [K] (1789) [described as in Quaritch No. 633 (1945)], £700.0.0

1950 April

§The Fine Art Society Catalogue 1062. Spring Exhibition of Early English Water-Colours and Drawings(April 1950)


1950 November 24


1950 December 8

§American Book Auction. The Important Library of William
William Blake and His Circle
Part IV: Catalogues and Bibliographies

H. Atkinson and Other Consignors (N.Y., 1950) Sale code 174
The subjects include art books, William Blake, and books about books.

1950
679 Job (1825), "in Proof State on ordinary paper; newly bound in half morocco gilt, edges uncut .. THE PAPER IS WITHOUT WATERMARK", £32.0.0

1951
Bernard Quaritch, No. 693 A Catalogue of Books of English Literature and History (including translations), Music and Dancing (London, 1951) <Biblioteca La Solana>
37 Blair, The Grave (1808), "half morocco", £10.0.0, $28.00

1951
The Tempera Paintings of William Blake: A Critical Catalogue (1951) <BB>

REVIEWS &c
Anon., “Blake Exhibition: Tempera Paintings”, Times [London], 13 June 1951, p. 6 (announcement)
§A.C. Sewter, “Round the London Art Galleries”, Listener, 19 July 1951
1952 March 10-11

Includes "Linnell's copy of Blake's illustrations of the book of Job, 1825".

1952 March 24-26
Messrs. Sotheby & Co. Catalogue of Printed Books Comprising Valuable Printed Books on Art, Including ... Works by and Relating to, William Blake, the Property of Philip Alden Wright, Esq. Which Will Be Sold by Auction ... on Monday, the 14th of March 1952, and two Following Days (London, 1952). <Not in BB or BBS>

1952
Kerrison Preston, The Blake Collection of W. Graham Robertson described by the Collector (1952) The William Blake Trust <BB>

REVIEWS
§Kathleen Raine, New Statesman and Nation, 6 September 1952, p. 270 (with another)
§Anon., Times Literary Supplement, 15 August 1953, p. 530
§J.M., Connoisseur, CXXII (1953), 119

1953 July 20-21
§Sotheby and Co. Printed Books ... Collections of Works by, and after, William Blake ... (London, 1953)

469 No Natural Religion [L1] [£205]
470  *No Natural Religion* [L²], *All Religions are One* pl. 1, and *For the Sexes* [L] pl. 21 (£42)
484  *For the Sexes* [L], pl. 2, 4-8, 10-14, 16-18 (£64)

1953 Winter

**Huntington Library and Art Gallery**  Blake exhibition (1953)

No catalogue is known.

**REVIEW**

*Anon.*, “William Blake”, *Henry E. Huntington Library and Art Gallery Calendar of the Exhibition, November-December 1953*, pp. [1-2] (“This winter the Huntington Library is exhibiting ... all of its original watercolour drawings by William Blake, together with many of Blake’s engravings and color plates”)  <BBS 350>

1953


The typescript corrected carbon copy and the corrected and final printers' proofs, with a letter from Robert F. Gleckner to Edwin Wolf 2nd dated 3 March 1952 are in the Library of the Grolier Club, N.Y.

**REVIEWS**

§*Anon.*, *Times Literary Supplement*, 19 March 1954, p. 192
§*David G. Williams*, *Library Quarterly*, XXV, 1 (January 1955), 130-31
1953

**Bernard Quaritch**, *No. 714 A Catalogue of Books of English Literature and History (including translations) Printed During I the Eighteenth Century II Nineteenth and Twentieth Centuries, also Music and Dancing* (London, 1953) <Biblioteca La Solana>

239 Blair, *The Grave* (1808), "boards, with the original printed label, slightly rubbed, mounted on the upper cover; entirely uncut ... the words 'Subscribers' Copy' ... are present", £21.0.0, $58.50

1954 January 25-26


Includes "books on William Blake".

1954

**Fitzwilliam Museum** exhibition of Blake’s from the Keynes collection (1954)

Apparently there was no catalogue.

**REVIEW**


1954

The Blake lots are 1-70, 668-70, including Blake's copy of Barry's *Account of a Series of Pictures* (1783) and nine works inscribed "Original Drawings by William Blake" [now in the New York Public Library], "an interesting imposture".

1954

§Charles J. Sawyer, Ltd. *Catalogue 220: Oil Paintings, Original Drawings in Water-Colour and Other Media by William Blake, Thomas Rowlandson, Thomas Baines and Arthur Rackham, also Bronzes, Sculptures, etc. All of Literary or Historical Interest, Offered for Sale* (London, 1954), 25 cm, 40 pp.

3 Visionary Head of Corinna [Butlin #708], previously offered in his Catalogue 196 (1949), Lot 1, both at £175.

1955 January 12

§Swann Auction Galleries. *Important Americana; the Revolution; the West; Civil War; Confederacy; Western Pioneer Letters; Maximilian's Travels with the Atlas; the 1820 "Picturesque Views of America"; Fine William Blake Collection* (N.Y., 1955) 22 cm, 33 pp., 320 lots

1955

Bernard Quaritch, No. 743 *A Catalogue of Literature in English (including translations) together with books on Music and Dancing* (London, 1955) <Biblioteca La Solana>

107 Malkin, *A Father's Memoirs* (1806), "original boards, uncut; rebacked, but with the label replaced", £14.0.0, $39.20
108 Young, *Night Thoughts* (1797), "original boards, ENTIRELY UNCUT, back rather chipped and boards slightly soiled ... enclosed in a limp blue morocco protective case ... Explanation of the Engravings, is present", £65.0.0, $182.00

824 Young, *Night Thoughts* (1797), "half green calf ... With the leaf 'Explanation of the Engravings' ... 16 9/16 x 12¾ inches, with many uncut edges, one imprint being missing", £25.0.0, $70.00

1956 January 12

§Swann Auction Galleries, Important Americana; the Revolution; The West; Civil War; Confederacy; Western Pioneer Letters; Maximilian Travels with the Alters[?]; the 1820 "Picturesque Views of America"; Fine William Blake Collection; Art and Illustrated Books; Collection of Books in French, Curiosa, General Literature. (N.Y., 1955) <Grolier Club>

1956 February 27-28


531 Urizen [A] [£6,800 to Howard Samuel].

1956

REVIEW


1956

**Bernard Quaritch**, *Catalogue 752* (London, 1956)

42 Flaxman, *Naval Pillar* (1799), "original wrapper; entirely uncut", £10, $28

43 Malkin, *A Father's Memoir* (1806), "half calf", "The half-title is wanting", £8, $22.40

44 Virgil, *Georgica* (1827), "red morocco, gilt panelled back and sides, gilt inside borders and edges, green watered silk linings; a little foxed", "With an inscription on half-title:--'For William Blake, Esqre. from William Sotheby with his kind regards--London, June 25th, 1828.'" £10, $28

1957 April

**Grolier Club** Exhibition (1957)

No catalogue is known.

REVIEWS


**Anon.**, “Blake Centenary in America”, *Times Literary Supplement*, 17 May 1957, p. 312 <BB #853>

829 The poet died in 1827; this is another William Blake.
1957 June
Marjorie C. Wynn, Blake exhibition at Yale University Library (1957)
No catalogue is recorded

REVIEW
Anon., "Blake's Works Shown | Yale Display Includes an Old Apology on Woodcuts", New York Times, 30 June 1957, p. 58 (The catalogue was arranged by Miss Marjorie C. Wynne; the "Apology" is for the plates in Thornton's Virgil [1821])

1957 July 4-November 3
Victoria & Albert Museum exhibition of Blake and His Followers (London, 1957)
No catalogue was issued.

REVIEWS
§Denys Sutton, “Blake and His Era: Art and Mysticism”, New York Times, 1 September 1957 (with another)
<BB>
§Anon., Observer, July 1957 (a notice)

1957 July 15
Christie, Collection of the late Col. Gould Weston (1957)
<BB #652>

REVIEWS
William Blake and His Circle
Part IV: Catalogues and Bibliographies


Terence Mullaly, “Drawing by Blake Sold for 4,000 gns. ‘American Buyer”, Daily Telegraph [London], 17 July 1957 (the “drawing” is the colour-print [of “God Judging Adam"] sold to Sessler) <BBS 581>

1957 October 18-December 1


REVIEWS


*Anon., “Queen Elizabeth Loans Pictures to Show”, Washington Post, 16 October 1957 <BB #1023>

*Leslie Judd Portner, “Queen’s Treasures in Blake Show”, Washington Post, 20 October 1957 <BB #2433>

*Ulrich Weisstein, “Blake at the National Gallery”,
*Arts*, XXXII (January 1958), 42-45 <BB #2942>

1957 November 22-1958 June 20

1957

British Museum Bicentenary Exhibition of *William Blake and His Circle* (London, 1957) <BB #680>

The only catalogue is a mimeographed list of 199 Blake entries.

REVIEWS

Stephen Bone, “Divided Heritage: Blake the Artist at the British Museum”, *Manchester Guardian*, 30 April 1957, p. 5 <BB #1256>


Stephen Bone, “Divided Heritage: Blake the artist at the British Museum”, *Manchester Guardian*, 30 April 1957, p. 5 <BB #1256>

Anon., untitled, *Listener*, 9 May 1957

§Denys Sutton, “Blake and His Era: Art and Mysticism”, *New York Times*, 1 September 1957 (with the exhibition at the Victoria & Albert Museum)

Perspex [Horace Shipp], “Current Shows and Comments. Blake the Anti-Academic”, *Apollo*, LXV (1957), 199-200 <BB #2382>
Terence Mullaly, "Blake in His Time and Ours", *Daily Telegraph* [London], Spring 1957.

1957

Grolier Club Exhibition (1957)

No catalogue is known.

REVIEW


1957

Bernard Quaritch, No. 765 English Literature and History (including translations) Printed After 1700 together with a few Autograph Letters and Manuscripts (London, 1957) <Huntington>

52 Flaxman, *Naval Pillar* (1799) [description as in catalogue 52 (1956)]

53 Malkin, *A Father's Memoirs* (1806), "original boards, uncut; rebacked, but with the label replaced"

1957


The 1957 edition includes reproductions of 174 Bible illustrations.

REVIEWS
William Blake and His Circle
Part IV: Catalogues and Bibliographies

*Anon., "Mystic Visions", New York Times, 24 November 1957 (A "truly monumental task, admirably carried out")

§Anon., Times Literary Supplement, 13 December 1957, p. 572

§J. Bronowski, New Statesman, LIV (14 December 1957), 822

1957
Bicentenary exhibition of Blake his followers at the Victoria & Albert Museum, 1957.
   Apparently no catalogue was issued.

REVIEWS &c

*Anon., "Blake and His Followers", Times [London], July 1957 (account of the exhibition)


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

1957, 1971, 1990

William Blake and His Circle
Part IV: Catalogues and Bibliographies

(1971) <BB>C.

*William Blake 1757-1827* (London: Tate Gallery, 1990) Tate Gallery Collections: Volume Five
1990 Nicholas Serota, "Preface" (pp. 7-8); Krzysztof Cieskowski, "The Formation of the Collection" (pp. 11-16); Butlin, "The Art of William Blake" (pp. 17-26), plus the list of 172 Blake works plus an appendix of associated works (pp. 42-48), most of which are reproduced.

REVIEWS &c

Anon., "Blake Exhibition at the Tate", *Times* [London], 30 November 1957

§Anon., *Times Literary Supplement*, 14 February 1958, p. 89

1958 February 10

Christie sale (1958) <BB 109>

REVIEWS &c


1958 March 3-4

William Blake and His Circle  
Part IV: Catalogues and Bibliographies  

47 Young's *Night Thoughts* (1797) coloured [copy Q]  
[£680 to Traylen]  

1958 May 19  
Sotheby Catalogue of the Celebrated Collection of Books  
Illuminated & Illustrated by William Blake The Property of  
the late Mrs. William Emerson, 19 May 1958 <BB>  

REVIEWS  
Contest of Overseas Buyers”, *Times* [London], 11  
February 1958, p. 7 (prices and buyers)  
§Anon., “Works of Blake Sold: Collection Brings  
$124,090 at London Gallery”, *New York Times*, 20  
May 1958  

1958  
Bernard Quaritch, No. 783 A Catalogue of Books of English  
Literature and History (including translations) Printed After  
1700, also books on Music and Dancing (London, 1958\(^{830}\))  
<Huntington>  
52 Blair, *The Grave* (1808), "half morocco, a little  
rubbed ... with many uncut edges", £15, $42  
53 Virgil, *Pastorals*, ed. Thornton, 2 vols. (1821), "the  
last woodcut by Blake is slightly cut into at foot  
and titles of 3 others cut off or shaved; nineteenth  
century calf, back defective", £150, $420  

1959  

\(^{830}\) Date-stamped on receipt at the Huntington "SEP 8 1958".
National Gallery (Washington, D.C.) Blake exhibition (1959)

No catalogue is known.

REVIEW


1959

Pierpont Morgan Library Blake exhibition (N.Y., 1959)

No catalogue is known.

REVIEW


1959, 1995, 2000


The Martino publication is a photographic reprint in 150 copies.

1960

Frick Art Gallery exhibition of Blake’s watercolours for Pilgrim’s Progress (1960)

Apparently there was no catalogue.

REVIEW

1960


The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (p. viii).

1960, 1962


REVIEWS


Anon., *Philological Quarterly*, XLI (1962), 571


1961 March 13-14


The Property of E.W. Keese Esq. of New York City

503  *Poetical Sketches* [E] [£1,300]

REVIEW &c

Anon., “£650 for Second Folio Shakespeare: Blake Poetical Work Fetches £1,300”, *Times* [London],
15 March 1961, p. 7 (Poetical Sketches [E] sold to Hollings)

1961 October 27

§*Christie, Manson & Woods. Catalogue of Fine English Pictures and Drawings, the Properties of the Lady Elizabeth Clyde, Mrs. G.R. Delaforce, the Viscountess Lee of Fareham, the Late Dowager Viscountess Harcourt\[^{831}\] ... and Others Which Will Be Sold at Auction by ... on Friday, October 27, 1961 (London, 1961)

43 Blake's "The Horse" <Butlin #366> [sold by Upholland College, £67,638 to Colnaghi]

REVIEW, &c


1962 March 14

Sotheby sale (1962)

REVIEW


\[^{831}\] Lady Hesketh wrote on 16 June 1802 about the first of Hayley's Designs to a Series of Ballads (1802) illustrated by Blake that she had "sent one to Lord & Lady Harcourt" [William Harcourt (1743-1830), Third Earl of Harcourt, Field Marshall, and his wife Mary (d. 1833)] (BR (2) 132).
1962 April 30-May 1
§Messrs. Sotheby and Co., *Catalogue of Printed Books ...*  
(London, 1962) <Grolier Club>  
"comprising ... works by, or about, William Blake".

1962 June 25-26
(London, 1962) <Grolier Club>  
Includes "Young's Night Thoughts and Blair's Grave, illustrated by William Blake".

1964 April 28-May 24
Frick Art Gallery exhibition of Blake’s watercolours for  
*Pilgrim’s Progress* (N.Y., 1964)  
No catalogue is known.

REVIEW

1964
William Blake: Dichter, Drucker, Prophet (1964)
REVIEWS &c

Nigel Gosling, “A New Look at the Old Rebels”, *Observer* [London], 9 July 1964 (with others) (in part a review of the Tate exhibition)

Anon., "Blake as Artist-Printer", *Times* [London], 15 July 1964 (a puff)


§*Anon., “Tate Gallery Tribute to Blake’s Genius”, *Daily Telegraph* [London], 15 July 1964 <BBS 349>

Anon., “Blake at the Tate”, *Times Literary Supplement*, 23 July 1964 <BB #849>


Neville Wallis, “Blake’s Vision”, *Spectator*, No. 7103 (14 August 1964), 212 <BBS 671>


§John E. Grant, *Nation*, CC (25 January 1965), 91

§Werner Helwig, *Rheinische Post*, 11 September 1965, in German (*Dichter, Drucker, Prophet*)


§Hans A. Halbey, *Frankfurter Allgemeine Zeitung*, 30 October 1965, in German (*Dichter, Drucker, Prophet*)
§Anon., *Times Literary Supplement*, 2 December 1965, p. 1104 (Keynes’s *Study*, with another)

D.V. E[rdman], *English Language Notes*, III (1965), 24

§Anon., *St. Galler Tagblatt*, No. 438 (?1965), in German (*Dichter, Drucker, Prophet*)

§Phillip Wolff-Windegg, *Basler Nachrichten* (?1965), in German (*Dichter, Drucker, Prophet*)

§Laurence Whistler, *Connoisseur*, CLXI, 650 (April 1966, American Edition), 267 (Keynes’s *Study*, with another)

§Kenneth Garlick, *Modern Language Review*, LXI, 3 (July 1966), 503-4 (Keynes’s *Study*, with another)


§Curt Grützmacher, *Die Kunst und das Schöne Heim*, No. 1 (1966), in German (*Dichter, Drucker, Prophet*)

§Laurence Whistler, *Connoisseur*, CLXI (1966), 503-4

§Margaret Willy, *English*, XVI, 91 (March 1966), 22 (Keynes’s *Study*)

§Theosophist [Madras], LXXXIX, 8 (May 1968), 128-29

1964


See G.E. Bentley, Jr, “A Supplement to G.E. Bentley, Jr., and Martin K. Nurmi, A BLAKE BIBLIOGRAPHY (1964)”, *Blake Newsletter*, II, 4, Part ii (April 1969), 1-29, and

REVIEWS

§Book Collecting World, IV (21 September 1964)
§Antiquarian Bookman (30 November 1964)
§L.W. Griffin, Library Journal, LXXXIX (1964)
William White, American Book Collector, XV (January 1965), 6, with additions in Bulletin of Bibliography, XXIV (1965), 155-56

Börsenblatt für den Deutschen Buchhandel, XXII (April 1965), 858-59, in German
Anon., Times Literary Supplement, 2 September 1965, p. 756 (with another)
§Anon, “Blake More or Less”, Times, 2 September 1965, p. 756 (with another)
Anthony Blunt, New York Review of Books, 28 October 1965, 22-23 (with 4 others) ("admirably edited and annotated")

§Book Review Digest (November 1965)

Janine Renaudineau, Bulletin des Bibliothèques de France, I (1965), in French
K.N. C[ameron], English Language Notes, III (1965), 21

Geoffrey Keynes, Book Collector, XIV (1965), 250-53
§D.G. Lochhead, *University of Toronto Quarterly*, XXXIV (1965), 386-87

John E. Grant, *Modern Philology*, LXIII, 4 (May 1966), 361-64

Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIV (Spring 1966), 455-56

Arnold Goldman, *Notes and Queries*, CCXII (January 1967), 35-36


§Deutsch Literaturzeitung, LXXXVI, in German

1964


[Robert R. Wark], *William Blake and His Circle*: Two Exhibitions at the Henry E. Huntington Library and Art Gallery November 1965 through February 1966 <BB>

REVIEW

*William Wilson, "A Date With William Blake in San Marino", Los Angeles Times, 21 November 1965, pp. 42-43 (if one lunched with Blake at the Huntington, "he would probably expound a doctrine of free love, pause to wave at an angel who had appeared to him in a bush, then inform us darkly that the President was the anti-Christ")
1965


22 Virgil, *Pastorals*, ed. R.J. Thornton (1821), "contemporary pink sheep, leather labels ... With an inscription in the first volume: 'Presented to Mrs. Goldsworthy as a mark of his esteem to her eldest Daughter Rt. John Thornton M.D.'" £225, $630

51 Blair, *The Grave* (1808), "original boards with printed label, neatly rebacked; entirely uncut; enclosed in a buckram box with leather labels", "the words 'Subscribers' Copy' at foot of engraved title" £85, $238

53 Hayley, *Ballads* (1805), "calf, gilt-panelled back by Bayntun", £42, $117.60

54 *The Wit's Magazine* (1784-85), "2 vols. in 1 ... contemporary half calf, worn, rebacked ... The corner of one page is torn away affecting the text and the title and end leaves are somewhat grubby and stained", £12, $33.60

1966 November 22

§Samuel T. Freeman and Co., Rare and Valuable Books ... from the Estate of the Late Stoughton R. Vogel and from Other Accounts (Philadelphia, 1966) <Grolier Club>

They include "William Blake material".

1966

75 Blair, The Grave (1808), "half calf... The imprint below the portrait has been cut into", £35.0.0, $98.00

79 Virgil, The Pastorals, ed. R.J. Thornton, 2 vols., "contemporary calf, rebacked", £200.0.0, $560.00

1967 Summer

Royal Academy summer exhibition (1967)

REVIEW


1967 November-December

Princeton University Library exhibition of the Blakes in the University Library and the collection of Miss Caroline Newton (1967)

There was no catalogue.

REVIEWS


*Charles Ryskamp, “Songs of Innocence and of Experience and Miss Caroline Newton’s Blake Collection”, Princeton University Library
Chronicle, XXIX (1968), 150-55 (details of the exhibition) <BB #696>

1968 January 9-April 21

REVIEW
Anne T. Kostelanetz, Blake Newsletter, II, 1 (June 1968)
For corrections, see Frederick Cummings, “Blake at Detroit and Philadelphia” and David V. Erdman, “[Jerusalem]. 95: 2-20", Blake Newsletter, II, 3 (December 1968), 46-49 <BB #1217-28>

1968 November 13
§Parke-Bernet Galleries, American and European Autographs & Manuscripts ... including ... a William Blake Drawing (N.Y., 1968)

16 ""Los Walking on the Mountains of Albion"
<Butlin #784> [$2,100]

1969 April 29-May 18
[Elizabeth Johnston], “For Friendship’s Sake": William Blake and William Hayley. City Art Gallery Manchester 29th April to 18th May 1969. <BB>
REIEWS

Gerard Young, "Blake's Felpham paintings on exhibition in Manchester", *Post*, 17 May 1969


G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

1969 May 14-June 21
Whitworth Art Gallery, University of Manchester, *William Blake Poet - Printer - Prophet: An Exhibition 1969* <BB>

REVIEW

Christopher Neve, “Blake as Printer and Printed”, *Country Life*, CXLV (5 June 1969)

1969 August

REVIEW

*Anon.*, “From William Blake’s sketchbook”, *Times* [London], 7 August 1969, p. 5 <BB #944>

1969 December-1970 February


REVIEW

George H. Atkinson, “William Blake, Engraver, At Princeton”, *this week* Magazine of the *Times*
Advertiser [Trenton], 4 January 1970, p. 5 (“really superb”)<BB #1095>

Frederic J. Mosher, Library Quarterly, XL, 3 (July 1970), 361 ("a good example of the better variety of exhibit catalog ... Frustrating, but valuable")


§Frederic J. Mosher, Library Quarterly, XL, 3 (July 1970), 361

1969-1976


REVIEWS

§Kenneth Garlick, Apollo, XLII (1970), 398

David Bindman, Burlington Magazine, CXVI, 857 (August 1974), 482-83 (with another)

("impeccably produced, and ... thoroughly worthy of a most enlightened and generous gift")

1970 January 13

§Sotheby Parke-Bernet. Fine Books; with Drawings by William Blake, George Cruikshank and Others (N.Y, 1970)

The widow of T.E. Hanley sold three visionary heads:

124 "Edward III[?]" <Butlin #736>
125 "Boadicea" <Butlin #718>
126 "Lais of Corinth" <Butlin #712>

1970 July

No catalogue is known.

REVIEWS

1970 October 3-December 6
Apparently no catalogue was published.

REVIEW &c
(announcement of the exhibition)

1970 December 10
Lots 2-13, 17, 19-22, 24-25, 27-28, 30-33, 53, 60-61 are by or related to Blake.
1970


**REVIEWS**


§Gunter Metken, *Frankfurter Rundschau*, 3 April 1971, in German <BBS 572>


§Morchard Bishop, *Book Collector*, XXI, 1 (Spring 1972), 133-34


§John E. Grant, *Philological Quarterly*, LI (July 1972), 643


1970

Pierpont Morgan Library Exhibition (1970)

No catalogue is known.

**REVIEW**

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**William Blake and His Circle**

Part IV: Catalogues and Biographies

[1970?]

1971 March 29
Sotheby sale of Major S.V. Christie-Miller (1971) <BB 181, 354>

Lots 34-35 were Poetical Sketches (X) and Urizen (C).

REVIEW &c
Robert N. Essick, “’What is the price of Experience do men buy it for a song’; Blake at Auction 1971”, Blake Newsletter, V, 3 (Winter 1971-72), 183-84 (prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

1971 May 21-June 4

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

1971 Spring
Fitzwilliam Museum Blake exhibition

REVIEW

Günter Metken, *Frankfurter Rundschau*, 3 April 1971

1971 June 15

*Christie* sale of Important English Drawings and Watercolours (1971) <BB> 

Lots 141-72 are *detached* leaves of the Blake-Varley sketchbook, with 20 reproductions.

REVIEW S &c

Geraldine Keen, “Sketches of Blake’s visions for auction”, *Times* [London], 10 May 1971, p. 14

Anon., “Blake notebook is split up for sale”, *Guardian*, 12 May 1971, p. 9 (the Blake-Varley sketchbook “has recently been broken up” and the leaves will be sold at Christie’s, “which is perhaps a pity”)

<BB #893>

*David Bindman*, “Heads from Blake’s head”, *Guardian*, 26 May 1971, p. 16 <BB #1192>


1971 October 26

*Books: Art History, Literature, Topography including a collection relating to William Blake and Maps and Manuscripts The Property of F.E. Carpenter, Esq., G.L.*
Miller, Esq., and Others To be Sold by Auction On Tuesday, October 26th, 1971 [by] Phillips, Son and Neale [1971].

The Blakes of G.L. Miller (No. 84-114) are dated 1863 ff.

1971 October 19

343 Thel [A] [$21,000 to Warren Howell].

1971 November 9
Christie sale of, inter alia, Gwen Lady Melchett (1971)
It included Butlin #57, 79, 102, 107, 116, 198 (Tiriel No. 1, 6), 396, 633 (“Widow Embracing her Husband’s Grave” for Blair), 723.

REVIEWS
Geraldine Norman, Sale Room Correspondent, “Reversal in values of works by Blake”, Times [London], 10 November 1971, p. 17 <<BB #A2299, here replaced> (the nine Blakes sold for Gwen Lady Melchett at Christie’s brought much more than they did when sold in 1958)

1971 November 19-1972 January 23

1971 December 8-1972 January 30

REVIEWS &c.


Guy Brett, “Blake, Blake, burning bright”, Times [London], 8 December 1971, p. 18 <BB #A1278>

Anon., "Commentary", Times Literary Supplement, 10 December 1971, p. 1550

John Russell, “Blake the craftsman”, Sunday Times [London], 12 December 1971, p. 27

§Marina Viazey, “Blake”, Arts Review, XXIII (18 December 1971), 772-73 <BBS 666>

*Arnold Fawcus, “William Blake’s watercolour designs illustrating Gray’s poems – and Mr. Paul Mellon”, Connoisseur, CLXXIX (January 1972), 10-14 (explication of the 7 watercolours reproduced on the occasion of the Tate exhibition) <BB #1594>
*Dennis Sharp*, “Blake into Print”, *riba journal*, LXXI (February 1972), 80 (2 paragraphs) <BB #C2692>

**Morton D. Paley, Blake, VI, 1 (Summer 1972), 33-34**


1971

*The Blake Collection of Mrs. Landon K. Thorne.* Catalogue by **G.E. Bentley, Jr.** Introduction by **Charles Ryskamp.** The Pierpont Morgan Library (N.Y.: The Pierpont Morgan Library, 1971) <BB>

REVIEWs &c

*G.E. Bentley, Jr, “The Thorne Blake Collection at the Pierpont Morgan Library, New York”, Apollo, XCIV (1971), 416 (notice of the exhibition) <BB #1176>*

**David L. Shirey, "Pierpont Display Shows Blake as a Visual Artist", New York Times, 27 November 1971** (Blake "did not have the technical wherewithal to realize his vision")

**Anon., “Is There a Natural Blake?”, Times Literary Supplement, 28 April 1972, p. 470 (with 2 others)**

**John E. Grant, Philological Quarterly, LI (July 1972), 642-43**
Robert N. Essick, *Blake Newsletter*, VI, 1 (Summer 1972), 26-28 (with 2 others)

D.V. E[rdman], *English Language Notes*, X (September 1972), 32 (“a fine catalogue”)

1971


REVIEW


§Anon., *Times* [London], February 1968


Michael Tolley, *Blake Newsletter*, VI, 1 (Summer 1972), 28-31 (with another)

?1971

§Alastair A. Auld. *William Blake: Six Paintings in the Stirling Maxwell Collection, Pollok House* ([1971])

1971

Bernard Quaritch, No. 910 *English Literature and History (including translations) with some Eighteenth Century Literature* (London, 1971) <Biblioteca La Solana>

70 "Mrs. Q ... together with a late reprint of the same ... in a morocco-backed portfolio. 1850", £50.0, $120.00
1972 March 16-April 23
The exhibition is known through a poster and announcement.

REVIEWS &c
§Marjorie Bruce-Milne, “‘Lost’ Blake Paintings on View”, *Christian Science Monitor*, 14 January 1972
*Peter Schjeldahl*, "Blake: A Publicist For the Apocalypse", *New York Times*, 16 April 1972 (An evaluation of the Gray watercolours, which are just published)

1972 April 13-July 28
William Blake and His Circle
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The six Blakes, lots 74-79, include “Tiriel Supporting Myratana”, three watercolours for Gray, and “Prone on the Lowly Grave” for Blair’s Grave.

1972 May 16
Sotheby Parke-Bernet, Fine Books ... including ... a drawing by William Blake (N.Y., 1972)
[The "drawing by William Blake" is a false attribution.]

1972 May 22-23
"including books illustrated by Aubrey Beardsley, William Blake, Edward Calvert ...".

1972 November 1-1973 January 31
[Larry Gleeson], The Followers of William Blake: An Exhibition at the Henry E. Huntington Library and Art Gallery (1972) <BB>

REVIEW &c
§Robert Wark, “The Followers of William Blake”, Huntington Calendar, November-December 1972

1972
§Bernard Quaritch, Private Press Books, with Some Other Limited Editions and a Section of Books by or about William Blake (London, 1972)

1972, 1979


**REVIEWS**

**Volume I**

§*Anon.*, *Times Literary Supplement*, 16 February 1973, p. 189

§*Douglas Cooper*, *Books & Bookmen*, XVIII (August 1973), 40-42

*Deirdre Toomey*, *Blake Newsletter*, VII, 1 (Summer 1973), 19

*Irene H. Chayes*, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others) ("remarkably full bibliographical descriptions")

*D.V. E[rdman]*, *Romantic Movement ... Bibliography for 1980* (1981), 74-75

**1973 June 18-19**


Including "an extensive collection of books illustrated or engraved by William Blake, including publications of the Trianon Press".

**1973 November 20-December 18**

The exhibition is known only through a poster.

1974 July 25
Includes "Young, The Complaint, or Night Thoughts, illustrated by William Blake, 1797".

1974
§Poems by Mr. Gray ([Wellington:] National Gallery of New Zealand, 1974) 24 cm, 8 pp.
British Council exhibition.

1975 March 6-July 27
David Bindman, William Blake 1757-1827, Hamburger Kunsthal; Städelisches Kunsinstitut und Städtische Galerie (Frankfurt am Main, 1975) <BB>
An enormous *poster (59.5 x 83 cm) for the exhibition reads Das Städel Zeigt Eine Ausstellung der Städtischen Galerie im Städelschen Kunstinstitut Frankfurt am Main, Schamankai 63 15. Mai-27 Juli 1975 ... Quickborner Offsetdruck <Victoria University in the University of Toronto>

REVIEWS &c
N.B. All reviews are in German and published in Germany except when noted otherwise
§Anon., “Blake-werke im Städel”, *Offenbach-Post* [Offenbach/Main], 29 January 1975 <BBS 342>

§Anon., “Frankfurter Städel zeigt Blake-Werke”, *Main-Echo* [Aschaffenburg], 29 January 1975 <BBS 345>


§Anon., “Städel zeit Blake-Werke”, *Hanauer Anzeiger* [Hanau/Main], 3 February 1975 <BBS 349>

§Anon., “William Blake in Film”, *Hamburger Abendblatt*, 8 February 1975 <BBS 352>

§Anon., “Blake exhibition for Germany”, *Times* [London], 4 March 1975, p. 12. in English


§p[aul Theodor Hoffmann], “Grosser Auftakt zur Entdeckung eines ‘grossen Unbekannten’”, *Hamburger Abendblatt*, 6 March 1975 <BBS 512>

§Terence Mullaly, “Big Blake show in Hamburg”, *Daily Telegraph* [London], 6 March 1975 <BBS 581>


§H[ans] F[lemming], “Untwergs zwischen Himmel und Hölle”, *Die Welt* [Hamburg], 7 March 1975 <BBS 472>

§Karla Eckert], “Erfindungskraft auf Kleinstformat”, *Iserlohner Kreisanzeiger*, 7 March 1975; §“Zwischen Schrecken und Lieblichkeit”, * Neue Westfälische* [Bielefeld], 7 March 1975; §”Hamburg gibt William Blake schon die zweite Chance”, *Heilbronner Stimme* [Heilbronner/Neckar], 7 March 1975; §”Erfindungskraft auf kleinsten Format”, *Lübecker Nachrichten*, 7 March 1975; §Flensburger Tageblatt, 7 March 1975; §Badische Neueste Nachrichten, 7 March
1975; §*Giessener Allgemeine*, 8 March 1975; "Imagination ist meine Welt”, §*Esslinger-Zeitung*, 7-8 March 1975; *Cannstatter Zeitung* [Stuttgart-Bad Cannstatt], 7-8 March 1975; §*Oldenrugische Volkzeitung* [Vecta], 7-8 March 1975 (abridged version); §“Maler, Philosoph, Prophet. William Blake neu entdeckt”, *Rhein-Zeitung* [Koblenz], 8 March 1975; §“Hamburg Blake-Erfindungskraft auf kleinsten Format”, *Stader Tagenblatt*, 8 March 1975; §”Vorliebe fürs kleine Format”, *Südkurier* [Konstanz], 10 March 1975; §“Blake ging aufs Ganze”, *Schäbische Donau-Zeitung* [Ulm], 8 March 1975; §*NWZ Göppingen Kreisnachrichten*, 8 March 1975; §*Kreiszeitung* [Böblingen], 10 March 1975; §*Teckbote* [Kirchheim/Teck], 10 March 1975; §*Backnanger Kreiszeitung*, 10 March 1975; §*Reutlinger Nachrichten*, 10 March 1975; §*Schwäbisches Tageblatt* [Tübingen], 10 March 1975; §*Alb-Bote* [Münsingen], 10 March 1975; §*Zoltern-Alb Kurier* [Balingen], 10 March 1975; §“Der Maler William Blake in der Hamburger Kunsthalle. Werke von bestürzender Erfindungs-kraft”, *Salgitter-Zeitung*, 11 March 1975 (Dörrbecker [see below] comments: “Though the titles differ, all the articles by Mrs. Eckert ... have virtually the same text, which was published by the German press agency ‘dpa’”)) <BBS 459>

§*Rolf Gaska*, “Weltenwurf in Bildern”, *Kieler Nachrichten*, 8 March 1975 <BBS 483>

§Andreas Rossmann, “Dichtermaler, kaum bekannt”, *Deutsches Allgemeines Sonntagsblatt* [Hamburg], 9 March 1975 <BBS 627>

§Will Jacobs, “Ein Nachfolger Füsslis”, *Grafschafter Nachrichten* [Nordhorn], 10 March 1975; §Neue Osnabrücker Zeitung, 10 March 1975 <BBS 524>


§Doris Schmidt, “William Blake–Satan und Adam”, *Süddeutsche Zeitung* [Munich], 15/16 March 1975 <BBS 634>


§Rosemary Winter, “William Blake – der visionäre Revolutionär”, *Die Tat* [Zurich, Switzerland], 22 March 1975 <BBS 681>

§Anon., “William Blake” (Tip der Woche), *Nationalzeitung* [Basel, Switzerland], 27 March 1975 <BBS 350>

§Anon., “Kunst: Gott Jahwe mit dem Pferdefusse”, *Der Spiegel* [Hamburg], No. 11 (March 1975) <BBS 346>


§Herbert H. Wagner, “Träumer und Grübler”, *Main-Echo* [Aschaffenburg], 29 March 1975 <BBS 670>


§L.P.J. Braat, “William Blake, een zuivere en zeer verre ster”, *De Tijd* [The Netherlands], 4 April 1975, in Dutch <BBS 424>

§pth [Paul Theodor Hoffmann], “Grosses Interesse an William Blake”, *Hamburger Abendblatt*, 4 April 1975 <BBS 512>

§Wieland Schmied, “William Blake in groben Konturen”, *Tagespiegel* [Berlin], 6 April 1975 <BBS 634>

§ej, “William Blake in Deutschland”, *Die Tat* [Zurich, Switzerland], 12 April 1975 <BBS 523>
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§Anon., “Nicht verlängert”, Hamburger Abendblatt, 25 April 1975 <BBS 347>
§Georg Syamken, “Dämonen zwischen Buckdeckeln”, Westermanns Monatshefte, April 1975 <BBS 652>
§Anon., Die Welt [Hamburg], 5 May 1975 <BBS 339>
§Anon., “Ausstellungen”, Mannheimer Morgen, 5 May 1975 <BBS 339>
§Anon., Schwäbische Donau-Zeitung [Ulm], 6 May 1975 <BBS 338>
§Anon., “Kurze Kulturnotizen”, Pfortzheimer Zeitung, 6 May 1975 <BBS 346>
§Anon., “Kirchentag mit viel Kultur”, Frankfurter Neue Presse, 9 May 1975 <BBS 346>
§J. Sch., “Letzte Folge ‘Kunst um 1800’”, Braunschweiger Zeitung, 10 May 1975 <BBS 633>
§Anon., “Die Erfahrungen eines Geisterseheres”, Frankfurter Neue Presse, 15-16 May 1975 <BBS 344>
§Anon., “Blake-Ausstellung jetzt in Frankfurt”, Offenbach-Post [Offenbach/Main], 16 May 1975 <BBS 340>
§roh, “Hoffmansschimmer”, Frankfurter Allgemeine Zeitung, 16 May 1975 <BBS 497>
§Christa von Helmolt, “Die Vermählung von Himmel und Hölle”, Frankfurter Allgemeine Zeitung, 16 May 1975 <BBS 504>
§Dieter Hoffmann, “Blake is Beautiful”, Frankfurter Neue Presse, 16 May 1975 <BBS 512>
§Anon., “Staedel zeigt William Blake”, Hanauer Anzeiger [Hanau/Main], 17 May 1975 <BBS 349>
§Ih, “Eine phantastische Blüte aus dem trockenen England”, Frankfurter Rundschau, 17 May 1975 <BBS 497>
§Anon., “Mit 225 Katalognummern”, Wetzlarer Neue Zeitung, 20 May 1975 <BBS 347>
§Anon., “Phantastische Malerei”, Fuldaer Zeitung, 23 May 1975 <BBS 348>

§ Christian Lenz, “William Blake”, Hectograph published by the Städelsches Kunstinstitut (Frankfurt, May 1975) (a five-page abstract of the exhibition catalogue) <BBS 548>

§ Peter Winter, “Blake”, Das Kunstwerk, XXVIII (May 1975), 46-47 <BBS 681>


§ Anon., A.Z. Munchen, 8 June 1975 <BBS 338>

§ Gerhard Mayer, “Bilder aus dem Jenseits”, Wiener Wochenpresse [Vienna, Austria], 9 June 1975 <BBS 565>

§ Anon., Cellesche Zeitung, 11 June 1975 <BBS 338>


§ Lilian Schacherlk, “William Blake. Erneuerer der mittelalterlichen Illuminationskunst”, Philobiblon,
Vierteljahresschrift für Buch- und Graphiksammler, June 1975, pp. 129 ff. <BBS 633>


§Anon., Frankfurter Allgemeine Zeitung, 5 July 1975 <BBS 338>

§Anon., Off Duty [European Edition], July 1975, in English <BBS 338>


§Rolf Herzog, Neue Zürcher Zeitung [Zurich, Switzerland], 1-2 August 1975 <BBS 506>

§Anon., Die Presse [Vienna, Austria], 9-10 August 1975


§Anon., Gazette des Beaux Art, September 1975, in French

§Angelika Krogmann, “Die Vermählung von Himmel und Hölle”, Die Christengemeinschaft [Stuttgart], No. 10 (October 1975), 324 ff. <BBS 542>


§Theodor Hans Lemming, Weltkunst, XLV (1975), 426-27 <BBS 472>

§Christian Lenz, “Blake im Städel. Ergebnisse der Ausserstellung”, Zeitung-Kunst und Museen in Frankfurt am Main, No. 3 (1975) <BBS 548>
§Peter Sager, *Buch und Bibliothek*, No. 3 (1976), 193-93 <BBS 630>

Detlef W. Dörrbecker, “Blake Goes German: A Critical Review of Exhibitions in Hamburg and Frankfurt 1975", *Blake*, XI, 1 (Summer 1977), 44-49, in English (includes an appendix of 108 German reviews and comments on the exhibitions, listed here on his authority) <BBS 382>

1975 June 18


1976 February 24-March 27

Corlette Rossiter Walker, *William Blake in the Art of His Time, University of California at Santa Barbara* (1976) <BBS>

REVIEWS


§Beverley Jackson, “Thoughts about Blake”, *Santa Barbara News-Press*, 9 March 1976

§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)

**1976 March 2-5**

Catalogue [of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976]

Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R.N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of *William Blake in the Art of His Time* (24 February-27 March 1976) <BBS>

**1976 April 29-30**


**1976 May-June**


Apparently there was no catalogue.

**REVIEWS, in German**


< <BBS 695>

§Anon., *Wochenpresse* [Vienna], 12 May 1976

§Anon., *Die Presse* [Vienna], 8 [?14] May 1976
1976

Tate Gallery Blake exhibition (London, 1976)
 Apparently there was no catalogue.

REVIEW

William Feaver, “Time for Hallelujahs: William Feaver on the Tate’s William Blake exhibition”, Observer [London], Sunday, 12 March 1976, p. 25 (though “the specialists and the credulous may well be disappointed”, “the best response” is to say “Hallelujah, Hallelujah”) <BBS 470>

1976

 There was apparently no catalogue of the exhibition.

REVIEW &c


1977 March 19-May 29

*Donald by A. Wolf, Tom Dargan, and Erica Docterow, William Blake: The Painter as Poet: an Exhibition Commemorating the 150th Anniversary of the Artist's Death ... [at Swirbul Library Gallery, Adelphi University, Garden City, N.Y.]

REVIEWS, Notices, &c

Anon., "Garden City", New York Times, 10 April 1977


*Ruth Fine, Blake, XI, 2 (Fall 1977), 112-14

1977 October 26-28


Includes "Young's Night Thoughts, 1797, illustrated by William Blake, and his Illustrations to the Book of Job, and those for Thornton's Pastorals of Virgil".

1977, 2000


In 2000, there are two additions to the 1977 publication: (1) "Preface (2000) Blake Discoveries and Publications 1975-1999: An Evaluation" (pp. 1-15) and (2) "Post Script 2000: Blake Discoveries and Publications 1975-1999: A Checklist" (pp. 1-37 [after the index]).


REVIEWS

Brian Alderson, Times [London], 1 September 1977

Joseph Anthony Wittreich, Jr, Wordsworth Circle, IX (September 1978), 290-92 <BBS 367>

For a response, see G.E. Bentley, Jr, “The Disconcerting Riches of Blake Books”, Wordsworth Circle, X (1979), 126-28

Anon., British Branch of the Friends of the Osborne and Lillian H. Smith Collections Newsletter, No. 20 (October 1977), 3 ("magisterial")

Anon., Choice, XIV (October 1977), 1021

Robert N. Essick, Blake, XI, 3 (Winter 1977-78), 178-99 (lists hundreds of important corrections) <BBS 383>

Adrian Eeles, Times Literary Supplement, 27 January 1978, p. 100

Andrew Lincoln, Review of English Studies, XXXIX, 115 (August 1978), 347-49 ("indispensable")

Ronald Paulson, Georgia Review, XXXII, 1 (Summer 1978), 435-43 (with 7 others) (an "absolutely essential reference work")

D.V. E[rdman], English Language Notes, XVI (September 1978), 27-28

M[artin] D[odsworth], English, XXVII (1978), 200-1

Jeffrey Stern, *Book Auction Records Quarterly* (1979), 5 ("a remarkable achievement")


Max F. Schulz, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-71 ("here is God’s plenty for the most insatiable Blakean")


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1977

Bernard Quaritch, No. 979 *English Literature Printed After 1700 and Associated Items* (London, 1977) <Huntington>

47 Hayley, *Life of George Romney* (1809), "contemporary straight-grained green morocco, gilt, all edges gilt, back faded and a little rubbed", $300

48 Hayley, *Triumphs of Temper* (1803), "contemporary calf, rebacked; with a neat inscription on front en[d]paper", $375.00

50 John Scott, *Poetical Works* (1782), "contemporary

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832 The airmail copy to the Huntington bears the date-stamp of arrival on "DEC 19 1977".
calf, gilt panelled back, the joints repaired skilfully at an early date. There are two editions bearing the date 1782 with identical title pages. In the first the verso of A4 is occupied by 15 lines of Errata. In the second edition this leaf is blank and the errata, with one exception, are corrected in the text. The copy offered here is of the first edition." $200.00

1977-78 Winter
§Edwin C. Epps, Jr., “Specializing in William Blake, the 18th century, the PreRaphaelites”, List 5: William Blake. (Columbia, South Carolina, Winter 1977-78) 2 pp. of hand-lettered text
Offers commercial book-illustrations.

1978 January-February 26
Fogg Art Museum [Harvard University] exhibition of "William Blake (1757-1827)"
No catalogue was issued. It is known only through the Notice
§Typescript press-release

1978 March 9-May 21
Martin Butlin, William Blake [catalogue of an exhibition at the] Tate Gallery (1978) <BBS>

REVIEWS
Anon., “Blake at the Tate”, Times [London], 31 August 1977, p. 10 (announcement of the exhibition)
Anon., “Blake at the Tate”, Mid-Sussex Times, 2 March 1978< <BBS 340>
*D.M., “Blake’s best at the Tate”, *Arts Antiques*, 4 March 1978, p. 18 <BBS 556>  
*David Bindman, “Blake’s Visions of Eternity”, *Sunday Times Magazine* [London], 5 March 1978, pp. 1, 40-47, 49 <BBS 373>  
*William Feaver, “Fiery visions”, *Observer Magazine* [London], 5 March 1978, pp. 18-20, 23 <BBS 470>  
Anon., “Blake exhibition at Tate”, *Scotsman*, 6 March 1978 (press-release about the exhibition) <BBS 349, 341>  
Anon., “Exhibition”, *Courier* [Dundee], 6 March 1978 (first paragraph of the press-release) <BBS 341>  
Anon., “Art Show”, *Journal* [Newcastle upon Tyne], 6 March 1978 (first paragraph of the press-release) <BBS 341>  
Anon., Art Show”, *Journal* [Newcastle upon Tyne], 6 March 1978 (quotes the first paragraph of the press-release in the *Scotsman*) <BBS 339>  
Anon., “Blake at Tate”, *Financial Times*, 6 March 1978 <BBS 340>  
Anon., “Blake drawings from Milton on show”, *Western Mail* [Cardiff], 6 March 1978 <BBS 341>  
Anon., “Rare work by Blake on show”, *Eastern Daily Press* [Norwich], 6 March 1978 <BBS 348>

*Peter Senn., “Artist”, *Daily Mirror* [London], 9 March 1978 <BBS 636>


*Paul Overy, “Blake the seer and Rowlandson the voyeur”, *Times* [London], 14 March 1978, p. 12 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy)


*Caroline Tisdall, “Beyond the senses: Caroline Tisdall considers the major Blake exhibition at the Tate Gallery”, *Guardian Weekly*, 19 March 1978 <BBS 661>

*Andrew MacKenzie*, “Art on Show by Andrew MacKenzie: Emigrant art works return to London”, *Morning Telegraph* [Sheffield], 20 March 1978 <BBS 556>

*Pauline Hunt*, “Tyger at the Tate”, *Cambridge Evening News*, 22 March 1978 <BBS 517>

*Theo*, “Nuclear Tonic”, *News Letter* [Belfast], 22 March 1978 <BBS 659>

*Denis Thomas*, “Lines by Blake”, *Listener*, 22 March 1978 <BBS 659>


§Mark Stevens, “Pictures from Paradise”, *Newsweek*, 27 March 1978

*Edward Lucie-Smith*, “Blake at the Tate”, *Illustrated London News*, March 1978 <BBS 554>

Martin Baillie, “Portrait of Blake as a painter”, *Glasgow Herald*, 4 April 1978 <BBS357>


Gertrud Mander, “Augenmensch und Mystiker”, *Stuttgarter Zeitung*, 4 April 1978, p. 23, in German
*John McEwen*, “Not Like Some Immortal”, *Spectator*, CCXL (8 April 1978) <BBS 568>

For a comment, see *Désirée Hirst*, “Blake the traditionalist”, *Spectator*, CCXL (22 April 1978), 18 <BBS 510>


*John Griffiths*, “Blake assessed”, *Tablet*, 15 April 1978 <BBS 495>


*Anon.*, “An age through two pairs of eyes: 1. Blake the visionary. 2. Rowlandson the satirist”, *London Hilton Magazine*, April-May 1978 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy) <BBS 339>


Eine Ausstellung der Londoner Tate Gallery", *Frankfurter Allgemeine Zeitung*, 16 May 1978, p. 24, in German


Anon., “Blake at the Tate Gallery”, *Book Collector*, XXVII (1978), 159-60, 163-64, 167-68 (the exhibition is “a triumph” [p. 167]) <BBS 340>

Ruth E. Fine, “Blake at the Tate”, *Blake*, XII, 1 (Summer 1978), 42-55 <BBS 384>


§Fenella Crichton, *Pantheon*, XXXVI (1978), 284


§Christopher Neve, *Country Life*, CLXIII (1978), 902-3

§Ronald Paulson, *Georgia Review*, XXXII (1978), 435-43 (with 7 others)

Martin Butlin, “Thoughts on the 1978 Tate Gallery Exhibition”, *Blake*, XIII, 1 (Summer 1979), 16-32 (“Blake must be seen as one of the greatest of the visual artists that Britain has produced” [p. 23]) <BBS 388>

§Anne K. Mellor, *Art Journal*, XXXIX (1979), 76-78 (with 3 others)
1978 May-June

Huntington Library and Art Gallery “Prints by Blake” (1978)

No catalogue is known.

REVIEW


1978 October 19-November 10

G. Ingli James, Images of William Blake: Exhibition at the Arts and Social Studies Library, University College, Cardiff (1978), 1 sheet

Typescript catalogue of 48 photographs and facsimiles.

1978 November 1

Christie sale (1978) <BBS 128>

REVIEW &c

Lily Zimmerman, Publicist, “Blake’s Songs of Innocence and of Experience”, Auction News from Christie’s, X, 5 (November 1988), 4 (“Christie’s is proud to offer” Songs [BB]) <BBS 696>

1978

Bernard Quaritch, No. 985 English Literature from 1700 Including Some Autograph Letters (London, 1978)

833 Huntington date-stamp "MAY 16 1978".
<Huntington>

27  Cumberland, *Thoughts on Outline* (1796), "original boards, rebacked", $250.00

28  Flaxman, *The Iliad* (1805), "new half calf on the original boards with paper label", $125.00

30  Gay, *Fables* (1793), "contemporary mottled calf, rebacked, the original gilt panelling neatly laid down", $400.00

32  Hayley, *The Triumphs of Temper* (1803), "contemporary calf, rebacked; with a neat inscription on front end-paper", $475.00

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**1978**


58  Malkin, *A Father's Memoirs* (1806), "early half calf, joints cracking", $400.00

59  J.T. Smith, *Nollekens and His Times*, Second Edition (1829), "boards, calf backs", $300.00

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**1979 March 29-May 13**


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**1979 June 13**

**Christie** sale <BBS 123>

*Songs* (D) sold for £70,000.
REVIEW


[1979] September 6-October 31

§William Blake Samuel Palmer and the English Visionaries. Thackrey and Robertson, 2266 Union Street, San Francisco, Ca 567-4842 September 6-October 31 [1979\textsuperscript{834}].

My only information about the exhibition derives from a *poster (34.4 x 61 cm): William Blake Samuel Palmer and the English Visionaries. Thackrey and Robertson, 2266 Union Street, San Francisco, Ca 567-4842 September 6-October 31 [1979]. Saint Heironymous Press <Victoria University in the University of Toronto> 

1979 November 15-December 20


74 Blake's "The Witch of Endor" <Butlin #74>. 

1979 November


1979

\textsuperscript{834} The printer of the poster, David Goines, says that it was designed and printed in 1979, probably in a run of 500 (minimum) to 1,500 copies (maximum) -- perhaps 950-1,250 (as John Windle reports to me in an e-mail of 30 Sept 2013).
Pierpont Morgan Library  Blake exhibition (1979)
No catalogue is known.

REVIEW

1980 August 8-October 2

A 17-page catalogue in typescript for Blake's 22 Job engravings, 8 works by Fuseli, and others by Alexander Runciman and Richard Westall.

The Blake section is reprinted in the National Art Gallery of New Zealand catalogue of 11 February-25 March [1981?].

1980 October 21-22
§Sotheby Beresford Adams, Printed Books (Chester, 1980) <Grolier Club>

"with a selection of English illustrated books by various artists including William Blake".

1980 November 13
§Sotheby Parke-Bernet and Co., Eighteenth and Nineteenth
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Century British Watercolours and Drawings: ... by William Blake ... John Constable ... Joseph Mallord William Turner ... Which Will Be Sold by Auction ... Thursday, 13th November 1980 (N.Y., 1980) 201 pp.

106 "Ugolino" <Butlin #208>
107 A study for "The Good Farmer" < #120A>
108 "Searching Among the Dead on a Battlefield" < #197A>

1980

The catalogue includes prices.

[1981?] February 11-March 25

Except for the illustrated title page, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

1981 September 4[?]-October 4
Pierpont Morgan Library, "William Blake Watercolors and Illuminated Books"

No catalogue of the exhibition is known.

REVIEW

John Russell, "Sendak and Friends at the Morgan
Library", New York Times, 4 September 1981
(review includes Morgan exhibitions of Sendak and Mozart)

1981 September

Secondary materials.

1981

Martin Butlin, The Paintings and Drawings of William Blake
(1981) <BBS>

See Butlin, “Paintings and Drawings of William Blake
1984), 159.

REVIEWS &c

*Martin Butlin, “The Catalogue of Blake’s Designs
Completed, and a Last Minute Inclusion”, Blake
Newsletter, IX, 2 (Fall 1975), 48-49

§Michael Mason, Times Literary Supplement, 11
September 1981, p. 1044

§Robert H. Getscher, ARLIS//INA Newsletter, December 1981
(with another)

§Anon., Choice, XIX (1981), 60

I.H. C[hayes], Romantic Movement ..., Bibliography for
1980 (1981), 78-79


*Harold Bloom, New York Times, 3 January 1982, p. 4
("exemplary")

§Brian Alderson, Times Higher Education Supplement,
15 January 1982 (with 2 others)
§Peter Parker, *New Statesman*, 29 January 1982, pp. 18-19
§Zachary Leader, *Art Book Review*, I, 1 (March 1982) (with 3 others)
§Maurits Engelborghs, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982), in German (with 2 others)
§Morris Eaves, *Studies in Romanticism*, XXV, 1 (Spring 1982), 147-54
*Robert N. Essick, *Blake*, XV, 4 (Spring 1982), 22-65 (an important series of corrections, extensions, and evaluations) <BBS 393>
§Irene Tayler, *Art Journal*, XLII, 1 (Spring 1982), 66-69
§David Brown, *Art International*, XXV (1982), 111-12
§Michael Ferber, *Yale Review*, LXXI, 2 (1982), ix-xiii
§Kenneth Garlick, *Notes and Queries*, NS XXIX (1982), 451-54
§Peter Quennell, *Apollo*, CXV (1982), 295
§David Bindman, *Burlington Magazine*, CXXV, 963 (June 1983), 370-71
Morris Eaves, *Studies in Romanticism*, XXV, 1 (Spring 1986), 147-54

1982 January 27-March 28


It includes prints from *Songs of Innocence* (Y).

REVIEW


1982 February 5-March 28


REVIEW


1982 September 15-1983 February 15

REVIEWs, &c

David Bindman, “Yale/Toronto exhibition”, Blake, XIV, 2 (Fall 1980), 108 (proposed for 1982-83) <BBS 390>

("One woman [Mrs William T. Tonner], a renowned Blake fancier, had left her magnificent collection to the Philadelphia Museum of Art years ago [c. 1972]. But when everything was sorted out, the curators there discovered that a very important print ['Newton" colour print <Butlin #307>], was missing from this bequest." She had left other things, including her mansion in Glen Foerd, Pennsylvania, to the Lutheran Church of America, so Bindman and a curator went there and found it with a Blake water colour ["Moses Striking the Rock" <Butlin #445>]. The print had not been included in the bequest because it was thought to be only a print.)

*Edward Lucie-Smith, “The fiery vision of William Blake is burning bright”, Smithsonian, XIII, 6 (September 1982), 50-59 <BBS 555>


§Anon., *Allgemeine Zeitung*, 24 November 1982, p. 25


*Katharine A. Lochnan*, “The Art of William Blake Comes to Toronto”, *The Gallery: a Publication of the Art Gallery of Ontario*, IV, 10 (December 1982), 1 (background of the exhibition) <BBS 553>

§*Karen Mulhallen*, *Canadian Forum*, LXII, No. 723 (December 1982-January 1983), 33-34


Rob Kelly, “Blake at AGO: A terrible beauty”, *Excalibur* [York University, Toronto], 21 January 1983 <BBS 533>

*John Bentley Mays*, “Blake draws 70,000 across AGO threshold”, *Globe and Mail* [Toronto], 7 February 1983 <BBS 566>


*Kenneth Baker*, “Northern lights: Seizing the Blakean fire”, *Boston Phoenix*, 15 March 1983, pp. 6, 13 (reviews the symposium and exhibition and two other Blake books) <BBS 359>

§Martin Butlin, *Master Drawings*, XXII, 1 (Spring 1983), 62-64

*Ruth E. Fine*, *Blake*, XVI, 4 (Spring 1983), 226-32 <BBS>

§Anon., *Choice*, XX (1983), 964

I.H. C[hayes], *Romantic Movement ... Bibliography for 1982* (1983), 80-81

§Edward Larrissy, “Horses of Instruction”, *Art History*, VI (1983), 478-81 (with others)

*Richard V. Lee, M.D., “The Generalist: A Jaundiced View. XXVI. A Message from Mister William Blake”, American Journal of Medicine, LXXV (1983), 902-4 (the Blake exhibition at Toronto should prove “a revelation” particularly for “Contemporary medicine”; “it will be wise for physicians to keep Blake in mind” <BBS 547>


G. E. Bentley, Jr, “Blake in Glory”, *University of Toronto Quarterly*, LIV, 3 (Spring 1985), 297-99

Martin Butlin, *Blake*, XXII (1988-89), 105-10


1982 October 3-31

Fogg Museum of Art, Harvard University. Blake exhibition

No catalogue of the exhibition is known.

REVIEW &c.

of its collection of 55 watercolours, 28 engravings, and 2 books of engravings runs through 31 October)

1982 October 3-31
Widener Library, Harvard University. Blake exhibition


1982 October 7

1982

The only original work is Blair's Grave (1808).

1983 March 15-April 17
REVIEW

Raymond Lister, *Blake*, XIX, 2 (Fall 1985), 80-83
(with another)

1983 September 10-October 31
Casa di Dante in Abruzzo Castello Gizzi *Blake e Dante* (1983) <BBS>

REVIEWS &c, in Italian unless otherwise noted


Martin Butlin, *Blake*, XVII, 4 (Spring 1984), in English


§Anon., “Blake e Dante: Mostra Patrocinata della Regione Abruzzo dal 10/9 al 31/10 Castello di Torre de’ Passeri (PEA) Ampli Servizi da Radio (7Giorni7)”, *Pescara*, 7-13 Settembre 1983, p. 6 (press release) <BBS 341>

§Anon., “La Mostra ‘Blake e Dante’ nella Casa di Dante in Abruzzo”, *Rotary International* [Pescara], Luglio-Agosto-Settembre 1983, p. 16 <BBS 347>

§Anon., “Il Dante di Blake a Torre de’ Passeri: La mostra verrà inaugurata il 18”, *La Gazetta*, 9 settembre 1983, p. 6 <BBS 343>

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Part IV: Catalogues and Bibliographies

gli ambasciatori di Australia e Gran Bretagna”, Il Tempo d’Abruzzo, 10 Settembre 1983 <BBS 343>

*Fortunato Bellonzi, “L’artista che parlava con gli angeli: Le Illustrazioni Dantesche di Blake per la Prima Volta in Italia”, Il Tempo, XL, 247 (10 Settembre 1983), 3-4 <BBS 365>

*Antonio Buccili, “Un mostra su Blake grande illustratore: Da Oggi a Torre de Passeri”, Abruzzo: Il Messaggero, 10 Settembre 1983 <BBS 427>

*Renato Barilli, “Un artista incontro a Dante: Straordinaria mostra di Blake a Pescara”, arte, 18-19 Settembre 1983 <BBS 360>


§*Stefano Gilbert, “Centodue Capolavori per la ‘Divina Commedia’: Esposti i celebri disegno dell’inglese William Blake per il poema dantesco”, Gente, XXVII, 40 (14 Ottobre 1983), 3, 172 <BBS 484>
§D.D.G., “La Mostra ‘Blake e Dante’ a Torre de’ Passeri in ottobre”, l’Eco del Sud [Messina], XXVI, 7 (30 Settembre 1983) <BBS 481>
§*Liana Bartolon, “William ‘Blake, il grande visionario che ha interpretate Dante”, Gazia, No. 2223 (2 October 1983), 23 <BBS 360, 423 (spelled “Bertolon”)
§Renato Sigismondi, “Riflessioni filosofiche sul pensiero di William Blake”, Abruzziopress, 3 October 1983 <BBS 639>
§Anon., “Castel Gizzi e Tate Gallery un gremellaggio ben riuscito”, *Gazetta*, 21 ottobre 1983 <BBS 343>

§Antonella Anneda, “Blake nell’inferno dantesco”, *il manifesto parole*, 22 ottobre 1983 <BBS 338>

§*Dede Auregli*, “La Dipinta Commedia: Esposte, per la prima volta in Italia, le tavole che William Blake designò, nel 1824, per illustrare il poema dantesco: e anche per cambiari e il contenuto”, *L’Unita*, 22 Ottobre 1983 <BBS 356>


§*G. Barberi Squarotti*, “Ma non si può mettere Dante in soffitta: Dopo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora è riscoperto, Ecco come e perché”, *Stampa*, 29 ottobre 1983 <BBS 645>

§*Anon., “Blake e Dante (Intervista con Fortunato Bellonzi)”, Oggi e Domani, XI, 10 (ottobre 1983) <BBS 341>
§Francesco Desiderio, “Mostra ‘Blake e Dante’”, Abruzzo Oggi, VI, 31 (ottobre 1983) <BBS 452>
§Ugo Crescenzi, “Una mostra che favorisce l’Elevazioni Culturale”, Abruzzo [October 1983], p. 34 (a note by the Assessore regionale alla Cultura) <BBS 444>
§Gabriele Di Cesare, “Mostra ‘Blake e Dante’”, Abruzzo, VI, 31 (ottobre 1983) <BBS 452>
§*Silvio Graziosi, ed., “Blake e Dante a Torre de’ Passeri”, regione abruzzo, Anno XII (ottobre 1985), 39-56 It includes
§*Silvio Graziosi, “In 20,000 al Castello Gizzi” (pp. 39-40)
  2   *”Conversando con corredo Gizzi” (pp. 40-41)
  3   Francisco Desiderio, “Una vita nuova” (p. 41)
  4   *Elia Gizzi, “Un avvenimento da ventimillia visitatori: Blake e Dante” (pp. 42-51 [sic])
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5 *Giuseppe Belino, “I gioioso calle: Blake e Dante” (pp. 47-48 [sic]) <BBS 493>

6 *Renato Barilli, Fortunato Bellonzi, Liona Bartolon, Martin Butlin, Claudia Corti, Luigi Paola Finizio, Stefano Ghiberti, Corrado Gizzi, Ursula Hoff, Franco Simongini, Ferruccio Ulivi, “Blake e la critica” (pp. 52-56) <BBS 493>

§*Mariano Apa, “Blake visionario: A Torre dei Passeri nel Castello Gizzi”, L’Umanità, 4 novembre 1983, pp. 3-4 <BBS 353>

§*Tommaso Pisanti, “Tutti i titani del cosmo: Torre de’ Passeri/Esposti alla Casa di Dante i disegni acquarellati preparati da William Blake per la incisioni della Divina Commedia”, Il Matino, 5 November 1983, p. 5 <BBS 607>

§Giuseppe Mariani, “Blake nella ‘Casa di Dante’”, Abruzzopress, III, 39 (14 November 1983) <BBS 559>

§*Gi Pi, “Blake e Dante: All’Inferno con l’Ottimismo delle Fede”, Borghese [Milano], LXXXVII, 47 (20 novembre 1983) <BBS 605>


§Martin Butlin, Blake, XVII, 4 (Spring 1984), 160-61 <BBS 396>

1983


Blake is dealt with in Bindman, “William Blake and the Revolution” (pp. 170-73, No. 160-64) and in *“Revolution as myth: public art and private dissent” (pp. 66-74) (“Blake ... saw the French Revolution in an apocalyptic light from the beginning” [p. 67]).

REVIEWS


§David Kelley, Times Literary Supplement, 30 June-6 July 1989, p. 720

§*Anon., Gazette des Beaux-Arts, 6S CIV (1989), 12

§John Gage, Burlington Magazine, CXXXI (1989), 495-97

§Lionel Lamburne, Apollo, CXXX (1989), 50-51

§Barry Venning, Turner Studies, IX, 2 (1989), 53-54

§Marcus Wood, Print Quarterly, VI (1989), 339-41

1983


REVIEWS

§Anon., Choice, XXI (1983), 262-63
§Anon., Gazette des Beaux-Arts, 6 S, CII, 1378 (1983), 19-20
§David Fuller, Durham University Journal, NS LXXV, 1 (1983), 141-43
I.H. C[hayes], Romantic Movement ... Bibliography for 1983 (1984), 80-81
§Anon., Choice, XXI (October 1983)
§M. Baridon, Dix-huitième Siècle, XVI (1984), 513
§Stephen D. Cox, “Recent Work on Blake”, Eighteenth-Century Studies, XVIII (Spring 1985), 391-405 (with 7 others)
David Scrase, Blake, XX, 2 (Fall 1986), 64-66
§Joseph Viscomi, Wordsworth Circle, XIX, 4 (Autumn 1988), 212-18
B. Also accessible in his “Collected Essays on Blake and His Times”, q.v.

1983

*A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special
Collections of the McGill University Libraries (Montreal, 1983) <BBS>

§Scharbach, Deborah. Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries (Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990) 21 cm, 26 pp.

REVIEW
G.E. Bentley, Jr, Blake, XXI, 1 (Summer 1987), 33-34

1983


10 Varley, Zodiacal Physiognomy (1828), "text lightly foxed, but a sound uncut copy in full new calf antique"], on the back cover is a reproduction of Ghost of a Flea, $2,500.00

11 Hayley, The Triumphs of Temper (1803), "uncut copy in original blue-grey boards, tan paper spine, the hinges cracked but cords quite sound", $475.00

1984 September-October 28

Huntington Library and Art Gallery Blake exhibition (1984)

Apparently there was no catalogue.

REVIEW &c

*Anon, “Blake Exhibit”, Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanical Gardens, September-
October 1984, p. 3 (announcement of “An Exhibition of the Drawings and Watercolors by William Blake in the Huntington Collection”, chiefly Milton designs, which “will remain until October 28")<BBS 341>

1984 December 17

Sotheby sale (1984) <BBS 293>
Sale of coloured Night Thoughts (X).

REVIEW

Karen Mulhallen, “The Crying of Lot 318; or, Young’s Night Thoughts Colored Once More”, Blake, XIX, 2 (Fall 1985), 71-72 (the Dimsdale copy) <BBS 398>

1984


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 85

1985 January 10


1985 Summer

9 Varley, *Zodiacal Physiognomy* (1828), "six plates (all bound at end) ... slight browning throughout, two plates shaved, slightly affecting one signature and one plate number ... in full new calf antique ... A copy in our own Bulletin 11 (1983) has passed to an institution overseas", $3,000.00

42a Gay, *Fables* (1793), "entirely untrimmed in the original blue-grey boards, very skilfully rebacked retaining the original labels and endleaves, preserved in a fold-over cloth case within cloth chemises ... on superfine wove paper", $3,000.00

1985


REVIEWS

§Anon., *Drawing*, VIII, 3 (September-October 1986)
I[rene] H. C[hayes], *Romantic Movement* ...

§Martin Butlin, *Burlington Magazine*, CXXIX, 1009 (February 1987), 123-24

*G.E. Bentley, Jr, Blake, XXI, 3 (Winter 1987-88), 114-16


The exhibition is known only through the typescript handlist of the exhibition (by David Scrase?), 1985 [Collection of R.N. Essick].

1986 May 3-July 13
National Gallery of Scotland Department of Prints and Drawings exhibition of “William Blake Prints and Drawings” (Edinburgh, 1986)

Apparently there was no catalogue.

REVIEW &c

1986 Spring
59 items.

1986 June 11-July 11

REVIEWS

*Nicholas Powell*, “Bizarre Brotherhood”, *Apollo*, NS, CXXIII (1986), 429-31 <BBS 608>


§David McKitterick, *Book Collector*, XXXVI (1987), 305-20 (en passant)

### 1986 September


### 1986 Winter

**Bernard Quaritch**, *English Literature Catalogue 1066* (London, 1986) <Biblioteca La Solana>

7 *Varley, Zodiacal Physiognomy* (1828), "uncut throughout, washed and with discreet restoration to some margins to tear on final leaf; the sewing is modern; preserved in a folding cloth box with morocco label ... Copies from our own Bulletins 11 (1983) and 31 (1985) have now passed to overseas institutions", $3,000.00

8 Hayley, *The Triumphs of Temper* (1803), "Large Paper ... Full russet niger morocco, gilt, by Bedford", “[SOLD]"

9 Ritson, ed., *A Select Collection of English Songs*
William Blake and His Circle
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(1783), "title pages to volumes I and II guarded, the two prefatory essays in volume I transposed and without the fly-title to Part One in the same volume ... full green Regency style morocco, gilt, by Lewis", $1,250.00

There is a separate reproduction of "Blake: Items 7, 8 and 9"

1986
National Gallery of Scotland Department of Prints and Drawings exhibition of “William Blake Prints and Drawings” (1986)

Apparently there was no catalogue.

REVIEW &c

1987 January

207 items.

1987 May, 1988 May 31-June 9

An exhibition of enlarged photographs of Songs (Z). My only evidence for the exhibition is in Stanley Gardner’s Some
Notes on Blake’s *SONG OF INNOCENCE AND OF EXPERIENCE* ([Colchester], 1988) <BBS 482>

1987 July 14-August 31

The exhibition is only known through a poster for it.

1987 November 13

46 America [R]

1987 November-1988 February

REVIEWS &c

*Anon.*, “William Blake: Exhibit opens, enriches Huntington as the center of Blake studies”, *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens November-December 1987*, 1 (announcement) <BBS 351>


1987


Blake is 96-100, Palmer 101-5.

1987


30 items.

1988 May


Each (except for lot 32) is said to be "From the Library of Lord Clark".

23 Blair, The Grave (1808), "Occasional light foxing,
mostly to the title and in blank margins ... with the prospectus for Stothard's *Canterbury Pilgrims*; later leather-backed dark red cloth, rubbed and worn £900.0.0

24 Cumberland, *Thoughts on Outline* (1796), "uncut, in later half-leather (rubbed). The legend 'Anche io sono pittore' is present as a slender cancel pasted onto the title ... There is a neat stylistic revision in ink on p. 40, which an early annotator ('R.T.S.') claims as evidence that 'this copy was also the one possessed by G. Cumberland Esq., hence his writing or underlining any letters" £900.0.0

25 Cumberland, *Outlines from the Antients* (1829), "some foxing and minor marginal water-staining. Contemporary green half morocco rubbed and slightly worn", $450.00

26 Flaxman, *Hesiod* (1817), "lacks the engraved half-title. Some occasional light foxing, mostly marginal. Old half calf, worn, spine chipped", $250.00

27 Fuseli, *Lectures* (1801), "small stains in blank margins of the first and last leaves; modern half black morocco", $375.00

30 Lavater, *Essays on Physiognomy* (1789, 1792, 1798) "contemporary full blue straight-grain morocco, gilt, g.e., red morocco lettering-pieces, three covers scraped ... with minimal foxing", with a reproduction, $1,250.00

31 Malkin, *A Father's Memoirs* (1806), "later half leather, rubbed and worn", $375.00

32 Salzmann, *Elements of Morality* (1792), "plate 2
with lateral tear repaired ... contemporary half calf over marbled boards, fore-edges of boards attractively lined with vellum", $1,250.00
Varley, *Zodiacal Physiognomy*

35 Wollstonecraft, *Original Stories* (1791), "contemporary plain calf", $1,500.00
Thornton, ed., Virgil, 2 vols., later morocco, with a reproduction

**1988 October 28-1989 April 30**

REVIEW, &c

§*Anon.*, *Rosenbach Newsletter, September 1988*, pp. 1-2 (announcement)

**1988 November 1-2**

*Christie* sale (1978) <BBS 128, 270 fn 90>
Sale of *Songs* (BB).

REVIEWS &c

*Rita Reif*, “Blake by Blake”, *New York Times*, 28 October 1988, The Living Arts (in a section on Auctions, Robert Essick is quoted from a telephone “interview” about the Christie sale) <BBS 620>

*Robert N. Essick*, “A Copy of William Blake’s ‘Songs of Innocence and of Experience’”, *Christie’s International Magazine*, VIII, 8 (October-November 1988), 22-23 (announcement of the sale, with some “speculations” about “Blake’s
reasons for producing its unusual characteristics”) <BBS 464>

Lily Zimmerman, Publicist, “Blake’s Songs of Innocence and of Experience”, Auction News from Christie’s, X, 5 (November 1988), 4 (“Christie’s is proud to offer” Songs [BB]) <BBS 696>

1988 November 1-24


No catalogue was issued.

REVIEW

D.W. Dörrbecker, Blake, XXX (1996-97), 82-87 (with three other exhibitions) (the shimmering plastic veils “irritated and fascinated the eye” [p. 82])

1988 November


1989 March 21

*The Larger Blake-Varley Sketchbook Which Will Be Sold at Christies ... 21 March 1989 (London, 1989) <BBS>

REVIEWS &c

*David Bindman, “A second Blake-Varley Sketchbook discovered”, Christie’s International Magazine (March-April 1989), 2-4 (the first announcement of its rediscovery and prospective sale) <BBS 373>

178 (the sale was a “flop” because the Sketchbook failed to meet its reserve of £450,000; the scepticism concerns the sale and reserve, not the authenticity of the Sketchbook) <BBS 436>

D.V. E[rdman], *Romantic Movement ... Bibliography for 1988 (1989)*, 113

1989 April 27-August 6

*Wunderblock: Eine Geschichte der modernen Seele*, ed. Jean Clair, Cathrin Pichler, and Wolfgang Pircher (Vienna, 1989) for the Wiener Festwochen In German <BBS 374>


1989 April 10-14

*English Illustrated Books of the Late Eighteenth Century: Exhibition of Works from the Library’s Collection* [at the] Barr Smith Library, *University of Adelaide*. This exhibition has been prepared to complement an address given to the Friends of the Special Collections ... by Gerald E. Bentley on the topic “The great illustrated book publishers of the 1790s and William Blake” (Adelaide: Barr Smith Library of the University of Adelaide, 1989) Exhibition Catalogue No. 14 16 leaves, 30 cm.

 Introduction by Susan Woodburn and Elizabeth Lee.

[1989 May]\(^{835}\)

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\(^{835}\) Essick annotated his copy "May 1969".

12 Varley, *Zodiacal Physiognomy* (1828), "six plates (all bound at end), ... stitched, uncut throughout, washed and with discreet restoration to some margins and to tear on final leaf; the sewing is modern; preserved in a folding cloth box with morocco label ... Copies from our own Bulletins 11 (1983) and 31 (1985) have now passed to institutions overseas", $4,500.00

1989 December 15-1990 February 19

*Brooklyn Museum* exhibition of *Job* engravings (1989-90)

Apparently there was no catalogue.

**REVIEW**

**Anon.**, “Blake’s Job Engravings at the Brooklyn Museum”, *Blake, XXIII,* 4 (Spring 1990), 213 <BBS 406>

1989

**Martin Butlin** and **Ted Gott**, *William Blake in the Collection of the National Gallery of Victoria* (Melbourne, 1989) <BBS>

**REVIEWS &c.**

§**Zara Guthrie**, *Ormond Papers*, VI (1989), 153-56

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 20 (in “William Blake and His Circle”)

**David Bindman**, "Melbourne William Blake", *Burlington Magazine*, CXXXI, 1,042 (January 1990), 75 (the exhibition and catalogue are "exemplary")

**Robert N. Essick**, *Blake*, XXV, 2 (Fall 1991), 94-96
William Blake and His Circle
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David B. Brown, "Blake in Australia", Print Quarterly, XII (1995), 87-88 (it gives "a rounded introduction to Blake's mind and methods")

1990 June 28
§Christie, Important Old Master Prints and British Colour Linocuts: the Properties of the Trustees of the Hirshhorn Museum and Sculpture Gardens, the Trustees of the Phillips Academy, Andover, Massachusetts, the Viscount Scarsdale and the Kedleston Trustees and from Various Sources ... (London, 1990)
Lots 7-8 are prints by William Blake

[1990?] July 8-31
§The Antique & Book Collector, Katharine House. William Blake, Samuel Palmer & Edward Calvert: Original Prints. ([?1990])
56 items.

1990 September 1-October 28
REVIEW
*Diana Hume, “Great Encounter: Blake and Yanagi”, Daily Yomiuri, 13 September 1990<BBS 517>

1990 September 25-November 25

*David Bindman. "'Watashi jishyin no kokoro ga watashi no kyokai de aru', Blake to Paine to French Kakumei [My own mind is my own church': Blake, Paine and the French Revolution]." Tr. Kozo Shioe. Pp. 40-51. In Japanese (In America, "the debates between Orc and Urizen ... appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers"; the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as Chapter 9 [pp. 112-33] of Reflections of Revolution: Images of Romanticism. Ed. Alison Yarrington and Kelvin Everest [London and N.Y.: Routledge, 1993] "Papers from a conference held at the University of Leicester in July 1789").

REVIEWs

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 11-12 (in “William Blake and His Circle”)

*G.E. Bentley, Jr, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", Blake, XXVI, 4 (Spring 1993), 168-70 (with another) (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170]).

1990 September 1-October 28

REVIEWS


*G.E. Bentley, Jr.*, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", *Blake*, XXVI, 4 (Spring 1993), 168-70 (with another) (the exhibition and catalogue of the Japan Crafts Museum represent an "idiosyncratic accomplishment ... perhaps ... fitting for the idiosyncratic William Blake" [p. 170])

[1990 October]836


8 Malkin, *A Father's Memoirs* (1806), "(the folding map of the imaginary land of Allestone neatly repaired); mid-nineteenth-century dark blue straight-grain morocco, gilt, skilfully and sympathetically rebacked ... [with] a presentation inscription from Malkin to one Dr. Pett. It later belonged to Thomas Dixon, the self-educated cork-cutter of Sunderland ... who gave it to William Michael Rossetti in 1873. Rossetti's autograph note on the front endleaf records the gift", $1,250

1990

Fitch, Donald. *Blake Set to Music* (1990) <BBS>

836 The Huntington copy bears the datestamp "OCT 30 1990".

**REVIEWS**

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 11

§Bryan N.S. Gooch, *Notes [tout court]*, XLVIII, 1 (September 1991), 107-8


§Choice, XXXIII (1995), 577+

G.E. Bentley, Jr, *Blake*, XXX (1996), 25-31 ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [p. 27]; the Appendix here [pp. 28-31] lists addenda and corrigenda)

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837 Annotated at the Huntington "28 May 1990".
§William Blake: The Book of Job and Dante's Inferno.

Apparently the brochure of an exhibition.

1991 May 9-11
Sotheby sale (1991) <BBS 80, 258>

REVIEWS &c

*Nancy Bialler, “William Blake discoveries”, Sotheby’s Preview (April-May 1991), 16-17 (about “The Chaining of Orc”, “The Man Sweeping”, and the relief-etching with three Virgil designs which “we believe ... was probably designed and executed by Blake” [p. 17])<BBS 371-72>


*Peter Fischer, “Die Mysterien des William Blake: Druckgraphik in New Yorker Versteigerungen”, Frankfurter Allgemeines Zeitung, 25 Mai 1991, p. 31 in German (about prices at the sale) <BBS 471>

1991 July 10-November 3

REVIEWS


Tim Hilton, “The hellish realist: He was too rebellious to hold quiet conversation with the angels. Tim Hilton on the paintings of William Blake”, *Guardian* [London], 21 August 1991, p. 28 <BBS 509>


*James Hall*, “Divine Intervention: James Hall on the status of William Blake, long exiled from the National Gallery, but now re-evaluated in an exhibition at the Tate”, *Independent* [London], 27 August 1991, p. 12 <BBS 499>

*John McEwen*, “The genius in the basement: John McEwen on William Blake at the Tate”, *Sunday Telegraph* [London], 8 September 1991 <BBS 568>

§*Dominique Vergnon*, “William Blake et ses Amies”, *L’Œil* [Lausanne], No. 434 (September 1991), 83, in French <BBS 668>

§*Angus Stewart*, *Spectrum*, October 1991 (with 2 others)

§*Ginger Danto*, "Blake and his Followers", *Art News*, XCI (January 1992), 138


14  Malkin, A Father's Memoirs (1806) [as in Quaritch Catalogue 1132 (October 1990), except for the price], £680.0.0

67  Hayley, Life of ... William Cowper, Vol. I-II 1803; Vol. III (1804), supplementary Pages (1806), "4 vols. bound in three, 4to.; the Life bound without half-titles ... the 'Weather-House' plate in volume II is in the second state ... Contemporary polished half calf and green marbled boards, with red morocco labels and vellum corners ... Also bound in ... is the first published edition of Thomas Gisborne's Ode to the Memory of William Cowper (London, 1800, lacking the final leaf of advertisements)"], £800.0.0 A separate reproduction shows the chapel with the Cowper monument

68  Letter from William Hayley to John Johnson, 27 November 1803 with references to Hayley's Life of Cowper [BR (2) 173-74], partially quoted, £1,200.0.0

1991 October

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838 Essick wrote on the title page "Oct. 1991".
Records of the William Blake Bicentenary Celebrations (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham. ([Nottingham: University of Nottingham, October 1991])

A 5-page printed catalogue of "minutes, correspondence, photographs of Blake's paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work".

1991


REVIEWS

§Martin Butlin, Burlington Magazine, CXXXIV, 1068 (March 1992), 192-93

§D. Ichiyama, Choice, XXIX (April 1992), 1216-17

§Andrew Wilton, Print Quarterly, IX, 2 (June 1992), 211-13

Jon Mee, Book Collector, XLI, 1 (Spring 1992), 123-24 ("fills a gap")

§Michael Ferber, Word & Image, VIII, 3 (July-September 1992), 283-84

Susan Matthews, BARS Bulletin & Review, No. 3 (October 1992), 14-15 ("an essential research tool for those working on Blake")
William Blake and His Circle
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S.L.M., Gazette des Beaux-Arts (October 1992), 19, in French ("Catalogue extrêmement précis et rigoureux")

Andrew Wilton, "William Blake's Commercial Book Illustrations", Print Quarterly, IX (1992), 211-13 (the work is "characteristically punctilious", "a remarkably convincing and confidence-inspiring survey" [p. 213])

*G.E. Bentley, Jr, Wordsworth Circle, XXIII (1992), 233-35 (a "most impressive contribution of original scholarship" [p. 234])

D.V. E[rdman], Romantic Movement ... Bibliography for 1991 (1992), 85-86

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 84 (in “William Blake and His Circle”)

§David Fuller, “Blake as an Illustrator”, Durham University Journal, NS LIV, 1 (January 1993), 115-19 (with another)

G.E. Bentley, Jr (bis), "Blake the Professional", Antiquarian Book Monthly, XX, 4 (April 1993), 31-32 ("magisterial"; the review was commissioned by Wordsworth Circle and is reprinted here by permission of its editors)

Peter Kitson, Year's Work in English Studies, LXXII (1993), 277 ("careful and detailed", "an essential research tool")

D.W. Dörrbecker, Blake, XXVIII, 3 (Winter 1994-95), 103-10 ("this catalogue raisonné deserves the highest possible praise for its reliability" [p. 107);
an Appendix [pp. 108-10] contains minor corrigenda)


1991


1991


Apparently this is an early version, in typescript, of the work published in 1994 covering 1893-1993; I had entirely forgotten it until I encountered the review below.

REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 83

1992 February 6


1992 September 5-October 10

"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition" (Dörrbecker, below).

REVIEWS &c.

§Anon., Die Tageszeitung, 15 September 1992. In German (very brief)

D.W. Dörrbecker, Blake, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) ("the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83])

1992 November 4-December 31


Lawrence B. Salander, "Acknowledgements" (pp. [5-6]); Martin Butlin, "The Art of William Blake" (pp. 9-12): "This exhibition concentrates mainly on Blake's public aspirations as an artist" (p. 9); Robin Hamlyn, "William
Blake: The Apprentice Years" (pp. 13-16) (reprinted from the 1992 Tate catalogue of that title).

The 40 reproductions include all 33 works exhibited. The "descriptive paragraphs" are from Butlin, The Paintings and Drawings of William Blake (1981) and elsewhere.

REVIEW

*Holland Cotter, "Blake, on loan and for sale", New York Times, 4 December 1992, p. C23 (the exhibition "is not to be missed") <BBS 443>

1993 May 1-June 26


Paul Stirton, introduction (pp. 3-4).

1993 May 18-August 8


"Biographical Note" (p. [2]); Robin Hamlyn, "Independence and Innovation" (pp. [3-7]); rudimentary descriptions of 30 works by Blake of 1779-89 plus 21 by other artists.

REVIEWS, &c

§*Rachel Barnes, "Fields of vision", Guardian [London], 23 August 1993, Supplement p. 6

§Theatreprint, XCIII, 6 [1993]

1993 October 2-November 28

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" (p. 2) and new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" (p. 4).

1993 October 4-November 6

"The most significant items ... exhibited here are ... Job ... Blair's The Grave [1808] ... and the considerable number of commercial book illustrations" (p. 4).

1993 November 18
§Swann Galleries.  Rare Books:  Art and Architecture, Bindings, William Blake, Color Plate Books ... (N.Y, 1993), 245 lots

1993 November 30
*Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq. To be sold by Christie's (London) 30 November 1993

Thirteen works were sold [by the heirs of Mrs Ramsay Harvey], of which the most important were *Marriage* (L) ([ESTIMATE: £8,000-£12,000]) [sold for £28,000 to John Windle for R.N. Essick], *Milton* pl. 38 ([ESTIMATE: £20,000-£30,000] [sold for £55,000 to John Windle for R.N. Essick]), *Jerusalem* (C) ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), *Jerusalem* pl. 25 ([ESTIMATE: £2,000-£3,000] [sold for £2,400 to John Windle for R.N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" ([ESTIMATE: £10,000-£15,000] [sold for £53,000 to the dealer Nicholas Lott]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of *Job* (1826), and *Job* ([1874]).

N.B. The Rinder copy of *No Natural Religion* (E) did not appear in the sale apparently because Joseph Viscomi had demonstrated that it is not an original.

REVIEWS &c

*Llewellyn, David*, "William Blake's *Jerusalem*," *Christie's International Magazine*, November-December 1993, pp. 36-37 (a summary of the poem heralding the sale of the Rinder copy at Christie's)


*Anon.*, "Books and Prints by William Blake from the Collection formed by The Late Frank Rinder, Esq. [to be offered by Christie's] London, Tuesday, 30 November", *Christie's International Magazine,*
William Blake and His Circle  
Part IV: Catalogues and Bibliographies

November-December 1993, pp. 88-89  
(reproductions of four works for sale with estimates of their prices)


1993 November


1993


1994 March 24


1994 July 16-October 16

REVIEW

*Michael Horovitz, "A new display devoted to William Blake has opened at the Tate Gallery. Poet Michael Horovitz explores the obsessions of this
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18th-century visionary and discovers that his message, and his artistic methods, still speak to us in the late 20th century", Daily Telegraph [London], 30 July 1994, pp. 12-13 ("Mr Blake is not sleeping, only dead")

1994 August 1-14

A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autosterograms, priced at £25 to £17,000.

According to an information sheet, The House of William Blake is to be "a centre for the dissenting imagination", with "a core business" "working at the forefront of the computer technology" and developing in three stages: (1) "to secure the apartment where Blake lived;" (2) "to open [sic] the upper three floors;" and (3) "to acquire the whole building" and create "a theatre or auditorium in the basement, a coffee shop & art gallery on the ground floor, with each of the three upper levels dedicated to one aspect of Blake's life: words, images and the human heart." Its first publication (unrelated to William Blake) is T.J. Heath, A Tyger's Tale illustrated by Gerald Fitzgerald (London: The House of William Blake, 17 South Molton Street, London W1Y 1DE [1994]); ISBN: 0952413906, a tiny accordion work, about 1"
x 1", with tale about a honey-loving tiger on one side and Japanese text on the other.

See also Simon Tait, below.

1994 September-1995 January 15


A stiff sheet folded to make eight 8° leaves, with a "Handlist to the Exhibition" with prints from fourteen Illuminated Books in the Huntington plus some loans (pp. 6-7), with Robert N. Essick, untitled introduction (pp. 2-5).

REVIEWS &c


*William Wilson, "William Blake's Vision Shines in His Prints at Huntington", Los Angeles Times, 4 October 1994, pp. F1, F5 ("Blake's work ... looks as if it could have been made right here in Angeltown within living memory"; Blake is "the spiritual father of L.A.'s Beat Generation")


*Chia-Ling Nahn-Chang, "Professor [Essick] curates museum exhibit", Highlander, XLIII, 6 (1 November 1994), B3, 6 (the Huntington Blake exhibition "is a rare collection to be enjoyed by all")

Robin Hamlyn, "William Blake at the Huntington", Journal of the Blake Society at St James, I (Spring 1995), 22-26 (Essick's William Blake at the
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*Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

1994 October
77 items.

1994 November
Adam Mills Rare Books *Occasional List* (Cottenham, Cambridge, [November 1994])
The catalogue is entirely devoted to "William Blake 1757-1827", No. 1-10 books with Blake's commercial engravings, No. 11-41 with editions and scholarship.

1994
"Introduction" (pp. xv-xxii); there are almost a thousand entries, many of them not in *Blake Books* (1977) or *Blake Books Supplement* (1995).
For an earlier version, see 1991 above.

**REVIEWS**

**Yoko Ima-Izumi**, *Blake*, XXIX, 3 (*Winter 1995-96*), 82-88 (mostly a useful "necessary historical explanation" concerning the Japanese Blake scholars discussed in the "valuable introduction" to *Blake Studies in Japan* [p. 82])


**Karen Mulhallen**, *Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada*, XXXIV (*Fall 1996*), 198-200 (high praise)

**C.S. Matheson**, *University of Toronto Quarterly*, LXVI (*Winter 1996-97*), 344-46 (with another) ("meticulous" and "invaluable")

1994

All Blake’s plates are reproduced and offered individually.

1995 June


12 minor Blake items, some from the Raymond Lister Collection.

1995 February 6-17


The catalogue is a small brown paper bag listing (with prices) 42 items in knitting, T-shirts, automata, vases, &c., with no apparent relationship to Blake save, occasionally, the titles, e.g., "The Lineaments of Desire". It is accompanied by a collection of 47 self-portraits of genitalia, entitled *The Genitals are Beauty* ([London: House of William Blake, February 1995]), c. 4" x 4", fastened with a pin; ISBN: 0952413914

REVIEWS

[Tim (Heath) and Meredith (Davies)], "Tyger! Tyger! An Interior for William Blake", *Journal of the Blake Society at St James*, No. 1 (Spring 1995), 40-41 (an account of the two exhibitions at The House of William Blake, on house-furnishings [August 1994] and on The Genitals are Beauty,
including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9")

**Keri Davies**, *Blake*, XXIX, 3 (Winter 1995-96), 102-3
(the genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day")

**1995 April 3-May 25**


See Löchle below.

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others)

**1995 July**

**§Antique & Book Collector** (Marlborough, Wiltshire, July 1995)

An exhibition and sales catalogue includes some of Blake's commercial book-illustrations detached from their parent volumes and, aslots 25-27, *Songs* (o) pl. 24 ("Nurse's Song" from *Innocence*), 18 ("The Divine Image"), and 38 ("Nurse's Song" from *Experience*), at £2,250 each.

**1995 July 2-August 6**

**§Jaume Plensa**, "One thought fills immensity", *Städtische Galerie, Göppingen*, Germany, 2 July-6 Aug 1995. In German
REVIEW

D.W. Dörrbecker, Blake, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) (Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85])

1995 July 11-October 15


Robin Hamlyn, "Introduction" (p. [2]); "William Blake 1757-1827" (pp. [2-7]), especially about John Hawkins, Thomas Butts, and William Hayley. Some of the 48 entries are not by Blake.

1995 July 14-October 29


1995 December

*The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory. John Windle List Twenty-Six (San Francisco: John Windle, [Dec] 1995) 4°, 52 pp., 17 reproductions

"The Blake Collection of Joseph Holland [1910-94] and Vincent Newton" (p. [v]). A very handsome catalogue with 241 entries (lots 1-193 from Holland-Newton, lots 194-236
from Stock, lots 237-41 "Auction Purchases for the Record", priced at $5-$60,000 and "Price on Enquiry".

1995


"Introduction" (pp. 1-9); "Blake Discoveries, Scholarship, and Criticism" (pp. 10-30).

REVIEWS

Bruce Tice, *Antiquarian Book Monthly*, XXII, 10 (November 1995), 76 (it is "necessary reading" for those wishing a comprehensive overview of the current state of Blake studies .... 'Every word and every letter is studied and fits into its place'")

James King, *English Studies in Canada*, XXIII (1997), 240-42 (it "does not attain quite the same high standards" in Part VI as *Blake Books* did [p. 241])

Bernice Bergup, *American Reference Books Annual*, XXVII (1996), 524 ("Scholars ... can only applaud his thoroughness")

C.S. Matheson, *University of Toronto Quarterly*, LXVI (Winter 1996-97), 344-46 (with another) ("exemplary")

David Worrall, *Blake*, XXXII, 2 (Fall 1998), 46-48 ("*Blake Books/Records/Supplements*" are "such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48])
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David Worrall (bis), Year's Work in English Studies, LXXVI for 1995 (1998), 396-97 ("encyclopaedic and indispensable")

Michael Phillips, Burlington Magazine, CXXXIX (1997), 338-39 (with 8 others) (in Blake Books and Blake Books Supplement, "the information is there, of all kinds in great detail")

1995


"Introduction" (pp. 3-5) plus a list of 78 M.A., M.Litt., M. Phil., Ph.D. (and D.Phil.) dissertations from Index to [British] Theses. "Corrigenda to Previous Checklists" (p. 13) covers chiefly those published in Blake (Winter 1992-93).

For information on how to obtain copies, see Blake, XXIX, 1 (Summer 1995), 35

1995

The Poetry Bookshop, Author List No. 1: William Blake (Hay-on-Wye, Wales: The Poetry Bookshop, 1995) 3 leaves, 51 entries

[1995]839


839 Dated by Essick "1995".

1260
18 Hayley, *The Triumphs of Temper* (1803), "large paper ... in contemporary smooth calf, spine gilt in six compartments (neat restoration to upper joint), bound by Edmund Lloyd of Harley Street whose signature is stamped in gilt on the inside edge of the front cover", £1,200.0.0

19 Lavater, *Aphorisms* (1788), "wanting the half-title ('Aphorisms. Vol. I') which was almost inevitably cancelled because no further volume was published; a little spotting ... in old half calf, spine and corners neatly renewed", £600.0.0

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


The two catalogues are identical except that (1) the Madrid version is in Spanish and the Barcelona version in Catalan {the Catalan titles are given within curly brackets below} and (2) Plates 28f-i in the Madrid version are mislabeled and in the wrong order but are correct in the Barcelona version.
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Note: The reviews indicate that 180 works were exhibited in Madrid and 150 in Barcelona.

Robin Hamlyn is the Comisaro or Curator of the exhibition. The book (A) consists of

Luis {Lluis} Monreal (Director General, Fundación "la Caixa"), "Presentación" {"Presentacio"} (p. 11), "Foreword" (p. 217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection".

Robin Hamlyn, "William Blake (1757-1827)" (pp. 12-29 in Spanish {and Catalan}; pp. 219-28 in English): A general account for a Spanish audience.

Francisco Calvo Serraller, "Blake y Goya: convergencias y divergencias entre dos mundos" {"Blake i Goya: convergencies i divergencies entre dos mons"} (pp. 31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (pp. 229-35): Concerns "Flaxman's possible influence on Goya" (p. 231), with an aside on Fuseli and a paragraph on Blake.

Estella de Diego, "La invención de William Blake" {"La invenció de William Blake"} (pp. 43-52); "The Invention of William Blake" (pp. 237-42): "Blake is pervaded by life", and "it is hard to tell just how much the Surrealists actually read of Blake" (pp. 240, 237).

*[Adela Morán and Montserrat Gómez], "Catalogo" {"Cataleg"} (pp. 53-210, with descriptions only of the 180 colour plates reproduced, which include Innocence[X], Europe [B], and the Job engravings [1826]); "Catalogue" (pp. 243-59 in English of all 188 items exhibited.

"Bibliografia" (pp. 211-13); "Literature" (pp. 261-62).
REVIEWS &c, in Spanish unless otherwise noted

Anon., "Un Maldito entre Nosotros", tiempo [Madrid], 13 November 1995

Anon., "Balthus, Ensor, Blake & Barcello", ABC [Madrid], 29 December 1995


*Anon., "Blake reivindica la 'libertad del artista': Se exponen por primera vez en España 180 obras del pintor y poeta", El Pais [Barcelona], 2 February 1996, in Catalan

*Isabel Hurtardo, "William Blake, en poeta que cambió el arte británico del siglo XVIII: Inventó una nueva forma de expresión plastica que combina el dibujo y el texto: La Fundación La Caixa ofreca una investra de la obra completa [sic] del artista inglés", Ya [Madrid], 2 February 1996

*Miguel Angel Trenas, "'La Caixa' muestra en Madrid la obra gráfica del pintor y poeta William Blake", La Vanguardia [Barcelona], 2 February 1996

*J. A. Alvarez Reyes, "Las visiones de William Blake: la Fundación La Caixa muestra 180 acuarelas y grabados del dibujante romántico que permanecerán expuestas hasta el próximo 7 de abril", Diario 16 (Madrid), 2 February 1996 (with a paragraph about "Relación Blake y Goya")
Anon. (Efe), "La Caixa presenta hoy en Madrid las 'visiones eternas' de William Blake: Sus escritos y cuadros influyeron notablemente en románticos y simbolistas", _Diaria de León_, 2 February 1996

Anon. (Efe), "La Fundación la Caixa muestra en Madrid más de 180 obras de William Blake", _El Correo [Sevilla]_, 2 February 1996

Anon. (Efe), "'Visiones eternas', de Blake, en La Caixa de Madrid: La muestra reúne más de 180 dibujos y grabados del artista londinense del siglo XVIII", _Alerta (Santandar)_, 2 February 1996, in Spanish

Anon. (Efe), "Las visiones eternas de William Blake se exponen en la Fundación La Caixa", _El Ideal Gallego [La Coruña]_, 2 February 1996, in Catalan


Anon. (Efe), "Las visiones eternas de William Blake, a través de dibujos, acuarelas y grabados: La exposición del pintor británico reune simbólico", _La verdad [Murcia]_, 2 February 1996

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Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.
Anon. (Efe), "Le Fundación La Caixa acoge la muestra 'William Blake: visiones de mundos eternas': Su la institución, con sede en Madrid, pueden verse 180 obras del artista", Sur [Malaga], 2 February 1996


Anon., "Esposicion de Blake", Diario de Navarra [Pamplona], 2 February 1996 (1 paragraph

Anon. (Agencias), "Las visiones eternas de Blake, en Madrid", Atlántico Diario [Vigo], 2 February 1996

*Miguel Morán Turina, "Visiones eternas: Por primera vez puede verse en España la obra de William Blake", Diario 16 (Madrid), 3 February 1996, p. 9


Anon., "Las visiones de William [sic] en la fundación La Caixa", Cordoba, 8 February 1996

*Anon., "Mundos Externos", tiempo [Madrid], 12 February 1996 (one short paragraph)

Anon., "La Caixa patrocina una exposición y un catálogo de William Blake", Gaceta de los Negocios [Madrid], 14 February 1996, in Spanish

Anon., "William Blake", Comunidad Escolar [Madrid], 14 February 1996 (one short paragraph)

*Elena Delgado Castro, "Las visiones interiores de un artista inglés: William Blake, por primera vez en España: Se reúnen en Madrid 180 dibujos
acuarelas y grabados del pintor", *Ya* [Madrid], 16 February 1996, p. 60

Anon., "Héroes clásicos", *El Mundo* [Barcelona], 17 February 1996; April 1996 (almost identical), in Catalan


*Perez Gállego, "Madrid muestra la obra pictórica del poeta William Blake: William Blake nos ofreció unas visiones de mundos eternos que a hora se recogen en una brillante exposición organizada por la Fundación La Caixa en la capital de España", *Heraldo de Aragon* [Zaragoza], 19 February 1996

*Anon., "Los héroes de William Blake", *Guía del Ocio* [Madrid], 19 February 1996 (one paragraph)

*Anon., "Visiones de mundos eternos en Fundación La Caixa", *Cinco Días*, 23 February 1996, p. 35 (one paragraph)


*Anon., "William Blake, por primavera vez en España", *el nuevo lunes* [Madrid], 26 February 1996, in Spanish

*Lydia Garrido, "William Blake", *El Siglo* [Madrid], 26 February 1976, p. 53
*Juan Giron Roger*, "Más allá de la mirada de un visionario: William Blake, en la Fundacion La Caixa", *Dinero* [Madrid], **26 February 1996**, pp. 96-97


*Marcos-Ricardo Barnatan*, "El tigre de Blake", *El Mundo* [Barcelona], **9 March 1996**

*Juan Carlos Melagón*, "Los paraísos perdidos de Blake: La obra del poeta y pintor visionario", *Guía del Ocio* [Madrid], **11 March 1996**


Anon., "Los paraísos perdidas", *El Mundo* [Barcelona], **23 March 1996**, in Catalan

Anon., "William Blake, genio y visionario", *Ideal* [Granada], **23 March 1996**

*Pedro Alfageme Ruano*, "Sublime William Blake", *El Correo* [Sevilla], **24 March 1996**


*Alpy*, "Blake, romántico y visionario", *Cordoba*, **28 March 1996**

*Anon.,* "Poeta y pintor", *Economics* [Madrid], **March 1996** (one paragraph)

*Anon.,* "William Blake", *Ronda Iberia*, **March 1996**, p. 7 (one paragraph)
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*Anon., "William Blake", Nuevo Estilo [Barcelona], March 1996, p. 78 (one paragraph) In Catalan?
‡*E. Flórez, "William Blake, visión de mundos eternos", Goya, No. 251 (March-April 1996), 309-10
Anon., "Romanticismo sublime", El Mundo [Barcelona], 1 April 1996 In Catalan
*Anon., "William Blake", Tribuna de Actualidad, 1 April 1996 (one paragraph)
*Anon., "'Los mundos eternos' de William Blake: Salas de la Fundación 'la Caixa', Madrid", Nueva Alcarra, 5 April 1996
*Anon., "William Blake, l'avanlguarda actual vista al segle XVIII", Avui [Barcelona], 12 April 1996 In Catalan?
*Jorge Muñoz, "William Blake", *inversión, 12 April 1996*, pp. 57-58


*Anon., "Innovadores de distinto signo", *El Periódico* [Barcelona], 14 April 1996, in Catalan

Anon., "Barclani, William Blake", *El Mundo* [Barcelona], 14 April 1996, in Catalan?


Anon., "Spain, Barcelona", *International Herald Tribune*, 15 April 1996 In English

Anon., "Exposiciones: William Blake", *El Periódico* [Barcelona], 16 April 1996 In Catalan

*Catalina Serra, "El arte visionario de Blake, en Barcelona: La Fundación La Caixa exhibe mas de 150 obras del creador inglés", *El País* [Barcelona], 17 April 1996, in Catalan

Olga Spiegel, "Una exposición muestra al Blake dibujante y grabador", *La Vanguardia* [Barcelona], 17 April 1996 In Catalan? [a different story than the one above]

*Marie-Claire Uberquoi, "La Fundació la Caixa reúne acuarelas, dibujas y grabados de William Blake: Ningún museo-espanól tiene obra de este precursor del romanticismo: Las imáginies más fascinantes del artista corresponden a los monotipos", *El Mundo* [Barcelona], 17 April 1996, in Catalan
*Maria Angela Molina*, "La sicodelia visionara de William Blake, en la Fundació la Caixa", *ABC* [Barcelona], **17 April 1996**, in Catalan

*Anon.*, "La Fundació 'la Caixa' discubra las profecías y visiones de William Blake", *ABC* [Barcelona], **17 April 1996**, in Catalan

*Monse Frisch*, "L'obra de l'il·lumant' William Blake arriba per primer cop a Barcelona: La Fundació La Caixa expasa un ampli conjunt de debuixos i gravats de l'innovador artista i poeta britanic", *Avui* [Barcelona], **17 April 1996**, in Catalan

Anon., "Muestu sobra las visi ones de William Blake", *El Periódico* [Barcelona], **17 April 1996**, in Catalan

Anon., "La Fundació 'la Caixa' exposa 150 pintures del poeta William Blake", *Punt Diari* [Girona], **17 April 1996**

Anon., "S'inaugarer avui a Barcelona l'exposició de William Blake", *Diari de Girona*, **17 April 1996**

*M. Carme Gironès Oms*, "Proposar William Blake", *Avui* [Barcelona], **19 April 1996**, in Catalan

*Anon.*, "Des del 19 d'abril al Centre Cultural de Barcelona: 'William Blake, visions de mons eterns'", *Panorama* ([Barcelona: Fundació "la Caixa"] **Abril 1996**), 1, 16, in Catalan (announcement of the exhibition)

*Anon*, "William Blake en la Caixa de Barcelona", *Museos, April-May 1996*, 2 pp., in French
*Glòria Bosch*, "Un artiste visionaro: William Blake en el Centre Cultural de la Fundació 'la Caixa'", *Guía del Ocio*, 2 May 1996


*M. Montserrat Castillo*, "Blake: visions de mons eterns", *Avui* [Barcelona], 9 May 1996


*Anon.*, "William Blake", *La Vanguardia* [Barcelona], 14 May 1996 In Catalan?

*Alan Fleischer*, "La Agenda de Hoy: Dia para propuestas inovadoras: contemplar edificues areque téctonicos naveganda por Internet, asistir a una muestra de coches de jugueta o ver peliculas del siempre conliovertido Alan Fleischer", *El Periodico de Catalunia* [Barcelona], 14 May 1996, in Catalan

Antoni Morell, "La Fundació 'la Caixa'", *Opinió* [Andorra], 19 May 1996, p. 13

Anon., "William Blake, la Fundació la Caixa", *El Nou* [Osona i Ripolles], 31 May 1996
*Anon., "William Blake: Hasta el 2 de Juni – Fundació La Caixa Barcelona", Casa & Jardín [Madrid], May 1996, p. 28 (one paragraph)

*Anon., "William Blake: un recursor a la Fundació 'la Caixa'", Barcelona informació cultural, May 1996 (one paragraph), in Catalan?


*Hans Móller, "La aventura vital de William Blake", Economics [Madrid], May 1996, pp. 70-71

*Anon., "Visiones de William Blake", Regió 7 (Manresa], 1 June 1996; 3 June 1996

*Roman Caselé, "Incisione e Presagi: La Fundació la Caixa presenta a Madrid e Barcelona una mostra di William Blake", Arte in: Bimestrale di critica e d'informagione delle arti visione, Anno IX (June 1996), 53-54

§Anon., “Blake Drawings Take a Trip to Spain”, p. [6] of Rosenbach Newsletter, No. 31 (Spring 1996) (on the loan of works to the exhibition), in English

*Flor García, "William Blake: Aguest enigmàtic artista, poeta i gravador londinene ha estat protagonista el mes de maig d'una important exposició a la Fundació 'la Caixa'", Revista Illustradeó, July-August 1996, in Catalan

*Shantigarbha.* "Visions of Eternity: Blake in Madrid: Exhibition at Fundacion 'la Caixa', Madrid, February-April 1996", *Urthona*, No. 6 (1996), 83 ("an important event"), in English

**1996 July 9-October 6**
   Catalogue and essay by Robin Hamlyn.

**1996 November 14**
   Blake’s 28 Bunyan watercolours and the drawing of "The First Temptation" (*Paradise Regained*) from The Frick Collection (all reproduced in colour in various sizes) were offered (ESTIMATE: £260,000-£340,000) but apparently attracted not a single bid; after the sale they were sold to an Anonymous collector, i.e., *Alan Parker*.

**REVIEW**
*Henry Wemyss,* "Blake Watercolours from The Frick Collection: An exquisite group of watercolours have an intriguing history which is unravalled", *Sotheby's Preview*, November 1996, 18-19 (a herald of the sale)

**1996 December 4-5**
... *Periodicals, Manuscripts & Ephemera, etc.* ([auction sale by Foncie] Mealy, Dublin, 1996)
The Blakes included lots 263-64, 297, 302, 303, 331, 385, 564-66, 579-88, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's Virgil (1821) <BB>, Vol. I (?all published), ESTIMATE: £150-£200 [sold for £3,000].

1996?


An 11-page list of 330 Blake items for sale en bloc (without price).

1997 February 1-April 6

*"Among Whores and Thieves": William Hogarth and THE BEGGAR'S OPERA Ed. David Bindman and Scott Wilcox (New Haven: Yale Center for British Art; The Lewis Walpole Library, 1997)

*Jessica Todd Smith, "Hogarth, Blake, and The Beggars' Opera." Pp. 80-84.

1997 February 2-May 4


Includes 30 works by Blake.

1997 April 2-July 6


The catalogue (pp. 75-87) is preceded by Patrick McCaughey, "Preface" (pp. vii-viii) and Patrick Noon, "Introduction" [chiefly a history of Mr Mellon's collections]; (pp. 1-12) is "adapted" in his "A 'Mad' but Compelling Vision: At the heart of the British Art Center's collection is a trove of delicate works on paper by the English poet and artist William Blake. A show opening this month illustrates the breadth and depth of his durably disturbing appeal", Yale Alumni Magazine, LX, 6 (April 1997), 26-32.

REVIEWS

*Milton Moore, "'The Human Form Divine: William Blake': A Man for all Millennia", The Day [Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning")

*Deborah Solomon, Wall Street Journal, 23 April 1997, p. A16 (a "fascinating show" which shows that Blake, "the British Van Gogh", "is about as unbuttoned as they come" and that his "etchings grow hairier and hotter over time")


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G. Ingli James, *Burlington Magazine*, CXLI, 1157 (August 1999), 485-86

1997 April 13-July 6

The little work consists of:
Anon., "Blake's Contemporaries and Context". Pp. 2-4

1997 September 21-1998 January 19

1997 November 1-1998 11 January

It includes reproductions of "a complete set of Blake's twenty-one engravings" for *Job*, plus watercolours from the Pierpont Morgan Library, drawings from the Fitzwilliam
Museum, and copies ("the New Zealand set") from the Yale Center for British Art.

1998 June 22-September 6


The exhibition consists of 17 Blakes and 26 works by Calvert, Francis Oliver Finch, Fuseli, Linnell, Palmer, Richmond, James Smetham, Stothard, and Varley.

REVIEWS &c


Anon., "Midlands & North West Previews", Art Review, July/August 1998 ("A programme of theatrical events, readings, lectures and children's workshops has been organised by the Museum to complement this significant exhibition")


*Anon., "William Blake & His Circle", What's On: Your Leading Leisure Guide, July 1998, p. 35 ("All but four of the images on show in this exhibition ... are owned by Birmingham Museum & Art Gallery")

1998 July 11-October 11
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A sheet folded in three with:

Hidefumi Hashi. "Blake no Hanga ni miru Jukosa to Shinpisei [Depth and Mystery in Blake's Engravings]."

"Sakuhin Kaisetsu [Works Commentary]."

"William Blake Ryakunenpu [Short Chronicle of William Blake]."

"Shuppin Risuto [List of Exhibits]."

The works exhibited were Young's Night Thoughts (1797), Blair's Grave, Virgil's Pastorals (1977), Job (1826), and Dante (1838), all from the Kanagawa Modern Fine Art Museum.

1998 Autumn


Chiefly books with Blake's commercial illustrations, reprints of his art and poetry, and books about him.

1999 April 22-25

Sotheby, *The Estate of Mrs. John Hay Whitney*841 (N.Y., 1999) <Victoria University in the University of Toronto>

535 *The First Book of Urizen* (E), with colour

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841 The Whitney collection comes from estates on Long Island, Saratoga Springs (N.Y.), Beekman Place (N.Y.), St James (London), and Georgia.
reproductions of pl. 1, 9, 12, 18, 22, 26 (ESTIMATE: $500,000-$700,000) [$2,300,000 (plus $200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for an Anonymous collection]

REVIEWS &c

Sharon L. Lynch (Associated Press Writer), "William Blake Book Brings $2.5M", Yahoo! [electronic] News AP Headlines, 7:23 PM ET, 23 April [1999] ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president")

Holland Cotter, "Rare Blake Book Sells for $2.5 Million at Sotheby's", New York Times, 24 April 1999, p. B14 (Urizen [E] "was bought by a private collector who made the bid by telephone")

Anon. (AP), "William Blake book is sold for $2.5m", Boston Globe, 24 April 1999, 10

Anon., "£1.5m for William Blake book", Daily Telegraph [London], 24 April 1999

Anon., "Blake book sells for £1.5m", Guardian [London], 24 April 1999

Anon. ("Journal Sentinel wire reports"), "Rare book auctioned for $2.5 million", Milwaukee Journal Sentinel, 25 April 1999

Anon., "Whitney Sale of Books and Manuscripts Includes Book By Blake, $2.5 Million", Antiques and The Arts Weekly, 30 April 1999, p. 99 ("There was applause ... as William Blake's First Book of Urizen sold for $2,532,500 ... after a heated bidding battle among eight bidders")
Anon., “Going, Going, Gone ...”, *Blake*, XXXII, 4 (Spring 1999), 150 (on the sale of *Urizen* [E] to an anonymous buyer for $2,500,000)

Dr Elizabeth B. Bentley, "*Urizen* in New York City", *Blake*, XXXIII, 1 (1999), 27-30

1999 April 28-June 30

§Tyger of Wrath. [Exhibition 28 April-30 June 1999 of the Blakes in the National Gallery of Victoria, Melbourne, Australia]

*Tyger of Wrath: A comprehensive website of 176 works online, which accompanied the exhibition at the National Gallery of Victoria, from 28 April to 30th June 1999.

ANNOUNCEMENT

Anon., *Blake*, XXXII (1999), 150

1999 May 13-14

Sotheby, catalogue (London, 1999)

122 Blair, *The Grave* (1813), folio “coloured in [sic] hand throughout, portrait frontispiece of Blake by Schiavonetti after Phillips, plates washed, bleached and re-sized, slightly browned, some slight spotting (chiefly to margins) of some plates, occasional offsetting to text, later blue straight-grained morocco gilt by C. Herring, inner dentelles gilt, unobtrusive repairs to boards, rebacked, collector's quarter blue morocco box, bookplate of Thomas Adam (sold in the Woodin sale, Parke Bernet, 6 January 1942, lot 60[)] [Keynes 82], 344 by 275 mm, folio
The colouring of the first plate (engraved additional title) is probably contemporary, and there are possibly some traces of original colouring in the subsequent plates. However, at least two of the colours in these plates (pink and verdigris) are post-1840, and the plates appear to have been extensively re-coloured at some time after this date. £3,000-5,000

[1999 November]842


16 Cumberland, Thoughts on Outline (1796), "a little marginal spotting, bound in early nineteenth century dark blue half calf, lettered in gilt; some repairs to the spine and with endpapers replaced ... inscribed at the head of the title 'with the Author's compts.' and with a note on p. 49 'all these numbers in Mr. Tassie's new Catalogue have been since changed' ... the motto on the printed titlepage has been corrected by hand", £1,200

17 Cumberland, "An album of prints by George Cumberland (1754-1848) assembled by his son George Cumberland, Jr. for presentation to the publisher, Mathew Gutch of Bristol 1848. Sm. 4to, presentation letter, 2 pp., from Cumberland's son, dated January 1849, black-bordered offprint from a Bristol newspapers [sic] with an obituary of Cumberland by John Eagles, August 11, 1848,

842 Annotated by Essick "Nov 1999".
pasted to the front inner cover. Mounted in the album are 13 etchings by Cumberland comprising the poem 'To the Nightingale', proofs of the frontispiece to *Lewina, The Maid of Snowdon* 1793 and the small tail-piece (aquatint by Cumberland and Stothard) to the same book, a portrait of Iyo, a Chinese merchant from Canton, etched in London in 1785, an unidentified coastal landscape, a river scene with a figure resembling Blake intended for *A Poem on Landscapes* 1793, a small unidentified landscape of a gateway with a portcullis, a small portrait of a bearded old man in a fur hat, a portrait identified in manuscript as of John Highmore and another similar of the Rev. S. Breadon, a portrait of John Horne Tooke reading and a view of his house at Wimbledon, and a small aquatint of 'a Saxon monument at Lord Holland's near Ramsgate'. The prints mounted on sheets of Whatman 1846 paper in an album of marbled boards, leather spine perished and contents loose, manuscript paper label on upper cover. ... George Cumberland, Jr. seems to have assembled several of these little albums of his father's etched work as there is one in the Bristol City Art Gallery (with 14 etchings) and there were two in the collection of Sir Geoffrey Keynes (with 14 and 27 plates, some duplicating the Bristol specimens)"., with a reproduction, £1,200.0.0

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843 Acquired for La Biblioteca La Solana.
23 Flaxman letter to William Hayley, 28 August 1786, extensively quoted, £750.0.0

1999

Stephen’s College (Columbia, Missouri) Exhibition of Blakes from Thomas Dillingham’s collection (1999)

No catalogue is known.

REVIEW &c

Anon, “Blake at Stephen’s College”, Blake, XXXIII, 3 (Winter 1999-2000), 95

1999 December 17-2000 April 24

British Museum Department of Prints and Drawings. The Apocalypse and the Shape of Things to Come. Ed. Frances Carey (Toronto and Buffalo: University of Toronto Press, 1999)

David Bindman, "William Blake: Prophet and History Painter." Pp. 219-23 of Chapter 5 (pp. 208 ff.): "The English Apocalypse".

REVIEWS &c


Mei-Ying Sung, Blake, XXXV (2001), 61-63 ("The exhibition gave Blake a major part in the section on English Apocalypse")
2000 April 11-June 25; September 15-November 19

2000 September 15-November 11
"Return to vision: Night Thoughts and Felpham to Jerusalem 1797-c. 1818." Pp. 60-89.

**2000 October 18-November 17**

*Blake's Heaven: A Tribute Exhibition to William Blake at Scolar Fine Art Gordon Samuel 35 Bruton Place London W1J 6NS ... In association with James Huntington-Whiteley 38 Hopefield Avenue London NW6 6LH ... [2000]*

The exhibition was in two parts; the first, 18-27 October, was of modern British religious art and pastoral landscape, the second, 1-17 November, was works after Blake by contemporary (20th Century) artists.

James Huntington-Whiteley, introduction. Pp. 4-5. ("Blake should be seen as an inspirational rather than an influential figure").

The Blake section includes some very striking images, such as Rabindra Singh (b. 1966), "after Blake's Temptation and Fall" (*Paradise Lost*), which shows Eve plucking hand-grenades from the Tree of Life, and Amrit Singh (b. 1966), "The Beast of Revelation--after Blake's 'Beast of Revelation'", which shows a lurid monster rising from the sea with seven heads including William Clinton (most prominently), Margaret Thatcher, Idi Amin, a blind-folded bishop, and Hitler.

**REVIEWS**

Moncrieff, "The Doors of perception are open at Scolar", *Art Newspaper*, XI, 107 (October 2000), 73-74
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*John Russell Taylor,* "Around the galleries", *Times* [London], 8 November 2000, p. 21 ("a very illuminating exploration of the way in which Blake has continued to influence British art right through the 20th century and into the 21st")

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


Catalogue of major exhibitions at the Tate Gallery (London 9 November 2000-11 February 2001) and, somewhat reduced, at the Metropolitan Museum of Art (N.Y. 27 March-24 June 2001). The 288 reproductions, reduced or expanded in size somewhat capriciously, include a number of duplicates and "Laocoon" (A), all nine surviving drawings for *Tiriel*, all 12 Large Colour Prints, and *Marriage* (L, M).


Stephen Deuchar. "Foreword." P. 7. ("The present Tate Britain exhibition, though even larger in scale, does not seek to supersede the great 1978 [Tate] undertaking but to complement it .... The project as a whole was conceived and inspired by Robin Hamlyn").


REVIEWS &c
Tate Exhibition

*Stella Gambling, with additional contributions by


Anon., "Blake Exhibition: Advance Notice", Journal of the Blake Society at St James, No. 4 ([September] 1999), 84 (at the Tate Gallery, November 2000-February 2001)

Anon., "Exhibition at the Tate", Blake, XXXIV, 1 (Summer 2000), 32

*Tom Lubbock, "Details Competition", Independent on Sunday [London], 13 August 2000 ("Glad Day" "is a good example of Blake's blatancy")
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*Louise Jury, "Arts world bows to Blake the 'Soho nutcase': A poet and artist dismissed as mad in his lifetime is to be honoured by Tate Britain, writers and pop stars", Independent on Sunday [London], 17 September 2000, p. 11 (Alex James says that "Blake kind of invented the idea of a Soho nutcase, which is what I've always aspired to")

Anon., "Tate Britain, Millbank", Blake Journal, No. 5 (September 2000), 97


*Waldemar Januszczak, "Visions of the Damned: He saw things. He heard voices. And he believed the end of the world was just around the corner. Is it any wonder that, almost 200 years after William Blake's death, we are just beginning to decipher the method behind the painter-poet's madness? Waldemar Januszczak reports", Sunday Times [London], 15 October 2000

*Blake Morrison, "The People's Prophet: Wordsworth thought him mad; T.S. Eliot noted his 'unpleasantness'; and Yeats chose to rewrite him. Yet almost two centuries after his death, William Blake seems utterly in tune with the age. On the eve of a major Blake retrospective, Blake Morrison explains why the 'Cockney Nutcase' has the last laugh over his critics", Independent on Sunday [London], 15 October 2000, pp. 18-22, 24 (a well-done herald of the Tate Blake exhibition)
*Peter Ackroyd*, "The Key to Blake's Vision: Next month Tate Britain mounts the first major exhibition of William Blake's art in over 20 years. Anxious yet arrogant, practical yet visionary, this 'daydreamer to the point of genius' remains misunderstood. But in such contradictions lies the secret to his character", *Daily Telegraph* [London], 21 October 2000, pp. 1, 8

Blake 1: the painter: *Words Matthew Collings.* "Blake's progress: Like today's YBA's, William Blake felt compelled to shock and provoke. But that's where the similarity ends. On the eve of his Tate Britain blockbuster, we celebrate a great painter and visionary", *Observer Magazine* [London], 22 October 2000, pp. 36-38 (Blake "produced works that obviously are nothing but deep")

Blake 2: the poet: *Neil Spencer,* "Into the mystic: Visions of Paradise to words of wisdom ... an homage to the written work of William Blake", *Observer Magazine* [London], 22 October 2000, pp. 43-44 ("Why is Blake back? Because we sense in his texts and paintings, poems and prophecies, in his arduous but committed life, a glimpse of the fully human, of the transcendent entwined with earthly realities")

As continuations (pp. 43-44) there are paragraphs by

A  **Ian Sinclair**, novelist ("We force the poet on to a Procrustean bed, squeezing and shaping him to fit our fantasies")
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B Andrew Motion, Poet Laureate ("Living at a sharp angle to life he often told the truth by telling it slant")

C Tom Paulin, poet and critic ("Blake was important to me when I was growing up in Belfast in the 1960s")

D Billy Bragg, singer ("My song 'Upfield' was inspired partly by Blake")

E Sir John Taverner, composer ("We would indeed be poverty-stricken without Blake")

F Alan Moore, Graphic novelist ("From Hell, my book about Jack the Ripper ... has lots of references to Blake; him seeing a spectre at his house in Hercules Road, for example")

*Michael Bracewell, "Blake's high priestess: Throughout her career, rock iconoclast Patti Smith has had one hero – the artist William Blake. Here she explains to Michael Bracewell how his unique view of the world came to be enshrined in her work", Sunday Times Magazine [London], 28 October 2000, pp. 35, 37, 39 ("one of my favourite things about Blake, [is] that the last thing he sent out for [on his deathbed] was a new pencil, so he could draw his wife. That says it all for me")

*Nigel Reynolds, "Blake's 100 Jerusalem works go on show for first time", Daily Telegraph [London], 2 November 2000, p. 12 (the 100 prints of Jerusalem will all be shown "in Britain" for the first time at the Tate exhibition)

John Glancey, "'Twixt heaven and hell: Blake’s life
was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says John Glancey”,
*Guardian, 9 November 2000

**William Blake.** [Exhibition] 9 November 2000-11 February 2001 [at the] Tate Britain ([London: Tate Britain [November 2000]) 8°, 16 pp. (an introduction to the exhibition)

*Anon., "In preview: Blake's progress", *Printmaking Today, Autumn 2000* ("All hail the great leader!")

*Sir Nicholas Goodison, "A British Visionary: Sir Nicholas Goodison examines the enduring appeal of William Blake and looks at the Art Fund's special relationship with his work", *Art Quarterly, Autumn 2000* (about the 200 Blake works in public collections acquired with the assistance of the National Art Collections Fund)

**Helen Sumpter, "William Blake", *Evening Standard* [London], 2 November 2000

*Birch, "Young British Artists", *Private Eye, 3 November 2000* (a cartoon: "Think how much he could have achieved, with a really good agent!")

*Sarah Hemming, *Daily Express* [London], 3 November 2000, p. 56 (a herald of the Blake exhibition and 4 others)

*Anon., "Blake Addict Ticket offer", *Independent* [London] week-end review, 4 November 2000 (tickets for four Blake events organized by the Tate)

**Richard Dorment, "pick of the week: William Blake", *Telegraph* [London], 4 November 2000
*Mark Irving,* "Visions, woes and tales of the City: Born and bred in London, poet and artist William Blake became the city's greatest critic. Mark Irving reports on Tate Britain's tribute to a radical reputation", *Financial Times, 4-5 November 2000*

*Anon.,* "Eye of the Tyger: the best of Blake at the Tate", *Independent on Sunday* [London], *5 November 2000* (caption for a picture)

*Louise Jury,* "The best of Blake from Albion and beyond: The poet and artist's greatest works have been brought together at Tate Britain", *Independent on Sunday* [London], *5 November 2000*

*John McEwen,* "Opening this week: William Blake", *Sunday Telegraph* [London], *5 November 2000*, p. 20

*Anon.,* "Opening this week: William Blake", *Sunday Telegraph* [London], *5 November 2000*

*Alan Taylor,* "Dark Satanic Thrills: William Blake was often dismissed as a crank in his lifetime, but as a new exhibition on his life reveals, this poet and painter with an extraordinary imagination was a complex visionary not easily pigeon-holed", *Sundayherald* [London], *5 November 2000*, pp. 16-20

*Anon.,* "Arts Programme of the Day", *Independent* [London], *6 November 2000*, p. 16 (announcement of the BBC Omnibus programme on Blake)

*Maev Kennedy,* "Vital relic of artist who stamped indelible mark on visual imagination", *Guardian*
[London], 6 November 2000, p. 10 (a herald for the Tate exhibition)


*Patrick Stoddart, "Critic's Choice", Daily Express [London], 6 November 2000 (a précis of the BBC Omnibus programme on Blake)

*Kevin Jackson, "The A-Z of William Blake", Independent [London], 6-11, 13-18, 20-25, 27-30 November, 1-2, 4 December 2000 ("X is for Catherine Blake ... Because she was illiterate")

*Tom Lubbuck, "Heavenly Bodies: William Blake: The Naked Truth", Independent [London], 7 November 2000, Tuesday Review p. 1. ("William Blake: was he a nudist? ... Even if the tale is untrue, it's still significant" [p. 1])

*Richard Cork, "Nor did his sword sleep in his hand: William Blake, the iconoclast's iconoclast, gets his due--200 years on--at the Tate. Richard Cork can only applaud", Times [London], 8 November 2000, p. 20

*Richard Dorman, "Poems for the eyes: The Tate's William Blake show is overloaded with the artist's spectacular but dense works", Daily Telegraph [London], 8 November 2000, p. 22

*Samantha Ellis, "Mystic realist: Angels, demons and many-headed beasts burst out of William Blake's works, and even in his books poetry plays second fiddle to pictures .... Tate Britain, SW1 from
tomorrow ...", Evening Standard [London], 8 November 2000

*Claire Allfree, "Art Review: william blake", Metro [London], 9 November 2000, p. 22 ("it's a staggering, awe-inspiring exhibition")

*Jonathan Glancey, "'Twixt heaven and hell: Blake's life was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says Jonathan Glancey", Guardian [London], 9 November 2000, p. 12

*Anon., "Best Documentary: Blake Night, BBC Knowledge, from 8pm", Daily Express [London], 10 November 2000, p. 65 (announcements of two BBC programmes: (1) "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his later years", followed by (2) "Blake's Heaven" [comments by celebrities])

*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 [London], 10 November 2000 ("a huge and beautiful exhibition"; "Blake and Catherine would dance naked in the garden, 'like Adam and Eve' as he put it")

*James Rampton, "Pick of the Day", Independent [London], 10 November 2000 (announcements of two BBC programmes: (1) "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his
later years", followed by (2) "Blake's Heaven" [comments by celebrities])

*Brian Sewell, "Still burning bright, the tiger touched by angels", *Evening Standard* [London], 10 November 2000, pp. 32-33

*Gabrielle Starkey, "Choice", *Times* [London], 10 November 2000 (announcement of the BBC Knowledge programme called "William Blake Night")


*Sholto Byrnes, "V. Old Labour sees the signs of free love", *Independent on Sunday* [London], 12 November 2000, p. 30 (Michael Foot says that Blake's "Jerusalem" lyric is a hymn to free love)

*Charles Darwent, "Order vs chaos: it's the great Blake debate", *Independent on Sunday* [London], 12 November 2000, pp. 4-5 ("Icky pieces of faux-archaic-Sienna with a dash of half-digested Michelangelo thrown in, these are interesting not as works of art so much as artefacts"; "madness is his method", but the exhibition gives "a sense of order that is at most misleading")

*Mark Hudson, "So could Blake, master of word pictures, really paint as well?", *Mail on Sunday* [London], 12 November 2000, p. 80 (in the pictures, "the unwavering mood of manic
exaltation becomes exhausting"; "I don't believe he was a great artist in the absolute sense")

**Waldemar Januszczak**, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak", *Sunday Times* [London], **12 November 2000** ("Visiting the Blake show is like being chained to the soapbox of a ranting religious lunatic at Speaker's Corner"; the "Blake show ... has little real art in it"

For a response, see **Elizabeth Forrest**, "Flying with Angels", *Sunday Times* [London], **19 November 2000** (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay)


**Donald Parsnip**, "Donald Parsnip's Weekly Journal: Today, some lessons in the game of art and a tribute to the great William Blake", *Independent on Sunday* [London], **12 November 2000** ("Don't Miss! naturist day at the Tate Gallery as part of the great Blake moment followed by grand tiger burning event")

**Anon.**, "A jewel in her crown", *Independent on Sunday* realitymagazine [London], **12 November 2000** (the "latest collection [of jewellery by Philippa Kunisch] was designed especially for the William Blake retrospective")
*Sarah Kent*, "Blake's progress: Saluting the visionary art of William Blake", *Time Out Magazine* [London], **15 November 2000**

*Daniel Coysh*, "Successfully taking on an old cliche: Daniel Coysh takes a trip to a new exhibition of the work of William Blake and is impressed with the results", *Morning Star* [London], **15 November 2000**

*Anon.*, "Gathering of Blake work at the Tate", *West End Extra* [London], **17 November 2000**

*Joanna Carey*, "Joanna Carey takes an illuminating journey through the visionary universe of William Blake", *Times Educational Supplement*, **17 November 2000**

*Charlotte Higgins*, "What to say about ... William Blake at Tate Britain", *Guardian* [London], **17 November 2000** ("Point out that William Blake has been all things to all people")


*Cedric Porter*, "God's revolutionary: Immortal hands: Lambeth's role in the career of artist and writer William Blake is just one strand in a fascinating exhibition that looks set to establish Blake's reputation as a great artist, as well as a great writer. Cedric Porter takes a closer look at the man who was William Blake", *Pulse* (south london's top new
and used-car guide), 17 November 2000, pp. 1, 7 (the Adam-&-Eve in the garden story illustrates Blake's "non-conformism")

*Anon., "Exhibition of the week: William Blake", Week, 18 November 2000 (a pastiche of reviews)

*Martin Gayford, "Moments of true greatness", Spectator, 18 November 2000, pp. 71-72 (the exhibition is "indigestible, with its enormous quantities of large images", but "Blake had moments of true greatness")

*Sarah Kent, "Cerith Wyn Evans", Time Out Magazine [London], 22-29 November 2000 (in "homage to William Blake", Evans "created 'a contemporary celestial scenario" with lights and a glitter-ball which creates 'a truly cosmic experience")

*Andrew Graham-Dixon, "The Ghost of a Flea (c1819-20) by William Blake", Sunday Telegraph Magazine [London], 26 November 2000 (an account of "this week's picture"; "There is something suspiciously hucksterish about the whole performance")

*Louisa Buck, "Blake and the rock goddess: Seventies icon Patti Smith is in town to pay homage to a fellow maverick poet. Louisa Buck met her", Evening Standard [London], 30 November 2000, p. 27 ("I feel like I'm walking with Blake, that he's here with me")

*Kevin Jackson, "The Thursday Interview: Patti Smith: More than a rock chick: She was a punk before punk was invented. Now Patti Smith reads the
Romantic poets and even believes in Jesus. Has she finally grown up?", Independent [London], **30 November 2000** (like Robert Mapplethorpe she "was really into Blake")

*Dr Thomas Stuttaford*, "Medical Briefing: Was Blake mad or just bizarre", Times [London], **30 November 2000**, p. 10 (today probably "Blake would be treated with ... an atypical anti-psychotic drug")

§**Patti Smith** ("New York's priestess of punk"), *tate: The Magazine* (**November 2000**)

*Anon., "Exhibition of the Month: William Blake", London Magazine, **November 2000**

*Anon., "Poet and prophet", Artist, **November 2000**

*Martin Gayford*, "Blake's heaven: William Blake: visionary, fruitcake, or Regency rock star? Martin Gayford looks for answers at Tate Britain's revelatory new show", Harpers & Queen, **November 2000** ("He was too magnificently weird to be mainstream")

*Sue Hubbard*, "Still Burning Bright: Poet and artist William Blake was ridiculed as an eccentric mystic in his day, self-publishing his own books and painting his visions. Now, as Tate Britain hosts a major Blake show, Sue Hubbard looks at his apocalyptic legacy", Art Review, **November 2000**, pp. 41-43

*Stephen Patience*, "Exhibition Diary: William Blake: Tate Britain", World of Interiors, XX (**November 2000**), 155
§*J.-L. Gaillemion, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (November 2000), 96-103, in French
§*D. Sausset, "Blake halluciné", *L'Oeil*, No. 521 ([Lausanne], November 2000), 82, in French
Anon., “Blake Exhibition at Tate Britain”, *Blake*, XXXIV (Fall 2000), 62-63 (“almost verbatim” quotations from the Tate’s “press releases”)
*Jon Mee, "Revisions of the Prophet", *Times Literary Supplement*, 1 December 2000 (with another) (it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay")
*Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", *Observer* [London], 3 December 2000
John Aizlewood, "Performance: Patty Smith St. James's Church, London", *Guardian* [London], 4 December 2000 ("Blake aficionado Patti Smith simply takes 90 minutes to show why she adores him"; "lovely")
Nick Hasted, "Songs of innocence and experience: Pop: Patti Smith, St James's Church, Piccadilly, London", *Independent* [London], 5 December 2000
2000 ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud")

*Michael Phillips, "Don's Diary", Times Higher Education Supplement, 8 December 2000 (on what he did for Blake from Saturday to Saturday)

Frank Kermode, “At Tate Britain”, London Review of Books, 14 December 2000, online

*Dr Kathleen Raine, "Man of Vision: With the work of William Blake the subject of a major exhibition now at the Tate Britain, London, Dr Kathleen Raine, poet, mystic and scholar, pays tribute to this imaginative 18th-century genius", Lady, 19 December 2000, pp. 32-33 ("That Blake's work so well embodies what Plotinus describes is borne out by the ... [exhibition] at the Tate Britain")

*Mary Ambrose, "A Tyger at the Tate: One of history's most influential poet-artists gets a vast show in London. Mary Ambrose asks whether this clarifies the works of William Blake or crushes viewers with information", Globe and Mail [Toronto], 28 December 2000, p. R4

*Sue Herdman, "Blake's heaven: The artist and poet William Blake railed against Georgian society and lived a life of poverty. Yet the brilliant, mythical world he created has earned him a unique position at the heart of British art", H&A, December 2000, pp. 40-41 (in interview with Christine Riding)

*Anon., "Powerful imagination on Millbank", Artist, December 2000
Tim Marlow, "A noble dissent", Tate, No. 23 (Winter 2000), 3 (an editorial asserting that Blake's works seem "both opaque and wonderfully clear")


*Matthew Collings, "Blake and Today's Art– Not Related: Blake was apocalyptic, 'Apocalypse' isn't", Modern Painters, Winter 2000, pp. 60-62 ("let's not say he has a burning relevance for today's modern art. He would have a burning bonfire for it" [p. 62])


*Lucy Fisher, "Burning with Talent: Artist, engraver, poet and thinker, William Blake is honoured in a show as ambitious as his output", Time, 8 January 2001, pp. 48-49 ("He was such a one-off")

Anon., "Blake's Big Year", Globe and Mail [Toronto], 29 January 2001, p. R1 (a puff for the Tate exhibition)

*Kevin Jackson, "Under the influence: How many 18th-century artists still passionately inspire musicians, writers and painters? William Blake
does. As his Tate exhibition ends, Kevin Jackson previews Friday's grand celebration", *Independent* [London]. 1 February 2001 (on the evolution of the plans for the celebration)

**Nick Hasted**, "A show that breathed fire into Blake: First Night: The Tygers of Wrath: Purcell Rooms London", *Independent* [London], 3 February 2001, p. 12 (on performances as "the finale" of the Tate exhibition)


**Anon.**, *Blake vs. Glaxos Smith Kline* (11 February 2001) (a leaflet [seen online] given out at a demonstration on the last day of the Blake exhibition at the Tate protesting the neglect by the pharmaceutical company, the sponsor of the exhibition, of Africans with AIDS)


*Anon.*, “Celebrating Blake", *The Hindu*, Sunday 4 March 2001 and online


*David Bindman*, "London and New York: William Blake", *Burlington Magazine*, CXLIII. 1176 (March 2001), 172-74 (on the literary focus of the
exhibition; "Tate Britain can claim to have done Blake proud" [p. 174])


§Kenneth Baker, San Francisco Chronicle, 9 April 2001

John Commander, "Blake at the Millennium", Book Collector, L (Spring 2001), 77-83 (the catalogue is "impressive" and "done with panache", but "Ackroyd seems on auto-pilot" [pp. 82, 83])

*Thomas Kilroy, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything", Irish Times, 2 June 2001 (with another) (the catalogue "makes a handsome introduction to this astonishing artist")


David Fuller, "William Blake", Apollo, CLV (August 2001), 56-57

John Loughery, "The Example of Alfred Stieglitz, "Hudson Review, LIV, 2 (Summer 2001), 286 ("I liked the exhibition at the Met for its intermittent display of the politically-minded Blake")


Michael Grenfell, Blake Journal, No. 6 (2001), 79-80 ("All in all, then, a veritable millennial celebration of Blake's art")

*Laura Cumming, "Visionary or anti-enlightenment scourge? The 'Cockney nutcase' was both – and much more besides", [Journal not identified, n.d.]

*Hodgson, Elinor. "All that we see is vision", http://worldbookdealers.com./home/nw/nw0000000213.asp (about the Tate Blake exhibition)

Metropolitan Museum exhibition
2001 March 27-June 24

§Sally Hoban, "William Blake: England's Artist Prophet", Lancet, CCCLVII, 9249 (6 January 2001), 75-76

*Michael Kimmelman, "A Visionary Whose Odd Images Still Burn Bright", New York Times, 30 March 2001, pp. B29, 31 (the New York exhibition, a third the size of that in London, is "touching and beautiful if you have a taste for Blake's art")

*Leo Carey, "Books Current: 'The Author & Printer W Blake'", New Yorker, 9 April 2001, p. 18 (with 2 others) (the Butler essay suggests that "Blake deliberately cultivated eccentricity")

§M. Stevens, "Homemade heaven", New York, XXXIV (9 April 2001), 109

§Hilton Kramer, “A Mystery and Genius: Blake is a Conundrum”, New York Observer, 15 April 2001 (viewers should “acquaint themselves with Blake’s poetry before seeing this show”)
*Jerry Salz, "Wild Thing", *Village Voice*, XLVI, 15 (17 April 2001), 40, 43
*Souren Melikian, "William Blake: The Image and the Words", *International Herald Tribune*, 21-22 April 2001 ("much of his graphic oeuvre [is] difficult to take")
*Herb Greer, "Frozen Fire: The Visionary World of William Blake", *World and I*, XVI, 1(April 2001), pp. 90-97 (Blake's work is "an astounding achievement" [p. 96])
*John Updike, "Therefore I Print", *New York Review of Books*, 17 May 2001, pp. 9-10, 12 – also given in §http://www.nybooks.com/nyrev/WWWfeatdisplay.cgi??20010517009r ("I found the exhibit itself a bit cave-like, and confusing ... though certain images of uncanny vividness and unabashed loveliness continue to glow in the mind")
*Jed Perl, "Jed Perl on Art: Off the easel", *New Republic*, CCXXIV (4 June 2001), 33-43 ("There is something essentially unsettled about Blake's achievement" [p. 36])
§R. Hughes, "Chatting with the devil, dining with the prophets", *Time*, XLVII (18 June 2001), 79-80 [not in the Canadian edition]
Ratnagarbha, "Nietzsche's diary: A biased and eclectic view of what's new in the world of art and culture", *Urthona: art and buddhism*, No. 15 (*Spring 2001*), 55 ("a feast for Blake lovers and an excellent way for newcomers to be introduced to his graphic works")

Anon., “Met Exhibition through June”, *Blake*, XXXIV (*Spring [July] 2001*), 159 (part of the Tate exhibition will be shown at the Metropolitan Museum in the spring)

*Vincent Carretta*, "Exhibition Review", *Eighteenth-Century Studies*, XXXIV, 3 (*2001*), 440-45 (with another) (it is "a very major exhibition" [p. 440])


§John Loughery, "Alfred Stieglitz and His New York Galleries' at the National Gallery; Vermeer and William Blake at the Metropolitan Museum", *Hudson Review*, LIV, 2 (*2001*), 286


*G.E. Bentley, Jr*, “The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March-24 June 2001, and their Catalogues”, *Blake*, XXXVI (*November 2002*), 64-66 (it was “a major exhibition’, “mounted with enormous éclat and puffery”, and the catalogue is “useful and
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"responsible" and "very generously illustrated, though the reproductions vary capriciously in size" [pp. 65, 66])

§Morton D. Paley, Studies in Romanticism, XLI, 2 (Summer 2002), 349-51


The 68 reviews &c in the Independent and the Independent on Sunday are doubtless related to the fact that The Independent was a sponsor of the Tate exhibition.


2000

See 1977 above.

2000


An enterprising, rewarding catalogue with a number of great rarities.

2000

The Blake entries are the coloured *Canterbury Pilgrims* (lot 14, Fitzwilliam), *Songs* (AA and P), with reproductions on the cover and lots 113-118.

2000 December 1-2001 March 25


A poster.

2001 April


"Introduction" (v-vi), book owned by Blake (lot 1, Quincy, with a reproduction of the title page), *separate plates* (lots 2-24), *Writings and Illustrations by Blake* (lots 25-150), "Books about Blake" (lots 151-385), "Exhibitions and Sales Catalogues" (lots 386-404), "Samuel Palmer" (lots 405-10).

2001 September 15-October 31

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Part IV: Catalogues and Bibliographies

Library, 2001]) 4°, 19 unnumbered pages, 38 colour reproductions; no ISBN

An essay on Blake (not a catalogue) with reproductions presumably of what was exhibited, mostly Blake Trust facsimiles; *Illustrations of the Book of Job* is the library's "only original Blake title". See http://library.UNCG.Edu/depts/speccoll/exhibits/blake.

**2001 October 8**


6 *Songs of Innocence* (J) (estimate: $1,000,000-$1,500,000) [sold for $941,000 to Anon. (i.e., Justin Schiller acting for Maurice Sendak)]

The description records for the first time that the leaves "exhibit [a set of] stab-holes in the gutter margins ... [which] appears to match" the earlier of the two sets of stab-holes in the *Innocence* in *Songs* (E). [According to *BB* 414, these three stab holes are "about 5.0 cm from the top and 3.5, 3.4 cm apart".] The catalogue concludes "on the basis of this new evidence ... that Blake himself made up copy J as it stands today, with its complement of 21 [rather than the normal 31] plates". (Dr Michael Phillips is thanked in the Christie Price-List for advice about *Innocence* [J].)

However, this "new evidence" of stab holes merely demonstrates that the *Innocence* prints (pl. 2-27, 53-54) in *Songs* (E) were once stabbed together with *Innocence* (J) (pl.
2-12, 16-18, 22-27, 54). Clearly this stabbing was intended merely to keep these *Innocence* prints together; no one would suggest that Blake intended to issue together a copy of *Songs of Innocence* with 20 duplicate prints in it. The "new evidence" therefore scarcely bears upon when and by whom the prints in *Innocence* (J) were collated.

And in fact even newer evidence indicates that stab holes in *Innocence* (J), *q.v.*, do not at all match those in the *Innocence* in *Songs* (E).

**REVIEWS &c**

*Anon.* (Reuters), "Outrageous fortune needed for Shakespeare Folio", *Chicago Tribune*, 11 September 2001, Section 1, p. 4 (Abel Berland's Shakespeare folio ([1623] [ESTIMATE: $2,000,000-$3,000,000] and *Songs of Innocence* [J] [ESTIMATE: $1,000,000-$1,500,000] will be sold at Christie's [N.Y.]])

*Richard Lloyd*, "Blake's visions: William Blake lived in the realm of his own imagination – and his art allows us to see inside it", *Christie's magazine*, December 2001, p. 12

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844 On the same evidence, one might wonder whether *Songs* (I), printed in brown, with three stab-holes 3.4 and 3.4 cm apart, may not have been stabbed with *Innocence* (J) and the *Innocence* prints in *Songs* (E); *Songs* (I) was apparently given by Blake to Thomas Phillips who painted his portrait in 1807.
There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.

Turnbull Library and the National Library of New Zealand.

[2001 October]^{845}

**Bernard Quaritch**, *Barnard Quaritch Art and Architecture Catalogue 1291* (London, 2001) <Biblioteca La Solana>

36 [Lavater], "Portrait engraving by William Blake. *London, J. Johnson, 1800...* 320 x 252 mm...
Second state...a little foxing at the right hand margin", reproduced on p. 36, £550

2002 January 26-March 31


**Jill Hartz** (Director), "Foreword" (p. 3)

**Stephen Margulies** (Curator), "Prints by William Blake: 'Portions of the Eternal World'" (pp. 4-13)

**Anon.**, "Checklist" of 12 black-and-white etched or engraved works (pp. 14-15) from "the Collection of a Private Foundation" (Young's *Night Thoughts* [1797], *Job* [1826], Dante [1838], and *For the Sexes* pl. 1-6, 11-13, 15 [i.e., pl. 3-8, 13-15, 17]) and from the Albert H. Small Special Collections Library, University of Virginia.

REVIEWS &c

^{845} Annotated by Essick "Oct. 2001".


2002 March-May


A leaf 35.4 x 21.5 cm folded in three.

A flyer contrasting Blake’s “remarkably unmarketable dreamworlds of his prophetic illuminated books” with the “‘commercial’ works ... after his own designs” exhibited here, including Blair’s Grave, Hayley’s Ballads (1805), Young’s Night Thoughts (1797), Illustrations of the Book of Job, and Blake’s separate portrait of Lavater.

REVIEW

Wendy Leopold, “Presenting the Commercial Mr. Blake”, Northwestern University Observer online, XVIII, 5 (24 October 2002) (says the exhibition was October-21 December 2002)

2002 May 22-June 22

Francis Carey, “Ian McKeever, William Blake’s Jerusalem The Emanation of the Giant Albion” (pp. 7-13).

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

2002 September 26

2003 January 19-May 25

A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

REVIEWS &c


*Leah Ollman, “He set imagination free: William Blake’s complex metaphysics inspired ridicule in his lifetime. But for artists today, he simply
inspires”, *Los Angeles Times*, **19 January 2003**, p. E56. There are separate sections with comments about Blake by the artists **DeLoss McGraw** (Blake’s “best work is embarrassing”, therefore good), **Tom Knechtel** (“Blake is how I think”), **Nancy Jackson** (“He ... went into the darkness, the unknown ... and he sent back messages that we can all learn from”), and **Sharon Ellis** (“It’s this clarity of vision ... that continues to startle”)

**Anon.**, “William Blake at The Huntington”, *Sierra Madre Weekly*, **30 January 2003** (Entirely paraphrased from the captions)

**Martin S. Gonzalez.** “Experience ‘Vision and Verse’”, *Pasadena Star-News*, **13 February 2003**, pp. 31-32 (198 works were on display, including 33 from the Essick Collection)

**Matt Bamberg**, “One-tank trip: A taste of Europe at the elegant Huntington”, *Palm Springs Desert Sun*, **16 February 2003**


**2003 March 15-2004 January 25**

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**David Bindman**, “William Blake” (p. 338); the Blakes are No. 144-54, and No. 171-74 are Flaxman drawings for Dante, *The Odyssey*, and Aeschylus.

**2003 March 31-May 2**

*William Blake at Syracuse University*: An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E.S. Bird Library. Introductory Essay by Domenic J. Iacono. Louise and Barnard Palitz Gallery, Syracuse University Lubin House 11 East 61st Street New York, New York ([N.Y., N.Y.?: 2003]) Oblong 4°, 52 unnumbered pages, 79 reproductions (34 from *Innocence*[Q], 13 from Gay, *Fables*[1793], 22 from *Job*[1826])

**2003 May**


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

**2003 June**


33 minor Blake items

**2003 August 9-November 1**


2003 November 27-December 27


*Anon., “The Glad Days in the Reception of Blake in Japan.” Pp. 5-6, 56. (“Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents.”)

Kozo Shioe, “On the ‘[Taro] Nagasaki Collection’.” Pp. 7-9, 57-59. (His 52 Blakes went mostly to Kyoto City University of Arts.)

The catalogue entries, first in English and then in Japanese, are by Kozo Shioe and Yumiko Goto. Each section begins with a short essay.

Part I consists of “Japan’s Encounter with Blake”, subdivided into “1 Master Writers of the Meiji Period and Blake” (pp. 11-14, 65), “2 The Introduction of Blake’s Art by Soetsu Yanagi and the Shirakaba Group” (pp. 15-20, 66-68), “3 Blake Exhibitions Organized by Shirakaba” (pp. 21-25,
Part IV: Catalogues and Bibliographies

69-70), and “4  The Development of Blake Reception and the 100th Anniversary of the Death of Blake” (pp. 26-37, 71-77).

Part II, “Japanese Blakeans”, consists of “1  Ryusei Kishida and the Artists of the Shirakaba Group” (pp. 38-45, 78-81), “2 Kagaku Murakami and Kokuga Sosaku Kyokai” (pp. 46-50, 81-82), and “3  Blake Collector: Taro Nagasaki” (pp. 51-53, 83-84).

See also The International Blake Conference (2003) in Part VI.

REVIEW
Yoko Ima-Izumi, Blake, XXXVIII (2004-2005), 109-15 (“The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115])

2003
Jarndyce Catalogue CLV: The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare, & Other Authors A-C(London, [autumn 2003]) 8°, 818 lots
The Blakes are No. 1-24.

2003
403 Blake entries at $3.95 to $68,750 and “Price on application”, including include his tempera of “The Virgin Hushing the Young John the Baptist” (1799), Job, Blair’s Grave (1808, 1813, 1870) (6 copies), and Stedman’s Surinam (1796) with contemporary colouring.
2004 February 24


It included 47 Blake lots, with 18 letterpress books with Blake prints.

2004 April 4-August 31


104 reproductions, some of them double page, including all 14 prints from *Innocence* (X), all 22 *Job* engravings, and all their Dante watercolours.

*Tony Ellwood*. "Foreword." (P. 4) ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of *William Blake*."

REVIEWs, &c

*Dr Rachel Kohn*, “William Blake’s Erotic Spirituality”, *The Spirit of Things* [online], 30 March 2014 (a broadcast interview with *Marsha Keith Schuchard* and *Catherine Leahy*)

*Sandra Kerbent*, “William Blake Exhibition @ the NGV”, *Weekend Notes* [online] [Melbourne] [2014]

2004 May 5

*William Blake’s Good and Evil Angels: Property of the Greentree Foundation from the Collection of Mr. & Mrs. John Hay Whitney, New York May 5, 2004*. This lot will be offered aslot 5, [Sotheby] Sale 7989, Impressionist & Modern Art
(N.Y.: Sotheby, 2004) 4°, 19 pp. (one a fold-out page); no ISBN


*David Bindman*, untitled, about the colour-print (pp. 8-19). **ESTIMATE:** $1,000,000-$1,500,000. [It was sold for a record price of $3,928,000 (including buyer’s commission) to a collector in Europe not previously associated with Blake.846]

**2004 June 22-September 19**


A flyer for the exhibition of “selections from the Saint Louis Art Museum’s rare proof edition of the Book of Job”.

**2004 June**

**Ruthven Todd.** *Handlist, University of Leeds, The Library, MS 470 Blake letters and papers of Ruthven Todd (Digitised June 2004)* Online. 56 pp.

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

**2004 July 1-August 1**

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§[Christopher Bucklow and William Blake.] “I Will Save Your Life.” ([London: Riflemaker, 2004]) One folded sheet 58 x 77 cm

“Published on the occasion of an exhibition held at Riflemaker, London, July 1-Aug. 14 2004.”

Christopher Bucklow is a contemporary photographer (b. 1957); Riflemaker is the name of the Gallery at 79 Beak Street, Regent Street, London W1F 9SU; the name derives from the building’s former use as a gunshop. The exhibition is not related to the copy of “Albion Rose’: (E) found in Ezekiel Baker, Thirty-Three Years Practise and Observations on Rifle Guns (1813).

2004 July 6-October 31


An admirable work with splendid reproductions. The work consists of

Allan Guest, “Sponsor’s Preface” (p. vi)
Robert Woof, “Foreword” (pp. vii-viii)

*Howard J.M. Hanley, “Thou hadst a voice whose sound was like the sea’: Seeing Milton’s Voice” (pp. 1-53, including “William Blake”, pp. 23-24)

*Robert Woof, “The Romantics and Milton” (pp. 55-76)

“Catalogue” of 83 entries (pp. 77-221) including (47) Marriage ([H]), (48) Milton ([A]), (49) Paradise Lost
drawings from the Thomas (Huntington) set, (50-53) *Paradise Lost* drawings from the Butts set, and (54) a previously unrecorded undated letter from Blake to John Linnell

**Anon.**, “Appendix: The Reverend Joseph Thomas” (p. 227)

**REVIEWS &c**

*Adrian Mullen*, “Paradise Lost: the poem and its illustrators”, *Westmorland Gazette*, 2 July 2004, p. 3

*Anon.*, “Rare Drawings on Show”, *Keswick Reminder*, 2 July 2004

*Kate Rees*, “Rare visions of heaven and hell”, *Cumberland News*, 2 July 2004

**Anon.**, “Paradise lost”, *Carlisle News & Star*, 3 July 2004

*Dalya Alberge*, “Returned: Blake’s pictures of Paradise Lost”, *Times* [London], 5 July 2004


*Anon.*, “Blake Watercolours Return to UK for Exhibition”, *Scotsman*, 5 July 2004

*John Ezard*, “Paradise regained: Blake’s visions on show”, *Guardian* [London], 6 July 2004, p. 6 (“Arguably, the legacy of Blake’s ideas is now as great as the influence of Wordsworth’s nature poems”)

*Anon., “Blake watercolours back in Britain for the first time in nearly a century”, *Irish News* (Belfast), 6 July 2004


Anon., “Blake works at exhibition”, *Birmingham Express & Star*, 6 July 2004

*Anon., “Paradise found at Grasmere”, *North West Evening Mail* (Barrow-in-Furness edition), 8 July 2004

Anon., “Reading in paradise”, *East Cumbrian Gazette*, 8 July 2004

*Anon., “Top author inspires pupils”, *Westmoreland Gazette*, 9 July 2004 (about Tom Pullings opening the exhibition)

*Anon., Untitled, *Church Times*, 9 July 2004 (merely a reproduction with caption)

Kate Rees, “Plenty of dark material at Paradise Lost exhibition”, *Cumberland News*, 16 July 2004 (on the opening of the exhibition by Phillip Pullman, author of *His Dark Materials*)

*Tom Paulin*, “This way to paradise: Milton’s great poem – an English republican allegory – has inspired generations of writers and illustrators. Now their work has been gathered together at Wordsworth’s cottage. Tom Paulin drops in for a visit”, *Guardian Review* [London], 17 July 2004,
pp. 14-15 ("Twelve illustrations by Blake ... from the Huntington ... dominate the exhibition")

*Anon., “Paradise regained”, *Week*, **20 July 2004**


*Anon., “If you’re only going to see one thing this week ... Art: Milton: Paradise Lost, the Poem and Its Illustrators”, *Guardian* [London], **23 August 2004**, p. 15


*Anon., “Paradise Regained”, *Heritage* (Milton Keynes), **September 2004**


REVIEW

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2005 March 6-May 9

2005 April 20-21
§Bloomsbury Auctions, Private Press Limited Editions, Children's & Illustrated Books and Performing Arts (London,
William Blake and His Circle
Part IV: Catalogues and Bibliographies

2005) <Grolier Club>
Includes "William Blake, Trianon Press".

2005 May

2005 August-September 4

The “catalogue” includes


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


Manuela Ribadeneira. “Without Contraries is no progression.” Pp. 24-25. (“Like almost all great poets, he
[Blake] was an enemy of dualism”; “This text is taken from ‘Innocence and Experience’ written by Keith Sagar in 2002 as it appears on www.keithsagar.co.uk”).


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


Tracy Chevalier. “Blake’s Garden.” Pp. 40-42. Reprinted in an extended form on pp. 12-15 of Women Reading William Blake, ed. Helen M. Bruder (2007). (She is “writing a novel about Blake” called Blake’s Neighbours which begins with the Blakes naked in their garden, even though “Blake scholars have effectively demolished the Adam and Eve story as apocryphal” [p. 40].)

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

REVIEWS

Andrew Limbirth, “Celebrating William Blake:
Andrew Lambirth visits an exhibition in the first
museum of garden history”, Spectator, 6 August
2005, p. 39 (the exhibits by 21st Century artists are
“feeble” and “vulgar”, the pamphlet is of
“staggering banality and awfulness”, and the
catalogue “is the best thing about the project”)

Raymond Edwards, "Blake takes a back seat", Catholic
Herald, 19 August 2005 (All except the
topographical essay by Michael Phillips form "a
dire collection of art school pretentiousness")

2005 October 16-2006 May 7

§René Zechlin and Ciara Healy. Blake and Sons:
Alternative Lifestyles and Mysticism in Contemporary Art.
Catalogue of an exhibition held at the Lewis Glucksman
Gallery, Cork, Ireland, 16 October 2005-29 January 2005 and
the Model Arts and Niland Gallery, Sligo, Ireland, 24
February, 2006-7 May 2006 (Cork [Ireland]: Lewis
Glucksman Gallery [2005]) 24 cm, 143 pp.; ISBN:
9780950244099
It includes Christopher Bucklow, “This Is Personal: Blake

2005 November

An admirable catalogue, including

1 Blake’s receipt of 5 July 1805
68 Quincy’s English Dispensatory (1733) with “William Blake his Book” on the title page
11-13 Multiple sets of Job
20-23 Blair’s Grave
65-67 Young’s Night Thoughts (1797)

plus “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard” (lots 405-12), “Blake’s Followers, Including Samuel Palmer, Edward Calvert, and George Richmond” (lots 413-23), and “The Wrong William Blake” (lot 424).

2006 February 2-April 19

Linien Graham, introduction (2 p.).

An exhibition of Blake Trust facsimiles. There is no catalogue of the exhibition.

2006 February 15-May 1
*Martin Myrone. Gothic Nightmares: Fuseli, Blake and the Romantic Imagination. With essays by Christopher Frayling and Marina Warner and additional catalogue contributions by Christopher Frayling and Mervyn Heard.
The catalogue consists of


The catalogue is rewardingly learned and very generously and handsomely illustrated; it focuses upon Fuseli and the Gothic, but there are 33 Blake reproductions, particularly in the section on Revelation.

**REVIEWS**

**Audrey Niffenegger,** “Creatures of the Night: As Tate Britain’s major spring exhibition Gothic Nightmares opens this month, Audrey Niffenegger
succumbs to the dark seductions of Blake and Fuseli”, *Guardian, 4 February 2006* online

§ *Brian Sewell*, *Evening Standard, 17 February 2006*


§ *Tara Pepper*, “The Lure of the Gothic: a New Tate Britain exhibit demonstrates why grotesque images are still so effective in portraying our hidden demons”, *Newsweek, 20 February 2006*


*Stéphane Guégan*, “Gothic Nightmares: Sombres rêveries à la Tate Britain”, *Beaux Arts Magazine*, No. 260 (*February 2006*), 124, in French

*Brian Dillon*, “Gothic Nightmares: Tomb Raiders”, *Modern Painters (February 2006)*, 60-65

*Alan Riding*, “To sleep, perchance to have a Gothic nightmare”, *International Herald Tribune, 3 March 2006*, p. 24

*Kelly Grovier*, “‘She is mine and I am hers!’ Henry Fuseli, voyeurism, and the dark side of the canvas”, *Times Literary Supplement, 10 March 2006*, pp. 16-17

§ *Stéphane Guégan*, "Gothic Nightmares: Fuseli, Blake and the Gothic Imagination", *Tribune de l'Art, 24 March 2006*

*Martin Myrone*, “A Taste for Horror: How did the Age of Reason give birth to the Gothic, with its emphasis on the irrational and supernatural? Martin Myrone, curator of a major new exhibition at Tate Britain, argues that the British taste for
Gothic art was the product of uncertainty, change and revolution”, Fourteen Times: The World of Strange Phenomena, March 2006, pp. 32-40

§M. Farine, “Supernaturel”, L’Oeil, No. 578 (March 2006), 81, in French

§F. Whiteford, “Gothic Nightmares: Tate Britain”, World of Interiors, XXVI, 3 (March 2006), 195


2006 May 2


A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.


The 20 lots consist of

1 Title page (ESTIMATE: $180,000-260,000 [$650,000 to Anon.])

2 “The Meeting of a Family in Heaven” (ESTIMATE: $280,000-$360,000 [$500,000 to Sievking])

3 “Death of the Strong Wicked Man” (ESTIMATE: $1,000,000-$1,500,000 [$1,400,000 to Anon (for the Louvre)])
“The Grave Personified”, a massive seated, moth-winged female with outspread arms and hands holding poppies (ESTIMATE: $1,000,000-$1,500,000 [$800,000 to Price])

“While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE: $700,000-$1,000,000 [$520,000, bought in])

“The Reunion of the Soul & the Body” (ESTIMATE: $900,000-$1,200,000 [$900,000 to Anon.])

“The Soul Hovering over the Body” (ESTIMATE: $700,000-$1,000,000 [$520,000, bought in])

“The Descent of Man into the Vale of Death” (ESTIMATE: $700,000-$1,000,000 [$480,000, bought in])

“The Day of Judgment” (ESTIMATE: $1,500,000-$2,000,000 [$1,100,000, bought in])

“Death’s Door” (ESTIMATE: $1,000,000-$1,500,000 [$750,000, bought in])

“The Soul Exploring the Recesses of the Grave” (ESTIMATE: $700,000-$1,000,000 [$550,000 to the Rothmans])

“The Gambols of Ghosts” (ESTIMATE: $700,000-$1,000,000 [$520,000, bought in])

“The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE: $700,000-$1,000,000 [$500,000, bought in])

“The Death of the Good Old Man” (ESTIMATE: $550,000-$700,000 [$700,000, bought in])

“A Father and Two Children Beside an Open Grave” (ESTIMATE: $350,000-$550,000 [$280,000 to Anon.])
“Heaven’s Portals Wide Expand to Let Him In”, Christ floats with attendants towards an angel-crested archway (ESTIMATE: $350,000-$550,000 [$280,000 to Essick])

“Our Time is Fixed”, eight women with the thread of fate plus six babes and a crescent moon (ESTIMATE: $350,000-$550,000 [$280,000 to Anon.])

“Christ Descending into the Grave” (ESTIMATE: $350,000-$550,000 [$280,000 to Parker])

“Friendship”, two men with laced hands walk towards a river and a radiant city (ESTIMATE: $180,000-$260,000 [$270,000 to Parker])

The red morocco portfolio in which the drawings were found, reproduced also as the covers (ESTIMATE: [$4,200 to Windle])

No. 1-3, 6-11, 13-14, 18 were engraved in the 1808 edition.

The news of the discovery and the proposals for selling the drawings created a journalistic and scholarly uproar:

*Colin Cleadell, "Blake's lost work found 165 years on", Telegraph [London], 31 January 2002

*Colin Blackstock, “William Blake illustrations are found after 165 years”, Guardian Review [London], 31 January 2002, online

*Martin Butlin, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", Blake, XXXV, 3 (Winter 2002), 68-73 (these 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863)
Karin Goodwin, “Blake’s ‘lost’ art earns Glasgow sellers £3m ... but it will stay hidden”, *Sunday Herald*, 2 February 2003 and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)

Anon., “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, *BBC News*, 19 February 2003 and http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2 (about the sale of the Blair watercolours to an overseas buyer)

*William Bennett*, “Blake’s paintings found in bookshop fetch £5m”, *Daily Telegraph* [London], 19 February 2003, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)

John Shaw, “Unknown Blakes sell for £5 m.”, *Times*[London], 19 February 2003, p. 5 (the drawings for Blair’s *Grave* were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)

*Martin Bailey*, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now
expected and Tate would like to acquire it”, *Art Newspaper.Com* 2003<http://www.theartnewspaper.com/news/article.asp?idart=11037> (an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s Grave)

*Anon.*, “Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad”, *BBC News*, **13 March 2003** and <http://news.bbc.co.uk/go/pr/fr/-/l/h/entertainment/arts/3024811.stm>

*Will Bennett*, Art Sales Correspondent, “Collector buys lost Blake paintings for £5m (Filed: 19/02/2003)”, *BBC News*, **13 March 2003** and <http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC>...

§*Anon.*, “Collector Buys Lost Blake Paintings for £5 Million”, *Sunday Telegraph* [London], **27 April 2003**

*British Department of Culture, Media, & Sports* 20 March 2005
(www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm)

*Anon.*, “Beyond the grave: ban saves lost Blake paintings”, *Herald*[Glasgow], **30 March 2005**, online

Anon., “Britain stops export of Blake Paintings”, *Kansas City Star*, 30 March 2005, online

Anon. [Associated Press], “Britain Stops Export of Blake Paintings”, *Newsday*, 30 March 2005, online


*Anon.*, “Bid to save Blake art for nation”, *BBC News*, 31 March 2005, online

Danielle Demetriou, “Export Bar placed on Blake paintings”, *Independent* [London], 31 March 2005, online

*Nigel Reynolds*, “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, *Telegraph* [London], 31 March 2005 (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)

Anon., “Entertainment; Blake watercolours barred from leaving country”, *Keralanext.co* [India], 31 March 2005, online

Anon., “Export of lost Blake watercolours held up”, *Toronto Star*, 31 March 2005, p. A31 (“A British buyer now has until May 30 to ante $16.5 million
(U.S.) to keep the works [drawings for Blair’s Grave] in Britain”)

First to Inspire Christian Magazine (www.lst2inspire.co.uk/blairsgrave.php), 31 March 2005

Anon., ‘Bid to keep paintings in Britain”, Icscotland.co.uk [March 2005], online

Hastings, Sheena. “William Blake and the Book Dealer.” Yorkshire Post, 1 April 2005, online
(about Dr Paul Williams (age 76) of Ilkley who found Blake’s watercolours [which he then thought were coloured engravings] in a Glasgow bookshop)

*Anon., “Export stop to save Blake watercolours”, Rare Book Review online <www.rarebookreview.com> (2005) (Caledonia Books (Glasgow) sold Blake’s 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a law-suit with Caledonia Books “who said they had not recognized the true significance of the items they had sold”, and sold them for “more than £5 million” to “an anonymous collector living in America”; “their price has now spiralled to £8.8. million”, and “Tate Britain is said to be reviewing its position on the paintings”)

Anon., “Government bans export of William Blake Engravings”, InTheNews.co.UK, 1 April 2005,
online (The “Engravings” are Blake’s watercolours for Blair’s *Grave*)

**Anon.** [Associated Press], “Britain forbids export of Blake watercolors”, *Relish* [Winston-Salem, North Carolina], 3 April 2005, online


§**M. Bailey**, “Will Tate save a set of William Blake’s watercolours?”, *Art Newspaper*, XIV, 158 (May 2005), 30

**Anon., “Export Stop to Save Blake Watercolours”, *Rare Books Review*, XXXII (May 2005), 6

**George**, “Sotheby’s as Corporate raider?”, *Future Modern*, 15 February 2006 online (about the *New York Times* article [by Vogel])

**Anon., “Auction to Split Up Rare Set of Blake Watercolors”, *ArtInfo*, 16 February 2006 online (Four brief paragraphs from the story by Carol Vogel, “Art Experts Protest Sale ...”, *New York Times*, 16 February 2006)


fairly incidentally, assertion that two “Art Experts [Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [i.e., would be] ‘absolutely philistine’")

Andrew Dickson, “Dismay as Blake auction splits collection”, *Guardian* [London], 17 February 2006 (Tim Heath of the Blake Society says that to break up the set of *Grave* watercolours “is an affront to everyone who loves Blake”)

Anon., “William Blake and ‘The Grave’”, *New York Times*, 20 February 2006, p. A18. B. §Anon., “William Blake and ‘The Grave’”, *International Herald Tribune*, 21 February 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)


*Martin Bailey*, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, No. 167(16 March 2006), 8, online (“The decision to break up the album [was] made by London dealer Libby Howie
on behalf of a small group of investors”; the “application for a UK export licence ... was made by a family trust registered in the British Virgin Islands”)

*Harry Eyres, “Dark days for Blake’s spiritual illuminations”, Financial Times, 15-16 April 2006, p. 26 (“These Blakes should have a room to themselves somewhere”)

*Martin Bailey, “Spinning Blair’s Grave: How the British government feared an announcement on the deferral of an export licence for Blake watercolours could tarnish the prime minister”, Art Newspaper, No. 168 (April 2006), 3 (the office of Prime Minister Tony Blair feared that a reference to “Blair’s Grave” on the eve of the announcement of an election might be misconstrued, and the headline “Arts Minister defers export of ‘Blair’s Grave’” was altered to “... export of 19 rediscovered watercolours”)


Souren Melikian, “Louvre leads bidding for lost Blake work”, International Herald Tribune, 3 May 2006 (“a private group of benefactors, including Société des Amis du Louvre and a collector, Antoine Prat” paid $1,680,000 [sic] at Sotheby’s [for “The Death of the Strong Wicked Man”])

*Carol Vogel, “Rare Watercolor Collection Auctioned Piece by Piece”, New York Times, 3 May 2006 (Nicholas Serota of the Tate: “It is heart-breaking
that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up”)

Colin Cleadell, “Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market”, Telegraph [London], 9 May 2006 (the Blake sale at Sotheby’s on 1 May had “very mixed results”)

*Susan Moore, “Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least $40m. each in new york, where a dispersal of Blake watercolours leaves a sour taste”, Apollo, CLXIII (May 2006), 96-98 (“The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate”)

*Faye Hirsch, “Blake sale falls flat”, Art in America, XCIV, 6 (June-July 2006), 43

“Sotheby’s Press Release” (2006) calls it the “Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby’s in New York: Most Important Offering of works by the Artist Ever to Appear at Auction [sic] Estimated to Bring $12/17.5 Million on May 2, 2006: Watercolors Will Be Exhibited in London [9-15 March], Paris [20-24 March], Chicago [27-28 March], Los Angeles [11-12 April] and New York [31 March-5 April, 28 April-May 1]”; the vendor is described as “a European based private collector”

REVIEW &c

A fold-out sheet (3 leaves) announcing the sale.

Sour ten Melikian, "Art: Louvre leads bidding for lost Blake work", *New York Times*, 2 May 2006 (a description of the sale; the [unidentified] watercolour for the Louvre went for $1,680,000)

Anon., "The watercolour windfall worth £5m.", *Scotsman*, 13 May 2003

*Didier Rykner*, "Dix-neuf aquarelles de William Blake interdites temporairement de sortie du Royaume Uni", *Tribune de l'Art*, 16 mai 2005 online, in French


§Anon., "Blake collection to be broken up and sold in New York", *Independent* [London], 17 February 2006

*Didier Rykner*, "Les aquarelles de Blake pour Designs for Blair's Grave dispersées aux enchères", *Tribune de l'Art*, 17 February 2006, in French

Andreas Whittam Smith, "Paintings that really are worth saving for the nation", *Independent* [London], 20 February 2006

§Anon., "19 Blakes tumble out of attic", *Bahrain Tribune*, 5 April 2006

*Nancy Bialler*, *William Blake Designs for Blair’s GRAVE: Nineteen Watercolors* ([N.Y.: Sotheby’s, 2006])

*Anon.*, “Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby’s in New York: Most Important Offering of Works by the Artist Ever to Appear at Auction Estimated to Bring $12/17.5 million on May 2, 2006”, *New-Antiques*
online

*William Bennett*, "Art sales dream discovery turns to dust", *Telegraph* [London], 2 May 2006 (very full and useful)


*Paul Jeromack*, "Bomb-a-Rama." *artnet.com* (29 June 2006) (a summary of the sale: "If one wants to illustrate exactly how the art market operates on a rarefied plane of greed, callousness, stupidity, lawsuits and dishonesty, the saga of the Blake album tells you all you need to know")

*Colin Cleadell*, "Blake's lost work found 165 years on", *Telegraph* [London], 31 January 2002

*Colin Blackstock*, “William Blake illustrations are found after 165 years”, *Guardian Review* [London], 31 January 2002, online

*Martin Butlin*, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", *Blake*, XXXV, 3 (Winter 2002), 68-73 (these 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863)

Karin Goodwin, “Blake’s ‘lost’ art earns Glasgow sellers £3m ... but it will stay hidden”, *Sunday Herald*, 2 February 2003 and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)
Anon., “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, BBC News, 19 February 2003 and http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2 (about the sale of the Blair watercolours to an overseas buyer)

*William Bennett, “Blake’s paintings found in bookshop fetch £5m”, Daily Telegraph [London], 19 February 2003, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)

John Shaw, “Unknown Blakes sell for £5 m.”, Times [London], 19 February 2003, p. 5 (the drawings for Blair’s Grave were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)

*Martin Bailey, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it”, Art Newspaper.Com 2003<http://www.theartnewspaper.com/news/article.asp?idart=11037> (an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s Grave)

*Will Bennett,* Art Sales Correspondent, “Collector buys lost Blake paintings for £5m (Filed: 19/02/2003)”, BBC News, 13 March 2003 and <http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC>...

$Anon., “Collector Buys Lost Blake Paintings for £5 Million”, Sunday Telegraph [London], 27 April 2003

British Department of Culture, Media, & Sports 20 March 2005 (www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm)

Anon., “Beyond the grave: ban saves lost Blake paintings”, Herald [Glasgow], 30 March 2005, online


Anon., “Britain stops export of Blake Paintings”, Kansas City Star, 30 March 2005, online

Anon. [Associated Press], “Britain Stops Export of Blake Paintings”, Newsday, 30 March 2005, online
*Nigel Reynolds,* “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, *Telegraph* [London], **31 March 2005** (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)

Anon., “Entertainment; Blake watercolours barred from leaving country”, *Keralanext.co* [India], **31 March 2005**, online

Anon., “Export of lost Blake watercolours held up”, *Toronto Star*, **31 March 2005**, p. A31 (“A British buyer now has until May 30 to ante $16.5 million (U.S.) to keep the works [drawings for Blair’s Grave] in Britain”)

*Maeve Kennedy,* “Export Bar on Blake pictures”, *Guardian* [London], **31 March 2005**, online

First to Inspire Christian Magazine (www.lst2inspire.co.uk/blairsgrave.php), **31 March 2005**

Anon., ‘Bid to keep paintings in Britain”, *Icscotland.co.uk* [?March 2005], online

Hastings, Sheena. “William Blake and the Book Dealer.” *Yorkshire Post*, **1 April 2005**, online (about Dr Paul Williams (age 76) of Ilkley who found Blake’s watercolours [which he then thought
were coloured engravings] in a Glasgow bookshop)

*Anon., “Export stop to save Blake watercolours”, Rare Book Review online <www.rarebookreview.com> (2005) (Caledonia Books (Glasgow) sold Blake’s 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a law-suit with Caledonia Books “who said they had not recognized the true significance of the items they had sold”, and sold them for “more than £5 million” to “an anonymous collector living in America”; “their price has now spiralled to £8.8. million”, and “Tate Britain is said to be reviewing its position on the paintings”)

Anon., “Government bans export of William Blake Engravings”, InTheNews.co.UK, 1 April 2005, online (The “Engravings” are Blake’s watercolours for Blair’s Grave)

Anon. [Associated Press], “Britain forbids export of Blake watercolors”, Relish [Winston-Salem, North Carolina], 3 April 2005, online


§M. Bailey, “Will Tate save a set of William Blake’s watercolours?”, Art Newspaper, XIV, 158 (May 2005), 30

Anon., “Export Stop to Save Blake Watercolours”, Rare Books Review, XXXII (May 2005), 6
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

George, “Sotheby’s as Corporate raider?”, *Future Modern*, 15 February 2006 online (about the New York Times article [by Vogel])


*Carol Vogel*, “Art Experts Protest Sale Of Rare Set of Blakes”, New York Times, 16 February 2006, pp. B1, B7 (with a correction on 28 Feb 2006 about the title of a Blair drawing). B. “Blake watercolors land at Sotheby’s after a desperate struggle”, International Herald Tribune, 17 February 2006, on line (a history of the designs, announcement of their sale at Sotheby’s [N.Y.] on 2 May 2006, and, fairly incidentally, assertion that two “Art Experts [Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [i.e., would be] ‘absolutely philistine’”)

Andrew Dickson, “Dismay as Blake auction splits collection”, Guardian [London], 17 February 2006 (Tim Heath of the Blake Society says that to break up the set of Grave watercolours “is an affront to everyone who loves Blake”)

1350
Anon., “William Blake and ‘The Grave’”, *New York Times*, 20 February 2006, p. A18. B. §Anon., “William Blake and ‘The Grave’”, *International Herald Tribune*, 21 Feb 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)


*Martin Bailey*, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, No. 167 (16 March 2006), 8, online (“The decision to break up the album [was] made by London dealer Libby Howie on behalf of a small group of investors”; the “application for a UK export licence ... was made by a family trust registered in the British Virgin Islands”)

*Harry Eyres*, “Dark days for Blake’s spiritual illuminations”, *Financial Times*, 15-16 April 2006, p. 26 (“These Blakes should have a room to themselves somewhere”)

*Martin Bailey*, “Spinning Blair’s Grave: How the British government feared an announcement on the deferral of an export licence for Blake watercolours could tarnish the prime minister”, *Art Newspaper*, No. 168 (April 2006), 3 (the office of
Prime Minister Tony Blair feared that a reference to “Blair’s Grave” on the eve of the announcement of an election might be misconstrued, and the headline “Arts Minister defers export of ‘Blair’s Grave’” was altered to “… export of 19 rediscovered watercolours”)


Souren Melikian, “Louvre leads bidding for lost Blake work”, International Herald Tribune, 3 May 2006 (“a private group of benefactors, including Société des Amis du Louvre and a collector, Antoine Prat” paid $1,680,000 [sic] at Sotheby’s [for “The Death of the Strong Wicked Man”])

*Carol Vogel, “Rare Watercolor Collection Auctioned Piece by Piece”, New York Times, 3 May 2006 (Nicholas Serota of the Tate: “It is heart-breaking that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up”)

Colin Cleadell, “Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market”, Telegraph [London], 9 May 2006 (the Blake sale at Sotheby’s on 1 May had “very mixed results”)

*Susan Moore, “Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least $40m. each in new york, where a dispersal of Blake watercolours leaves a sour taste”, Apollo, CLXIII (May 2006),
96-98 (“The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate”)

*Faye Hirsch*, “Blake sale falls flat”, *Art in America*, XCIV, 6 (June-July 2006), 43

*Martin Bailey* and *Georgina Adam*, “‘The break-up could and should have been avoided’: A unique William Blake album has been dispersed forever, probably on behalf of an investor from the Gulf”, *Art Newspaper*, 1 June 2006, online (the company that offered the collection of Blair watercolours, which is “registered in the British Virgin Islands”, probably made no profit)

E.B. Bentley, “Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave”, *Blake*, XL, 2 (Fall 2006), 66-71 (an account of the break-up of the set of illustrations for *The Grave*, with prices and buyers; eleven watercolours were sold for $7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which $4,810,000 was offered and rejected at the 2006 sale” [p. 71])

**2006 July 20-September 15**


Patrick Scott, “Preface.” P. 1
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The modest teaching exhibition includes chiefly Blake Trust facsimiles and 26 works with Blake’s commercial book illustrations, some of them acquired not long after the founding in 1805 of South Carolina College, the precursor of the University.

REVIEWS
*Pat Berman, “Romancing the plate: Blake engravings bring artist’s heavenly visions down to Earth”, State [Columbia, South Carolina], 25 August 2006

2006 September 15-October 28
“All Genius Varies”: A display celebrating William Blake (1757-1827) at the Bodleian Library 15 September-28 October 2006.
A 4-leaf flyer describing 9 important Blake works in Bodley, in conjunction with the “Blake and Conflict” conference at University College, Oxford. 22-23 September 2006.

2006 September 16-2007 January 1

2006 October 30-December 15
[Robert C. Brandeis.] William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria


The reproductions include the unique Marriage (M) (entire), 847 the Riddle MS (recto and verso), Visionary Head of ?Henry VIII, Linnell oil sketch of Mrs George Stephen, Stothard watercolour of “Infancy” (for “The Seven Ages of Man”), and Henry Tresham’s oil of Anthony and Cleopatra (for the Boydell Shakespeare). There are separate sections on William Blake, George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham, mostly in the context of Blake.

REVIEWS

*C.S. Matheson, Blake, XLI (2007-8), 131-33 (“The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration”)

Anon. [?Nicholas Barker], “Exhibitions”, Book Collector, LVII (2008), 105-12 (on pp. 107-8 is a factual summary of the catalogue)

[November] 2006

847 Marriage (M) (the first 2 pp. reproduced), Songs pl. 39, and an electrotype of the Songs were exhibited in Extra muros / intra muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto: The Thomas Fisher Rare Book Library, University of Toronto, September 25-December 22, 2006 (Toronto: University of Toronto Library, 2006).

John Windle, “Introduction” (p. [3]).

There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

5 Engraved title page from “the very rare folio proof edition of [Blair’s] *The Grave*, issued in 1808 ... colored, clearly by a contemporary hand, and the coloring has a very strong connection to Blake’s and Mrs. Blake’s palette”

7 “Chaucers Canterbury Pilgrims”, 5th state, on india paper mounted on heavy wove paper, $22,500

76 *Songs* pl. 23 (“Spring”), colour-printed, trimmed to the design only with irregular outlines, P.O.E. (Price on Enquiry) [from The American Blake Foundation Library]

77 *Songs* (o) pl. 24 (“Nurses Song” from *Innocence*), in grey ink on paper with “partial Whatman watermark”, trimmed close to the print, P.O.E. [sold to Victoria University in the University of Toronto]

78 *Songs* (o) pl. 38 (“Nurses Song” from *Experience*), printed in red on wove paper without watermark, P.O.E. [sold to Victoria University in the University of Toronto]

79 *Songs* (o) pl. 53 (“The School Boy”), printed in orange on unwatermarked wove paper, P.O.E. [sold to Victoria University in the University of Toronto]
85-87 *There is No Natural Religion* (G¹), pl. a4, a6, b3, “rudimentary color printing” in olive-brown on unwatermarked wove paper, P.O.E. [from The American Blake Foundation Library] [sold to R.N. Essick]

90 “Morning Amusement” and “Evening Amusement” (Watteau-Blake), “printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired”, $7,500 [sold to Victoria University in the University of Toronto].

**2007 January 11-March 21**

It “features unique items lent or donated by writers and artists who have been inspired in some way by Blake’s life and work, including Tracy Chevalier, Philip Pullman and Patti Smith”.

**REVIEWS**

§*Michael Glover*, “Angels and demons”, *Independent* [London], 12 January 2007, pp. 2-4

Anon., “Notes on a famous Tyger”, *Times* [London], 12 January 2007


§Rare Book Review, *February-March 2007*

**2007 February**

§Charles Cox Catalogue 54 (February 2007)
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199 “Bernard Quaritch’s Wholesale Stock. Annual Results”, a folio ledger of business records with “the statistics on William Blake’s Book of Ahania (1895) [William Griggs facsimile (n.d.)], Songs of Innocence and of Experience, ed. E.J. Ellis] (Quaritch, 1893) and the three-volume Works of 1893 edited by Yeats and Ellis (small and large paper)”.

2007 March 31–June 10


The volume was “Published on the occasion of the exhibition ... [in] Gallant House Gallery, Chichester 31 March-10 June 2007.”

The exhibition revolves around William Hayley. The sections relevant to Blake are


REVIEWS

§Anon., Independent [London], 31 March 2007

*Andrew Motion, “Songs of Experience: From William Blake to the Romantics of the 1940s, artists took refuge in capturing the idyll of the countryside.
Andrew Motion finds little peace but much beauty in their work”, *Guardian* [London], **7 April 2007**

*Richard Moss*, *Culture/History*, No. 24 (17 April 2007), online


Robin McKie, “The other life of Walter Hussey: We have one man to thank for much of the thrilling British painting show at Chichester’s beautiful Pallant House”, *Observer*, **29 April 2007**

§*Andrew Lambirth*, *Spectator*, **June 2007**, p. 45

§*Alex Butterworth*, “Enduring Visions: William Blake continues to exert a profound influence over modern artists and writers”, *RA Magazine*, No. 94 (Spring 2007)

Melany Hughes, *Art Book*, XV, 2 (May 2008), 26-27, online

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**2007 April 7-2008 April 6**


It consists of 77 (sic) illustrations plus


REVIEWS
§C. Pickstone, “William Blake: Impression Spectacular Bodies”, Month, XXXIII, Part 12 (2007), 497-98 (review of the Tate exhibition and of Spectacular Bodies at the Hayward Gallery)

Jason Whittaker, Year’s Work in English Studies [for 2007], LXXXVIII, 1 (2009), 732

Jeremy Tambling, Blake, XLIV (2011), 143-44 (with another) (“some of Bindman’s interpretations ... seemed oversimplifying”)

2007 April 30-October 21
§Blake, and Slavery and the Radical Mind. Tate Britain exhibition 30 April-21 October 2007

REVIEWS
*Sara Allen, “Blake, Slavery and the Radical Mind at Tate Britain”, 24 Hour Museum News, 5 August 2007, online

*Hew Lewis-Jones, “Mind in Chains Two Exhibitions devoted to Blake and slavery reveal an artist of baffling ambiguities as well as savage power, writes Hew Lewis-Jones”, Apollo, November
2007, online (on the exhibitions at the Tate and Hayward Gallery)

2007 June 23-October 7
§[Rembrandt to Thibaud. Including Artist Books by William Blake Exhibition at the California Palace of the Legion of Honor (San Francisco, 2007)]


2007 July 13-September 30, October-December

Exhibited at the Virginia Museum of Fine Arts, Richmond (13 July-30 September 2007) and at the State Hermitage Museum, St Petersburg, Russia (October-December 2007).

The works exhibited include some by
William Blake (pp. 68-77)
John Varley (pp. 124-29)
Cornelius Varley (pp. 130-31)
Samuel Palmer (pp. 178-81).

2007 August 7-November 18
*David Bindman, Stephen Hebron, Michael O’Neill. Dante Rediscovered: From Blake to Rodin (Grasmere: The
William Blake and His Circle
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David Bindman. “‘Nature worse than Chaos’: Blake’s Dante”. Pp. 31-38 of “Artists Discover Dante.”

A very impressive catalogue and exhibition, including Blake reproductions as Fig. 4, 10-17, 21, 28, 30, 32, Catalogue No. 17, 23, 30, 36, 38-39, 43-44, 46-47, 49, 51-52, 55, 58, 61-64, 67-68, and Fuseli and Flaxman.

REVIEWS &c

*[David Bindman and Stephen Hebron.] Dante Rediscovered: From Blake to Rodin. (Grasmere and London: The Wordsworth Trust, 2007) Oblong 4°, 24 unnumbered pages plus covers; no ISBN. (“This booklet accompanies the exhibition Dante Rediscovered”)

§Sue Hubbard, “Divine inspiration”, Times [London], 1 September 2007

A.N. Wilson, “Dante inspired a wealth of genius”, Telegraph [London], 19 November 2007, online

2007 October 6-2008 January 13


The Blakelots, 231-48 from the Yale Center for British Art, include Songs of Innocence [F] pl. 2-3, 13, 15, 25, Urizen
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[C], pl. 11, 17, 23, Jerusalem (E), pl. 26, 46, 61, 100, Dante water colours, and “The Sea of Time and Space”.

2007 October 7-December 2
Every eye sees differently: presented in collaboration with the great unsigned: Charles Avery, Dira Bell, Haiko Blenkinstein, Ernesto Caivano, Kerstin Kartscher (London: The Drawing Room, Tannery Arts, 2007) 1 sheet (folded), 21 cm
“Published on the occasion of an exhibition at the Drawing Room, 7 Oct.-2 December 2007, to mark the 250th anniversary of William Blake’s birth”, with an essay by Irene Bradbury.

2007 November 1-2
Sotheby, Prints (N.Y., 2007)
The descendants of Heinrich Neuerburg of Cologne offered Songs of Innocence (Y1):

*16 “Introduction” (pl. 4); ESTIMATE: $3,000-$5,000 [sold for $28,000 to John Windle for R.N. Essick]
*17 “The Shepherd” (pl. 5); ESTIMATE: $35,000-$45,000 [sold for $109,000 to John Windle for R.N. Essick]
*18 “The Little Black Boy” (pl. 9-10); ESTIMATE: $45,000-$65,000 [sold for $193,000 to John Windle for R.N. Essick]
*19 “The Chimney Sweeper” (pl. 12); ESTIMATE: $3,000-$5,000 [sold for $73,000 to Alan Parker]
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*20 “The Divine Image” (pl. 18); ESTIMATE: $5,000-$10,000 [sold for $121,000 to John Windle for R.N. Essick]

*21 “A Cradle Song” (pl. 16-17); ESTIMATE: $10,000-$15,000 [sold for $115,000 to Alan Parker848] all reproduced in colour.

[N.B. According to BBS 120, Dr Walter Neuerburg placed Innocence (Y), consisting of pl. 4-18, “on permanent deposit in 1978 in the WALLRAF-RICHARTZ-MUSEUM, Cologne”; the ownership and location of the seven leaves (Y²) with pl. 6-8, 11, 13-15 are not alluded to in the Sotheby catalogue.]

2007 November 3-2008 June 1
§William Blake: “I still go on / Till the Heavens & Earth are Gone.” Exhibition at Tate Britain 3 November 2007 to 1 June 2008.

The exhibition focuses upon 8 newly discovered colour-prints from Thel, The Marriage of Heaven and Hell (including pl. 16), and Urizen (including pl. 23), together with 13 new lines accompanying the prints.

REVIEWS &c

Vanessa Thorpe, “Fresh finds unveil Blake’s mystic world: Tate Britain showcases eight lost watercolours with handwritten texts by visionary poet,” Guardian [London], 11 November 2007,

seen online (about the Tate exhibition of the newly-discovered prints (not watercolours) for Small Book of Designs (B), each with “startling” verse)

Anon., “Long-lost Blake watercolours shown for 1st time”, *CBC News*, **12 November 2007**, seen online

**2007 November 20**


According to a publicity release, it was an exhibition of “translations of William Blake’s Lambeth work ... [as mosaics] made by [37] artists and volunteers for installation in Centaur street”. Apparently there was no catalogue.

**2007 November-2008 February**

*William Blake at 250: an exhibition from November 2007 to February 2008 [in the] University of Iowa Libraries 8º; a 2-leaf description of the exhibition

“Exhibit Planning: Mary Lynn Johnson, John Grant, Eric Gidal, Judith Pascoe, Greg Prickman”. The exhibits are facsimiles plus “Commercial Engravings and Book Illustrations”.

**2008 January 26-April 28**


**2008 November 14-2009 February 1**

§Blake’s Shadow: William Blake and His Artistic Legacy –
Exhibition at **Seoul National University Museum of Art** (2008)

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

**REVIEWS**

**Manchester**

“Julian Cope”s opening speech at the exhibition Blake’s Shadow: William Blake and his Artistic Legacy, The Whitworth Art Gallery 26 January-20 April 2008", 4 pp., online

Robert Clark, “Blake’s Shadow, Manchester”, *Guardian* [London], 26 January 2008, online

Jeremy Tambling, *Blake*, XLIV (2011), 143-44(with another) (*Blake’s Shadow* seemed “patchy”)

**Seoul**

*Penelope Thompson, Art’n About in Korea, 6 Dec 2008*, online

§Anon., *British Council (2009)* online

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**2008 March 11**


Works by Blake (lot 27 Blake, “Two studies of a baby’s head ... *Estimate £10,000-15,000*”), Flaxman, Linnell, Palmer, and Varley.

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**2008 March 19-April 19**

A handsomely produced description of an “exhibition [which] culminates a senior seminar titled ‘The Blake Gallery’ ... curated by the students and me” (Grant Scott). The exhibition features facsimiles from private collections and Muhlenberg’s *“Canterbury Pilgrims”* (3rd State) and a *coloured copy (G) of Night Thoughts* (1797).

REVIEW

*James Rovira, Blake, XLII, 3 (Winter 2008-2009), 110-11

2008 June [3 ff]


Lots 2-54 are members from dismembered books.

For an essay keyed to the catalogue, see Chris Saunders, “Eye of the Tyger ...”, *Rare Book Review*, August-September 2008.

2008

DESCRIPTION: The archive is 9 vols., folio, 4°, and 8°, c. 1,000 pp.
Volume Two: Album of autograph letters collected by T.H. Cromek for the biography of his father, 4°, 85 leaves
Volume Three: T.H. Cromek, manuscript notebook relating to Gilchrist’s life of Blake “etc.”, dated December 1863, 4°, c. 115 pp. <extracts on rectos, T.H. Cromek’s comments on versos>
Volume Four: Album of letters and manuscripts largely relating to Thomas Bewick, 4°, 52 pp.

849 In a letter of 9 August 1979 Dennis Read told me that the original copy of the Memorials dated 25 July 1865 was in the possession of Mr Wilfred Warrington, Cesterton’s, Yattendon, Near Newbury, W. Berks, RGH16 OXD (in 1979). A photocopy of this version is quoted in Blake Records Supplement (1988), 58 and BR (2) 224, 262.
850 Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in

Volume Seven: Thomas Hartley Cromek, manuscript Introductory Lessons in Hebrew Grammar, 6 November 1861, 4°, 62 pp.

Volume Eight: T.H. Cromek, an essay on the origins of Stothard’s Canterbury Pilgrims, foolscap, c. 150 pp., first section (pp. 1-75) dated 16 October 1851

Volume Nine: T.H. Cromek, manuscript record of his paintings with dates and purchasers, 31 December 1834-December 1872

HISTORY: (1) Compiled by T.H. Cromek (1809-73, the son of R.H. Cromek), from whom it passed to (2) “Mrs. [Mary C.] Warrington [1804-1907], at Worsborough Hall, near Barnsley, the grand-daughter of R.H. Cromek”; 851 and thence by 1979 to her grandson (3) Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrowgate, Yorkshire; 852 (4) Sold at Sotheby’s (London), 17 July 2008, lot 9, for £20,000; (5) Offered in the catalogue of John Hart and Chris Johnson (2008), no price printed; sold in Winter 2009 to PRINCETON UNIVERSITY LIBRARY.


851 Robert Burns, Works, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).

852 Dennis Read provided me with a Cromek genealogy according to which T.H.Cromek’s daughter Mary (1840-1907) married John Warrington (1820-1908), and their son Austin Warrington (1879-1953) married Isabella Wimpenny (1874-1970) and begot Paul Warrington (b. 1909). Austin’s brother Thomas Warrington (1881-1937) married Ursula Paul (1877-1964) and begat 8 children including Wilfred Warrington (b. 1910). Paul and Wilfred Warrington therefore are cousins.
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2008 October 7--2009 January 4
§ *Angels and Imagination.* New Art Gallery, Walsall (Walsall, 2008) online

REVIEW

2008 December 12-2009 March 29
§ *William Blake: The River of Life* at Tate Liverpool (Liverpool, 2008)

2008
The New York Public Library Blakes are catalogued and each plate is reproduced online, including America (L), Europe (F in the Berg Collection), and Milton (C).

2008
The Collection List of the Blakes in the library of Victoria University in University of Toronto was added in 2008 to the William Blake Archive.

2008
Extraordinarily, indeed uniquely, comprehensive, from
original watercolours and books to postcards and posters, meticulously catalogued.

2008


An exhibition apparently without a published catalogue.

2009 April 2-June 28


The text is chiefly a collection of very brief essays:


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*Robert Simon. “Les Chants d’innocence et Les Chant d’expérience.” Pp. 91, 96, 99, 211. (In the “première édition (1789)” of Songs of Innocence, the second plate of “The Ecchoing Green” shows the boy’s cricket bat as “incurvée selon l’usage”, but in the 1820s the bat is straight according to the new standard of the time.853)

*Jon Stallworthy. “Les chant syncopés du poète, une étude linguistique.” Pp. 101-3, 211. (The “nouveau rhythm ‘syncopé’ de Blake” consists of “la suppression d’une syllable que l’on attendrait normalement dans un vers anapestique (par example ‘When the tongues of the children are heard on the hill’).”


853 No copy of either version is cited or reproduced. My own survey of reproductions of Songs copies B (1789), E (1789), W (1825), and c (posthumous) shows the cricket bat with exactly the same curvature. The dates derive from Joseph Viscomi, Blake and the Idea of the Book (1993), 376-381.


Daniel Marchesseau. “La pérennité de Blake chez trois artistes du XXe siècle.” Pp. 205-7. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acryllic; Louis de Brocguy, oil on canvas, apparently unrelated to Blake.)


*Catherine de Bourgoing et David Fuller (n° 138 à 142 [Dante watercolours]). “Notices des œuvres” (i.e., catalogue of the 163 works in the exhibition854). Pp. 223-50. Often the reproductions seem unrelated to the essays they accompany.

REVIEWS &c, the essays in French unless otherwise noted


*Craig McGinty, “William Blake at the Petit Palais”, This French Life, 7 April 2009, online (the notice gives no indication that he has seen the exhibition)

*Anon., “William Blake du 1 avril au 28 juin”, France

854 The catalogue strangely omits numbers 1, 17, 24, 89, 97, 118-19, 153-55, 160-62, 164, 172-73 but adds 27 bis, 94 bis and ter.
Inter, n.d., online
Anon. (press release), “Le génie visionnaire de romantisme anglais”, Evène: Toute la Culture, 10-12 April 2009, online
Anon., “William Blake, Le Génie Visionnaire”, paris étudiant, April 2009, online
*Grant F. Scott, Blake, XLIII, 2 (Fall 2009), 61-64 (“succeeds admirably”, “a magnificent introduction to Blake’s versatility and range”), in English
§Meredith Davis, caa.reviews (2009)
Amandine Rabier, “William Blake: le plus visionnaire des romantiques anglais”, L’Oeil, No. 612 (April 2009), 72-75
§*María Paz Amaro, "William Blake: la exposición de 1809", Istor: Revista de historia internacional, No. 38 (2009), 92-99 In Spanish
Philippa Simpson, *Blake*, XLV (Summer 2011), pp. 37-38 ("It is hard to excuse the large overlaps among several of the essays", and the catalogue of Blake's graphic work is oddly supported by "the concentration upon Blake's writings") in English

**2009 April 20-October 4**


*A Descriptive Catalogue of Pictures* (1809). Pp. 41-86. (Omits Blake’s Index.)


“Indexes to A Descriptive Catalogue.” Pp. 103-27. (A modern index, not Blake’s, including headings such as Accident, Cartoons, Pencil.)

**REVIEWS &c**


**Charlotte Higgins**, “Blake retrospective: Tate stages 1809 show”, *Guardian* [London], 18 December 2008 (the Tate will show at least 9 of the 11
surviving works from the 1809 exhibition and republish the *Descriptive Catalogue*.

**Anon.**, *Globe and Mail* [Toronto], **21 December 2008**
(announcement of the partial recreation of Blake’s 1809 exhibition)

**Anon.**, “Blake in Paris”, *Blake*, XLII, 3 (**Winter 2008-2009**), 111

§**Peter Ackroyd**, “Genius Spurned: Blake’s Doomed Exhibition is Back”, *Times* [London], **4 April 2009**

**Louise Jury**, “Blake’s Progress 200 years on; [Canterbury] Pilgrims join re-creation of 1809 show”, *Evening Standard* [London], **16 April 2009**

**Mona Bobe**, “’Pelerini din Canterbury’, într-an remake al singurei expoziții solo din viața lui William Blake”, *Ultima Ora*, **16 April 2009**, online, in Romanian

**Anon.**, “Blake painting fights old battle”, *BBC News*, **17 April 2009**, online (“a painting [of Chaucer’s Canterbury Pilgrims] by William Blake is to be displayed alongside the 19th century work [by Stothard] which stole its thunder”; it is “a last minute loan”)

**Anon.**, “Blake v Stothard”, *London Art News*, **19 April 2009**, online

**Richard Dorment**, “William Blake exhibition – Tate Britain, review. Richard Dorment applauds the decision to restage a 200-year-old William Blake exhibition, despite its obvious shortcomings”, *Telegraph*[London], **20 April 2009**

**Alexa Baracaia**, “Slated William Blake show revisited by Tate Britain”, *thelondonpaper*, **20 April 2009**,
online

*Anon.*, “Blake exhibition at Tate Britain”, *View London.co.uk* ([?20 April 2009])

**Mike Collett-White** (Reuters), “Tate recreates Blake show”, *Globe and Mail* [Toronto], 21 April 2009, p. R5

*Brian Sewell*, “William Blake’s 1809 Exhibition”, *Evening Standard* [London], 24 April 2009 (Blake’s *Descriptive Catalogue* shows “blundering ignorance” and “silly polemics”; “This is an exhibition of interest only to those for whom Blake is a sacred cow”)

**Robin Blake**, "William Blake at Tate Britain”, *Financial Times*, 25 April 2009 (“the Tate’s tribute to the most loveable of all English artists ... is rather melancholy, and very touching”)

§**Tom Lubbuck**, "William Blake: The art of a ‘lunatic’? In 1809, an exhibition by William Blake was derided by critics and buyers alike: At the Tate’s revival of that show, Tom Lubbuck explains just how wrong they were”, *Independent* [London], 27 April 2009 (Largely about Robert Hunt’s review)

*Andrew Kirkby*, “Blake – Madman or genius?” *Planet Eye Traveler*, 29 April 2009

*Anon.*, “Blake Exhibition at Tate Britain”, viewLondon.co.UK online(?)April 2009)


*Ashley Eldridge-Ford*, “London Journal: Reintroducing William Blake”, *Art We Love*
online, 19 May 2009
§Martin Butlin, “Blake in London”, Burlington Magazine, CLI, 1276 (July 2009), 487-88
Paul Flux, Albion Magazine (Autumn 2009), online (it leaves an "impression ... of worthiness")
*Alexander Gourlay, Blake, XLIII, 3 (Winter 2009-2010), 96-100 (The exhibition “is no more successful than the original in communicating Blake’s ideas”)
§Andrew Lambirth, Art Book, XVII, 2 (2010), 73-74

2009 September 11-2010 January 3

An exhibition from the Morgan’s holdings, divided into I Engravings [separate, 8], II Friends and Followers (8), III Book of Job watercolours and watercolour portrait of Blake in a blue coat after Phillips, IV Continental Prophecies, V L’Allegro and Il Penseroso watercolours, and VI Job engravings, Urizen, Visions, and watercolours, accompanied by a recording of Charles Ryskamp’s lecture “Collecting William Blake” (about his own collection, now in the Morgan). There was no catalogue, but the 92 pictures are reproduced on the Morgan web-site.

REVIEWS &c

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*Anon., “Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series – Among Blake’s Greatest Works”, Pierpont Morgan press release, online, 2009 (over 100 works are exhibited)


Pierpont Morgan Library Media Preview, online, 10 September 2009 (includes Charles Ryskamp’s gifts)

*Evan Mantyk, “Blake’s Anti-Atheism on Display at Morgan Library”, Epoch Times, 10 September 2009, online


*Barbara Hoffman, “He’s hellbent on purgatory”, New York Post, 11 September 2009 (“there’s a helluva


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lot of hell at the Morgan”)

*Lance Esplund*, “Artist as Oracle: Morgan’s exhibition of the work of William Blake reminds us of the artist’s many gifts”, *City Arts, 15 September 2009*, online

*Judith H. Dobrzynski*, “Extra Credit For The Morgan”, *Arts-Journal, 15 September 2009*

*Jill Krementz*, “Photo Journal: William Blake’s World”, *New York Social Diary, 15 Sept 2009* (32 reproductions), online

*Anon., AO Art Observed™, 17 Sept 2009, 5 pp., online

*Beatrice V. Thornton*, “William Blake at the Morgan Library”, *MagazineAntiques.com, 17 September 2009*

Arielle Concilio, “William Blake and the Imagination at the Morgan Library and Museum”, *Columbia Daily Spectator, 22 September 2009*


*Anon., Art Newspaper, September 2009* (about Patti Smith singing)

*Anon., Week, 16 October 2009*, online

*Graham Fuller*, “Extreme Blake”, *Arts Desk, 18 October 2009*, 6 pp., online

*World Journal, 24 October 2009*, online, in Japanese

*Anon., “Blake Illuminations At Morgan”, *Northport
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Journal, 8 October 2009
*Anon., “Blake in Poetry and Song: An Evening with Patti Smith”, Week, 18 November 2009
*Anon., “William Blake @ The Morgan: Tyger, Tyger!”, eCognoscente.com [N.Y.], November 2009
Menachem Wecker, “Did William Blake Know Hebrew? Did the poet and artist know the Kabbalah from his mystical studies?” Jewish Daily Forward, 11 December 2009, also online (“Blake had not even mastered the letter alef”)
Richard Goodman, Fine Books & Collections, 5 pp.,
date not known

*Morton D. Paley, Blake, XLIII, 4 (Spring 2010), 149-151

*Anon., ArtMagick, online, date unknown

James Rovira, Blake, XLIV, 3 (Winter 2010-11), 110-111. (The exhibition included Phillips’s “reproductions” of copperplates and prints from them of Songs [18 plates and prints], America pl. 1, Europe [5], and “inking daubers, historical pigments, ...”; “Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...http://www.blakequarterly.org”.)

2009 April 20-October 4


REVIEW

Jason Whitaker, Year's Work in English Studies, X, 1 (January 2011), 652-53

2009 [November]

*William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46(San Francisco: John Windle Antiquarian Bookseller, 2009) plus a CD of the whole in lieu of index and a keepsake reproduction of Leonard Baskin’s watercolour bust of Blake after the life mask 4°, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and online); no ISBN

A very handsome and rewarding publication; “this may
be the largest bookseller’s catalogue of books by and about Blake and his circle ever to have been issued” (p. ix). The 1706 lots are priced at from $5.00 to $89,500 (for Hayley, *Designs* [1802] (Bentley-Essick copy) plus Sold and P.O.A. (Price on Application). (A distressing (to me) number are marked “Not in Bentley”.)

**[2009]**


50  [Darwin], *The Botanic Garden*, Vol. I (1791), Vol. II (1789), "very occasional spotting to vol. I, offsetting to title from frontispiece, and from other plates to facing pages, ... in contemporary speckled calf, with gilt-tooled spines and gilt borders to sides, gilt morocco lettering pieces, with the armorial bookplate of Sir George Shiffner in both vols., and the contemporary ownership inscription of one A. Lewis 1795 to front free endpaper in both vols.", with two copies of a print, £2,500.0.0

**2009**


  **Simpson** and **Sibylle Erle. Tate Britain, London**, 8 November 2010-4 April 2011

  There was no catalogue. The exhibition was associated with the publication of **Sibylle Erle**, *Blake, Lavater and Physiognomy* (2010).
REVIEW

Martin Butlin, Burlington Magazine, CLIII (2011), 608 (with another) (Butlin dates the exhibition January-March 2011)

2010 June 19-July 10


Exhibition with only an invitation-card.

2010 August 3-October 2


The exhibition focuses particularly on works acquired since the gift (2005) of the Bentley Collection of Blake and his contemporaries (see the Victoria University exhibition of 30 October-15 December 2006), including the extra-illustrated Bray, Life of Thomas Stothard (1851) (see pp. 13, 22, 24-25), Diario de los Niños (1839-40) (pp. 16-17), Varley, Zodiacal Physiognomy (1828) (pp. 18-19), Stothard, “The Fall of Rosamond” (1783) (pp. 22-23), Watteau, “Morning [and] Evening Amusement” (1783) (pp. 26-28), Morland, “The Idle Laundress” and “The Industrious Cottager” (pp. 29-31), “Chaucer’s Canterbury Pilgrims” (1810) (pp. 34, 36-37), “Spring” (pp. 46-47), and Remember Me! (1824, two copies, one with the rare colour-printed slip-case) (pp. 52-55).
Marriage (M) is reproduced entire.

N.B. The undated draft letter by William Hayley addressed to “Dear Poet & Philosopher” (laid into a copy of Hayley’s *Triumphs of Temper* [1803]) was almost certainly sent to Erasmus Darwin, not “to William Blake” (p. 21). The letter recommends “my excellent friend Flaxman who is just returned [in 1794] from Rome” as a sculptor for a monument to Wedgwood. (Flaxman’s monument to Wedgwood is in Stoke-on-Trent church.)


“Pod-casts on-line” in video and audio of the exhibition (still photos) and symposium were recorded in “Blake in Our time: A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley, Jr.” at the E.J. Pratt Library of Victoria University in the University of Toronto. The symposium part consists of

Karen Mulhallen. “Welcome and Introduction.”

Robert N. Essick. “Collecting Blake.” (About great collectors of the past, not about his own major collection.)

Joseph Viscomi. “Recovering the Earliest Versions of Blake’s Oddest Book.” (About the *Song of Los.*)

Mary Lynn Johnson. “Blake’s Pictures at ‘The Salterns’ and How Captain Butts Challenged his Sister’s Inheritance.”

Angus Whitehead. “Blake & George Cumberland’s ‘Pocketbooks’.”

Dennis Read. “Disputing the Sins of His Father: Thomas Cromek contra Gilchrist.”


Mark Crosby. “Blake’s Seal.” (The images with which he sealed his letters.)


2010


2011 January 26

*Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University, Sotheby* (N.Y.), 26 January 2011, online

*149 William Blake, “A Woman Enthroned, Two Figures on each side”, pen and black ink (late 1770s) <Butlin #88> (estimate: $7,000-$10,000 [sold for $5,313 to John Windle for Robert N. Essick])
*208 “Sketches for America and Other Books and the Lion Lying Down with the Ox (Verso)” <Butlin #226>, 26.3 x 20 cm, given by Grace Lansing Lambert to Charles Ryskamp 1969 (ESTIMATE: $30,000-$50,000 [sold for $56,250 to John Windle for Robert N. Essick])

2011 March 12-June 27
Huntington Library. Born to Endless Night: Paintings, Drawings, and Prints by William Blake Selected by John Frame (San Marino, California: The Huntington Library, 2011)

Apparently there was no catalogue.

2011 March 22
Sale 18784 Books, Maps, Manuscripts and Historical Photographs, Bonham’s (London, 22 March 2011) <seen online>

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

2011 March 29
Sale 19386: Papers & Portraits: The Roy Davids Collection Part II, Bonham’s, London, New Bond Street, 29 March 2011, online

264 Blake’s letter to Ozias Humphry of 18 January 1808 (A) (ESTIMATE: £50,000-£60,000) [not sold]
2011 March

*Omnium Gatherum,* Catalogue 48 of *John Windle* (San Francisco, 2011) 4°

A gorgeously illustrated catalogue with splendid treasures including

*28* *Job* (1826), “Proof” set, including the printed *label* (unpriced) and Linnell’s draft prospectus plus “the original hand-lettered wrappers” ($82,500) [previously offered in Windle Catalogue 46 (2009), lot 8; Essick bought the draft prospectus and the wrappers]

*29* George Cumberland’s card (1827) printed in pale brown, no indication of whether this copy is recorded in Essick, *Separate Plates* ($17,500)

*30* Hayley, *Little Tom* (1800), Muir’s excellent facsimile [1886] ($750)

*31* Gay, *Fables* (1793), “very tall, possibly large-paper” ($1,500)

*32* Hayley, *Ballads* (1805), “very fine copy with large margins showing the plate marks. Bookplate of Lord Eversley”, “with the first three plates in the first state” ($6,750)

*33* Malkin, *A Father’s Memoirs of his Child* (1806) ($1,875)

*34* Stedman, *Surinam* (1796), “large-paper copy”, “every plate with fine original coloring” (3 heightened with gold), “virtually identical” to a copy sold to Bob Essick in 2000, in “Contemporary marbled boards” ($29,750)
**2011 November 29-2012 February 19**
§William Blake exhibition at the **Pushkin Fine Arts Museum, Moscow**.

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

The apparatus includes an inter-active education program.

**REVIEWS, Puffs, Videos, &c**[^856]

*Joy Neumeyer*, "Mysterious visions", *Moscow News*, 12 December 2011, seen online

Anon., "Blake Exhibition in Moscow", *Blake*, XLV, 3 (Winter 2011-12), 103 (Announcement of "The first major exhibition of Blake's works in Russia ... at the Pushkin State Museum of Fine Arts")

**2011 December 10-2012 June 3**
§**Mead Art Museum**, Amherst College Blake exhibition

**REVIEW/Notice**

Anon., "A New Blake for Amherst, On View through June 12012." Amherst College online notice

(Blake's tempera of "The Raising of Jairus's Daughter" was given by Dr Henry deForest)

[^856]: By January 2012 there were 3,343,000 accounts of the Pushkin Blake exhibition on the World Wide Web; the first hundred I saw seem to be merely publicity. I have not tried very hard--indeed scarcely at all--to find reviews of the Moscow exhibition, both because the vast majority of them simply re-cycle publicity hand-outs from the Museum and because I can't read Cyrillic script.
2011 [December 11]

[John Windle.] Pictorial Blake: A Catalogue of recently acquired original Blake Illustrations from a Private Collection, along with the reference library and a complete run of the Blake Trust Publications, and other facsimiles. Also Blake facsimiles from the Biblioteca La Solana, printed by Robert N. Essick (San Francisco: John Windle Antiquarian Bookseller, 2011) 4°, 80 pp., 135 reproductions; no ISBN

There are 249 lots, No. 1-118 being mostly single prints by Blake taken from commercial books.

*A Note on the Blake Facsimiles from the Biblioteca La Solana* (pp. 76-79).

247-48 Prints pulled in July and August 2011 from "relief photo-etchings "on copper and zinc made "in the 1970s" by "professional craftsmen" and Robert Essick of No Natural Religion pl. a2, Songs pl. 3, 8, 18, 24, 33, 47, America pl. 1, 2, 12, 14, and The Ghost of Abel pl. 1-2 using "intaglio ink" and J Whatman | 1794 or 19th Century or "modern" paper.

The Windle catalogue reproductions include all 22 for Job (1826), all 13 for Blair's Grave (1813), and all 43 for Young's Night Thoughts (1797).

2011


The Blakes in the National Gallery of Scotland (pp. 42-
49) include Blake's "Hecate" <Butlin #317>, "God Writing on the Tables of the Covenant" <#448>, and "Job Confessing his Presumption to God Who Answers from the Whirlwind" <#461>. There are also sections on John Flaxman (pp. 114-16), Samuel Palmer (pp. 234-40), and Thomas Stothard (pp. 333-38).

**2011 Autumn**

§Rosebery's Auctions (London, 2011)
Sold For Children pl. 15.

2011 November 28-2012 February 2012

**REVIEW**

*Vera Serdechnaya, Blake: An Illustrated Quarterly, XLVII, 1 (Summer 2013), 77-79, plus large, unlabeled photographs of the exhibition, pp. 79-81 (The “lavish” catalogue included works by Blake’s successors; “the queue [was] half a kilometre long”, but the responses were mostly perplexed)

2012 März 15-Juni 17
§Agnes Husslein-Arco and Thomas Zaunschirm. Gold.
(Vienna: Österreichische Galerie Belvedere; Munich: Hirmer, 2012) In German
The exhibition included Blake.

2012 April 26-27
Sotheby. Prints. (N.Y., 2012)
Sold from Songs of Innocence (Y)
42  "The Blossom" [pl. 11] (ESTIMATE: US $40,000-$60,000) [$74,500 to the photographer Adam Fuss]
43  "The Lamb" [pl. 8] (ESTIMATE: US $35,000-$45,000) [$40,625 to John Windle for Victoria University in the University of Toronto]
44  "Laughing Song" [pl. 15] (ESTIMATE: US $40,000-$50,000) [$80,500 to an anonymous collector on the telephone]
45  "The Echoing Green" [pl. 6-7] (ESTIMATE: US $70,000-$100,000) [$116,500 to the dealer James Cummins for Northwestern University]
46  "The Little Boy Lost" [pl. 13] (ESTIMATE: US $10,000-$20,000) [$59,375 to John Windle for Robert N. Essick]
47  "The Little Boy Found" [pl. 14] (ESTIMATE: US $35,000-$45,000) [$68,500 to John Windle for

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857 See §Adam Fuss and Andrew Roth, Ark ([Kolkata [India]: Adam Fuss], 2007). 43 cm, 35 pp. According to the colophon, it was "Designed by Adam Fuss and Andrew Roth. 333 signed and numbered copies, printed by Anderson Printing House and Laurens and Co. Press, Kolkata, India. Engraving by William Blake, 1776. All daguerrotypes, 2004."
2012 July 2 – October 21


Organized by Tate Britain and produced by Obra Social “la Caixa”. Curated by Alison Smith, London. No catalogue was published.

74 works by Blake, including watercolours, etchings, drawings and paintings, and pieces by British artists influenced by him: Cecil Collins (1908-1989), John Piper (1903-1992), Graham Sutherland (1903-1980), Ceri Richards (1903-1971) and Eduardo Paolozzi (1924-2005).

A poetry reading celebrating Blake was held on July 5 at 21 pm. Spanish poets Antoni Marí (coordinator), Antonio Martínez Sarrión, Jorge Riechmann, Jordi Doce and Carlos Marzal read their poems and Songs of Innocence and Experience.

REVIEWS &c859

All are in Spanish save for two in English and one in Galician


859 According to the Web CaixaForum entry on 19 Oct 2012, there were "47,000 results" for the Blake exhibition. I have been somewhat selective in recording them.
Concha Carrión, “El arte visionario e incomprensido de William Blake llega a Madrid”, La opinión de A Coruña [La Coruña], 3 July 2012, p. 55

*Anon., (Efe)“El arte incomprensido de William Blake, en Madrid”, La opinión de Murcia [Murcia], 3 July 2012, p. 45

Anon., (Efe)“El arte visionario de William Blake”, El Día [Santa Cruz de Tenerife], 3 July 2012, p. 49

*Anon., (Efe)“Una muestra lleva el arte visionario e incomprensido de Blake a Madrid”, El norte de Castilla [Valladolid], 3 July 2012, p. 38

*Anon., (Efe)“El arte incomprensido de William Blake aterriza en CaixaForum”, El día de Córdoba [Córdoba], 3 July 2012, p. 42

M.D. Colpise, “El inconformismo del creador William Blake está de vuelta”, El adelanto de Salamanca [Salamanca], 3 July 2012, p. 22

*Begoña Marín, “El arte del pintor, poeta y visionario William Blake llega a CaixaForum”, La gaceta de los negocios [Madrid], 3 July 2012, p. 27

*Anon., (Efe)“El arte incomprensido de William Blake, en CaixaForum Madrid”, Diario de noticias [Pamplona], 3 July 2012, p. 63

*Concha Carrón, “El arte visionario e incomprensido de William Blake”, Heraldo de Aragón [Zaragoza], 3 July 2012, p. 43

*Concha Carrón, “El arte incomprensido y visionario de William Blake”, Lanza [Ciudad Real], 3 July 2012, p. 48 (A shorter, edited version of the previous article)

*C. David Carrión, “William Blake, el místico
maldito”, *La razón* [Madrid], 3 July 2012, pp. 64-65

*Antonio Lucas*, “Blake, el espíritu romántico de la disidencia”, *El Mundo* [Madrid], 3 July 2012, pp. 43-44

*A. Serrano*, “Visiones de William Blake”, *20 minutos* [Madrid], 4 July 2012, p. 15

*Raúl Álvarez*, “Visionario y dinamitador”, *Guía del ocio* [Madrid], 6 July 2012, p. 76

*Ángeles García*, “Visions of Britain”, *El País* (English edition) [Madrid], 6 July 2012, p. 4 In English

*Pilar Ortega*, “Los delirios de William Blake”, *El Mundo* (La luna de metrópoli) [Madrid], 6 July 2012, p. 41


*Nieves Fontova*, “El visionario del mundo”, *El correo español* [Bilbao], 7 July 2012, p. 12

*C. Méndez*, “Murillo y William Blake para el verano”, *Expansión* [Madrid], 7 July 2012, p. 35

*Ángeles García*, “Profecías de William Blake”, *El País* (Madrid Domingo) [Madrid], 8 July 2012, p. 16

*Antonio Rojas*, “Un artista visionario. Huellas isleñas de William Blake”, *Canarias 7* [Las Palmas], 11 July 2012, pp. 29-31 (Points out Blake’s influence on two artists from the Canary Islands: Néstor Martín-Fernández de laTorre and Tomás
Morales)


*Luis Ángel Vega, “Dos oscuros del Siglo de las Luces”, La nueva España [Oviedo], 14 July 2012, p. 70


*Delfín Rodríguez, “William Blake, el visionario”, ABC Cultural [Madrid], 21 July 2012, pp. 24-25


Mila Trenas (Efe), “Las diez exposiciones del verano”, El norte de Castilla [Valladolid], 23 July 2012, p. 34

*Anon., “El genio desconocido”, Vanity Fair [Madrid], 1 August 2012, p. 95


*A. San Juan / C. Velasco, “Diez exposiciones para este verano”, Las provincias [Valencia], 16 August 2012, p. 26

*Ana Rodríguez de la Robla, “Imagen, poesía e inconformismo: el arte libre y total de William Blake”, El diario montañés [Santander], 17 August 2012, p. 4
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*Ana Echeverría, “Esotérico”, *Historia y vida* [Madrid], September 2012


Anon., “El legado de Blake, en Caixaforum”, *Ausbanc*, September 2012

Gudi Moragues, “Cita con los grandes”, *Última hora* (El domingo) [Palma de Mallorca], 2 September 2012

Javier Alonso Sandoica, “¿Estaba loco William Blake?”, *ABC (Alfa y omega)* [Madrid], 6 September 2012, p. 34

*Guillermina Royo-Villanova*, “For Goodness Blake”, *La Razón* [Madrid], 6 September 2012, p. 48

*Anon., “El lunático que inspiró a los Stones”, *La voz de Galicia* [Vigo], 8 September 2012, pp. 6-7

*Anon., “Con vocación de eternidad”, *Diario de Jerez* [Jerez de la Frontera], 9 September 2012, p. 52

*B. García Suárez*, “Antidogma”, *Correo farmacéutico* [Madrid], 10 September 2012, p. 37

*Jorge Muñoz*, “Grabados de Blake y Goya. Renace la moda por los monstruos”, *Inversión* [Madrid], 21 September 2012, pp. 62-64 (Includes charts with recent auction prices of works by Blake and Goya)

Anon., “Con vocación de eternidad”, *Diario de Cádiz*
[Cádiz], 22 September 2012, p. 49

*Martín Carrasco*, “Blake, entre el bien y el mal”, *Hoy*[Badajoz], 29 September 2012, p. 42

Salvador García-Bodaño, “A creación alucinada”, *El correo gallego* [Santiago de Compostela], 7 October 2012, p. 3 In Galician (Galician-Portuguese)

*Mauro Armiño*, “De la calle a los museos”, *El siglo* [Madrid], 15 October 2012, pp. 52-53

Michelle Ferreiro, *Blake*, XLVII, 2 (Fall 2013), pp. [40-43] In English

2012 September 7

§Skinner Auctions. (Boston, 2012)

30 *For Children: The Gates of Paradise* pl. 10, "plate size" (i.e., platemark) 8.8 x 12.0 cm. In fact, this is *For the Sexes: The Gates of Paradise* pl. 10, W.A. White facsimile (c. 1913) (8.8 x 12.0 cm). <BB #46, *BBS* p. 80>860 The dimensions of Blake's plate are 6.3 x 9.3 cm.

2012 December 6


96 Blake's *Enoch lithograph*861 purchased by Edward Croft Murray from Colnaghi's in 1957 for £3; ESTIMATE: £100,000-£150,000 [sold for £170,000 (hammer price) to, it is rumoured, a U.S.

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861 The Enoch lithograph is also reproduced in Essick, ut supra. The leaf is 33.1 x 23.8 cm on wove paper without watermark.
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institution]. The *Cumberland writing on the verso shows through on the print; "a made up paper loss in the upper subject, a short repaired tear and pale stain in upper right, otherwise in good condition".

2013 January 30
*Sotherby, Old Master Drawings (N.Y., 2013)
285 "The Gambols of Ghosts According with their Affections Previous to the Final Judgement", watercolour, reproduced (ESTIMATE: $400,000-$600,000) [sold for $722,500; at its previous sale on 2 May 2006, lot 12, it was bought in at $520,000]

REVIEW, &c
Gleadell, Colin, "William Blake, Craigie Aitchison and Tracey Emin work up for sale", Telegraph, 29 January 2013 ("The Gambols of Ghosts" will be in "tomorrow's sale")

2013 January 31
*Christie Sale 2675, Old Masters & Early British Drawings & Watercolors Including an Important Canadian Collection and a Distinguished Private Collection (N.Y., 2013)
147 "An angel, arms upraised, with another figure" <Butlin #692 53-54, Smaller Blake-Varley Sketchbook, p. 53> (20.7 x 15.5 cm),"indistinct inscription[s] in the hand of John Varley 'Hotspur ..." on the recto and "is allways [sic] to keep your self collected" on the verso, reproduced (ESTIMATE:
$12,000-$18,000)[$22,500 to Victoria University in the University of Toronto]

2013 January


2 Young, *Night Thoughts* (1797), "ownership inscription of George Kelly, 1823", £12,500

2013 [January]


"William Blake 1757-1827. The meeting of a family in heaven." Pp. 44-49. Watercolour from the Tulk Album, very interesting. [No price; reported on Libson's web-site in September 2013 to have been sold to a "Private Collection, USA"]


2013 February 8-June 23


According to *Burning Bright*, below, the undertaking is

862 See Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

a project for the students of Colin Trodd.

A "booklet to accompany the exhibition" is:

*Anon.  *Burning Bright: William Blake and the Art of the Book* ([Manchester, 2013]) 22 pp., 22 reproductions; no ISBN. On line, seen 15 February 2013

There is no list of what was exhibited. There is some éclat about the statement that "many of these works had previously lain undetected" (p. 4). Their obscurity to the students may be explained in part by the fact that the section on "Further Reading and Resources" omits Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator* (1979), R.N. Essick, *William Blake's Commercial Book Illustrations* (1991), *BB, BBS*, and "William Blake and His Circle" (*Blake* [1994 ff.]), which record the Manchester works reproduced here.

REVIEW &c.

*Anon., "Blake etchings discovered at the John Rylands Library", *University of Manchester News* <seen online 22 January 2013> ("They discovered that a large proportion of the books Blake engraved had found their way into the Rylands collection including a number of engraved illustrations by the artist." Many of them will go into the exhibition "next month" called “Burning Bright”: William Blake and the Art of the Book", 8 February-23 June 2013)

*Sibylle Erle, Blake: An Illustrated Quarterly*, XLVIII, 3 (Winter 2014-15) [pp. 24-28] ("None of what was on display was actually new"; she felt a "sense of disappointed excitement")
2013 April 9-10

*64\textsuperscript{864} Songs of Innocence and of Experience (p), bound in "late-19th-century English green roan, sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) to Caroline Boeing Poole (1884-1932); acquired in 1977 by Bernard M. Rosenthal (b. 1920), who sold it in 1979 to the Vershbows. The otherwise unique selection of plates "corresponds precisely with copy d (printed in sepia ...)") (\textit{ESTIMATE}: $100,000-$150,000) [sold for $100,000 ($123,750 with buyer’s premium)]\textsuperscript{865}

*65 "The Waking of Leonora" <Butlin #338>, preliminary watercolour for Bürger, Leonora (1796) tail-piece (p. 16) (\textit{ESTIMATE}: $60,000-$80,000) [sold for $170,000 ($207,750 with buyer’s premium)]

\textsuperscript{864} Details are as in \textit{BBS} pp. 112, 130 unless noted above; \textit{BBS} says it was sold by Mrs George Madison Millard of Pasadena for $100 to Mrs John Hudson Poole (née Boeing). The birth-and-death dates are not in \textit{BBS}.

\textsuperscript{865} Beginning in March 2013, "Christie's charged the buyer 25% on amounts up to $75,000, 20% on amounts thereafter to $1.5 million, and 12% on amounts above $1.5 million ... Sotheby's charged 25% on amounts up to $1 million, 20% between $1 and $2 million, and 12% thereafter" (Robert N. Essick, "Blake in the Marketplace, 2013", \textit{Blake}, XLVII, 4 (Spring 2014).
buyer’s premium) to an unidentified buyer]

2013 May-October

§Hayley Flynn, *Landscape in Blake* exhibition at Tate Britain.

Apparently there was no catalogue.

2013 June 14-23

E-Bay. A veteran bookseller of Bath offered a facsimile of *Songs of Innocence and of Experience* ([St Dominic's Press, "1920's"], "54 printed pages", bound in pale blue card, with a calligraphic MS title on the cover ("Songs of | Innocence & | Experience") and spine and, in the same hand, a gift-inscription from Eric Gill to his son-in-law Denis Tegitmeier (d. March 1987): "Denis T. from | EG | 25.Dec.1931".

The reproductions show the title pages of *Songs* [pl. 1], *Innocence* [pl. 3], and *Experience* [pl. 29], printed in reddish-brown, 12 x 15.5 cm, with red framing lines round the design (2 on pl. 1, 1 on pl. 3, 29), numbered in red ink within the top right corner of the framing lines (1, 3, 29, implying an over-all order of pl. 1-54). There is no colouring, but on pl. 1 the fig-leaves are outlined in black ink. Sold for £390.

Probably these are the prints from the facsimile of the *Songs* by Quaritch (1893).

2013 June 25

§Bonham's, *Fine Books and Manuscripts* (N.Y., 2013)

3,217 Blair, *The Grave* (1808), quarto, uncut, in original boards worn and rebacked, "paper label upper cover", quarter morocco slipcase, inscription of 22
William Blake and His Circle
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February 1816 by James Neagle["Mr Neagle" was an original subscriber] (ESTIMATE: $2,000-$3,000) [not sold]

2013 July 3
§Sotheby, Old Master and British Drawings (London, 2013)
160 "Joseph Ordering Simeon to Be Bound" <Butlin #158>, pen and watercolour over pencil, 48.2 x 33.8 cm, reproduced (ESTIMATE: £20,000-£30,000) [£27,500 to John Windle on behalf of Robert N. Essick]

2013 July 5-September 1
   The Blake’s are his designs for “Hymn on the Morning of Christ’s Nativity” and “The Ancient of Days”.

2013 August
32 Hayley, The Triumphs of Temper (1803), "in contemporary marbled calf, spine gilt with wheel motif, red morocco label; ownership inscription of Louisa Anne Hope dated 1807, bookplate of her descendant Julius Hope, Baron von Szilassy", £650.0.0

2013 September 17

1. *Job* (1826), "Proof edition", from the estate of Mrs Adolph (Bucks) Weil, Jr (ESTIMATE: £15,000-£20,000) [£31,250 hammer price with buyer's premium]

2013 October 29


784 Bürger, *Leonora* (1796) (ESTIMATE: $3,000-$4,000) [3,000 to John Windle for a private customer]

785 Young, *Night Thoughts* (1797), with the "Explanations" leaf, tall (42.5 x 33.2 cm), uncut (ESTIMATE: $10,000-$15,000) [10,000]

786 Hayley, *Triumphs of Temper*, 12th edition (1803), lacks half- title (ESTIMATE: $800-$1,200) [813 to John Windle for stock]

787 Hayley, *Ballads* (1805), "Original boards, paper spine label, uncut", with a slipcase (ESTIMATE: $1,500-$2,000) [2,500]

788 Blair, *The Grave* (1808), large paper proof, text watermarked "J Whatman 1801", bound by Charles Hering in Cathedral Style (ESTIMATE: $10,000-$15,000) [12,500]

789 Blair, *The Grave* (1813), text watermarked "Edmeads & Pine 1802" or "Edmeads & Co 1811", "all finely hand coloured", "POSSIBLY THE
MASTER COPY, COLORED BY BLAKE". "According to Martin Butlin, the present copy appears to have been colored by Blake himself"; "Butlin proposes that the coloring of this copy is consistent with Blake's coloring scheme, and two plates show 'heavy areas' typical of his coloring." "The Death of the Strong Wicked Man" and "The Reunion of the Soul & the Body" are reproduced showing very Blake-like colouring, especially in the red flames (ESTIMATE: $60,000-$80,000) [$93,750]

790 Virgil pen, ink, and water-colour drawing for "Colinet and Thenot" (ESTIMATE: $40,000-$60,000) [$40,000 to Windle for Robert N. Essick]

791 Virgil (1821), "wood and steel-engraved plates", signed on a flyleaf by "S.K. Blake", with Frances Hofer's bookplate (ESTIMATE: $5,000-$7,000) [$17,750]

792 *Job* (1826), "original buff boards", paper label, wove paper (ESTIMATE: $30,000-$50,000) [$68,750]

793 *Marriage of Heaven and Hell* ([Camden Hotten], 1868) (ESTIMATE: $700-$1,000) [$688 to John Windle for stock]

794 *Facsimile of What Is Believed to Be the Last Replica of the Songs of Innocence and of Experience* (Quaritch, 1893) (ESTIMATE: $500-$700) [$688 to John Windle for stock]

795 *Auguries of Innocence* (1959), wood engravings by Leonard Baskin (ESTIMATE: $800-$1,200) [$1,188]
2013

Tennyson Research Centre (Lincoln Central Library, Lincoln, England), online exhibition of Tennyson's copy of Blake's *Job* devised by Sibylle Erle

2014 April 4-August 31


Tony Ellwood. "Foreword." p. 4 ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of *William Blake.*")

Reproduces in colour every Blake work in the collection, including 36 Dante Watercolours; *Europe* pl. 11, *First Book of Urizen* pl. 21, *Jerusalem* pl. 51, *Songs of Innocence and of Experience* (X) pl. 13-14, 16-19, 23-25, 27, 35-36, 53-54; *Job* (1826) much reduced in size, Blair's *Grave* (1808) (frontispiece and pl. 11-12), Chaucer's Canterbury Pilgrims, Young's *Night Thoughts* (coloured copy Y, Night III title page and p. 95).

REVIEWS

Rachel Kohn, "William Blake's Erotic Spirituality", *The
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Spirit of Things, 30 March 2014 (a broadcast interview with Marsha Keith Schuchard and Catherine Leahy)

*Claire Knowles, Blake: An Illustrated Quarterly, XLIX, 1 (Summer 2015), [48-55] (The exhibition is rewarding, and “The catalogue ... would be a welcome addition to any Blakean’s library”.)

Sandra Kerbent, "William Blake Exhibition @ the NGV", Weekend Notes [Melbourne] [2014]

2014 April 5-May 3

All the reproductions are of Job "Proof" plates numbered "1", "8", "11", "13", "18", "20", "21" which show how Blake served as inspiration for eight young Spanish artists.

2014 May 19


2014 May 27-July 6
"Une minute ... un secret": Exposition au Château de Nérac [Aquitaine, France] sponsored by L'Association William
Blake (2014), whose President is André Furlan.

The online account of it suggests that the only work exhibited is Blake's engraving after Hogarth for *The Beggar's Opera*, apparently the copy belonging to the Château, with manuscript additions attributed to Blake.

**2014 June 18**

**Bonhams auction, Books, Maps, Manuscripts, and Historical Photographs** (London, 2014) Seen online

71 "Unpublished proof of an engraved vignette, [1791]", "oval device enclosing ships at sea, surround with anchor, cannon, flags and banner with motto 'cuncta mea mecum', signed in the plate lower left 'Blake'" above the muzzle of a canon, image 5.6 x 7.5 cm, sheet size 25.0 x 19.0 cm, designed for the "title-pages" of John Gabriel Stedman, *Narrative, of a five years' expedition, against the Revolted Negroes of Surinam* (1796), presumably one of "above 40 Engravings from London, Some well Some very ill" that Stedman received in December 1791; "I wrote to the Engraver Blake to thank him twice for his excellent work" (*BR* (2) 62). "The vignette ... as it appears in the book varies in a number of ways: an additional flag has been added to the mast of each ship, the clouds have been amended and Blake's signature has been removed", reproduction; 

**ESTIMATE**: £1,000-£1,500 [to **Victoria University in the University of Toronto**]

72 *Job* (1826), wove paper, watermark J. Whatman
Turkey Mill, 1825, 37 x 25 cm, "FINELY AND RICHLY PRINTED IMPRESSIONS", "one of 100 copies issued shortly after the initial 215 'Proof' copies", "bound in slightly earlier [sic] crushed red morocco", "Provenance: Henry Cunliffe (1826-1894), bookplate; thence by descent to the present owner"; ESTIMATE: £25,000-£35,000 [sold for £27,500 including the buyer's premium]

73 Songs of Innocence and of Experience [i], "44 relief etchings, including 3 decorated titles, 2 pictorial frontispieces, and 39 plates ... printed in grey ink on wove paper, several sheets watermarked J. Whatman 1831, plate 23 hand-coloured, plate 48 on a slightly smaller sheet of thinner paper (240 x 185 mm.), pencilled numbers at upper right corners, occasional light dust-soiling at edges, a handful of spots, plates 6-7 and 13 with notch at one edge, plates 12-13 with nineteenth century pencil notes in margin, final plate bumped at fore-edge, preserved in red morocco pull-off box ... A SUBSTANTIALLY COMPLETE COPY", with "plates 1-14, 16-29, 33-36, 38-43, 46, 48-49, 52-54. (Bentley erroneously records this copy having plate 30 instead of plate 29.) ... acquired by Henry Cunliffe (1826-1894); thence by descent to the present owner", reproductions of pl. 1 (combined title page), pl. 3 (Innocence title page), pl. 23 ("Spring", second plate), and 42 ("The Tyger"); ESTIMATE: £50,000-£70,000[for £62,50 including the buyer's premium, to VICTORIA UNIVERSITY IN THE
William Blake and His Circle

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UNIVERSITY OF TORONTO]

2014 July 10

Bloomsbury Auctions, Bibliophile Sale (Godalming, 2014)

452 Songs of Innocence and of Experience [Ed. James John Garth Wilkinson] (London: 1839), as in the 19 May sale [£1,054]

2014 July

Sophie Schneineman Rare Books, on-line catalogue for the Melbourne Book Fair, no catalogue number

Virgil, Pastorals (1821), 2 vols., "original contemporary sheep, skilfully rebacked, Great copy", illustrated, £24,000

Young, Night Thoughts (1797), "generously margined copy in 20th century brown half morocco by Riviere", £12,500

2014 October 17-November 7


An exhibition and sale, consisting chiefly of prints taken from contemporary books (including two prints by Samuel Palmer) (lots 1-49), facsimiles, and editions illustrated by others (lots 53-62), contemporary books with Blake engravings (lots 63-72), and facsimiles (lots 75-86). The most important are

51 Job ("1825"), with the bookplate of Henry Cunliffe, £57,000
52 George Cumberland's card, £12,750
64 Young, *Night Thoughts* (1797), with bookplate of Bernard, Lord Coleridge, and signatures of "J.T., Mary, and Jane Coleridge", £11,150
67 Hayley, *Triumphs of Temper* (1803) with the signature of R.M. Rossetti, 1868, £625

2014 November 22-2015 March 16
**Huntington Library and Art Gallery.** *Eccentric Visions: Drawings by Henry Fuseli, William Blake, and Their Contemporaries* (San Marino, California: The Huntington Library, 2014)

Apparently there was no catalogue.

2014 November
**Sophie Schneineman Rare Books**, "William Blake & His Followers", on-line catalogue, no catalogue number
Virgil, *Pastorals* (1821), 2 vols., illustrated, £25,000
Young, *Night Thoughts* (1797), illustrated, £12,500

2014 November
**Sophie Schneideman Rare Books.** *William Blake and His Followers* (online), includes *Job*, "Proof" printing on "French" wove paper (£65,000)

2014 December 4-2015 March 1
*Michael Phillips [and Colin Harrison (Senior Curator European Art, Ashmolean Museum)].* *William Blake: Apprentice & Master* (Oxford: Ashmolean Museum, 2014) 30 x 23.2 cm, i-vi, 7-272 pp., 341 illustrations! (many not by Blake, rarely true size, often trimmed, including *Europe* [B] in
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various sizes); ISBN: 9781854448288

Alexander Sturgis. "Director's Foreword." P. [7].


Part One: Education


Part Two: Innovation

IX  "'A Method of Printing which Combines the Painter and Poet'." Pp. [88]-101.
X  "'Illuminated Printing'." Pp. [102]-[107].
XIV  "The Manuscript Notebook and the Creation of Songs of Experience." Pp. [130]-[43].
XV  "Colour Printing before Blake." Pp. [144]-[51].
XVII  "'Fit Audience find tho' Few'." Pp. [164]-79.
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XVIII "Blake's Last Residence: No. 3 Fountain Court, The Strand. c. 1820-1827." Pp. [180]-85.
XIX "'A Correct and Finished Line Manner of Engraving'." pp. [186]-205.
XX "Illustrations to Dante." Pp. [206]-[15].

Part Three: Inspiration


REVIEWS, notices, &c

*Anon., "Stationer's Register goes to Ashmolean Exhibition", Stationer's Company [online], 4 November 2014 (Blake's apprenticeship record)

866 The exhibition of Blake at the Ashmolean Museum (Oxford, 4 December 2014-1 March 2015) stimulated a cataract of responses -- "53,800 results" on Google by 10:00 A.M. on 10 December 2014 and 1,400 more by 4:00 that afternoon. The focus of the responses was often on the mock-up of Blake's printing studio in Hercules Buildings, where he lived in 1790-1800. Only a few of these responses are reported here, their frequently derivative character and vapidness discouraging further exploration. Most are exclamatory and a few dismissive -- "I was underwhelmed".
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November 2014 (digest from a press release)

Richard Moss, "Curator recreates William Blake's studio following discovery of previously unknown plans", culture24 [online], 7 November 2014


Anon., "Ashmolean to recreate William Blake's studio following discovery of previously unknown plans", artdaily.org, 8 November 2014


*Jonathan Jones, "How William Blake keeps our eye on The Tyger", Guardian [London], 18 November 2014

*Andrew Ffrench, "Oxford's Ashmolean Museum prepares to celebrate work of artist William Blake in new exhibition", Oxford Mail [seen online], 20 November 2014

*Anon., "Gaze in wonder at visionary poet and artist William Blake's spellbinding paintings inspired by works of William Shakespeare", Shakespeare [online], 28 November 2014
*Philip Pullman*, "William Blake and me: As an exhibition of Blake's paintings opens in Oxford, Philip Pullman reflects on how his poetry has influenced his work and intoxicated him for more than 50 years", *Guardian* [London, seen online], **28 November 2014** (long and eloquent)

*Anon.*, "Inspired by Blake Festival", *Broad Conversation: Events, news and opinion from Blackwell's, Broad Street, Oxford ..."* [online], **1 December 2014** ("We'll be posting on Tuesdays and Fridays ... up to and through the festival" 18-31 January 2015)

*Zoe Pliger*, "William Blake's printing and engraving: New show does not do his vision justice", *Independent* [London, seen online], **1 December 2014** ("I was underwhelmed"; "There is too much technical detail about engraving")

*Anon.*, "Ashmolean Museum opens William Blake's studio exhibition ...", *BBC News* [online], **3 December 2014**

*Fleur MacDonald*, "William Blake: the ghostly brother who inspired a revolution: William Blake emerges not as a mad visionary, but as a fan of progressive Christianity in a new show at the Ashmolean", *Catholic Herald Magazine* [seen online], **4 December 2014**


§*Anon.*, "On Show William Blake: Apprentice and
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Master ...", *Daily Mail*, **5 Dec 2014**

*Fu Peng*, "Exhibition explores artistic roots of poet and artist William Blake", *Xinhua News* (Global Edition) [seen online], **6 December 2014**

*Laura Cumming*, "William Blake: Apprentice and Master, review--the most erratic exhibition in recent history: This frustrating show places more emphasis on William Blake's technique than his revolutionary vision", *Observer* [London, seen online], **6 December 2014**

*Martin Gayford*, "Exhibition review: William Blake at the Ashmolean, Oxford: Martin Gayford argues that Blake's vision and his home-made philosophy can be a barrier to appreciation of his art", *Country Life* [seen online], **7 December 2014** (Gaylord's conclusion is, as he acknowledges, merely an echo of that of Sir Kenneth Clark)

*Anon.*, "British exhibition explores the roots of William Blake", *The Hindu* [seen online], **8 December 2014**

*Anon.*, "Blake's vision brings big crowds to Ashmolean exhibition", *Oxford Mail* [online], **8 December 2014**

§*Anon.*, "Exhibition Explores Artistic Roots of Poet and Artist William Blake", *Xinhua News Agency*, **8 Dec 2014**

Rupert Toovey, "William Blake exhibition unites Sussex and Oxford", *Worthing Herald* [seen online], *11 December 2014*


*Anon.,* "William Blake: Apprentice and Master at Ashmolean Museum", *VO: Visit Oxfordshire* [online] [*December 2014*]

*Anon.,* "William Blake. Apprentice and Master", *Wall Street International* [online] [*December 2014*]

*Robert Clark*, "Howard Hodgskin, Imran Qureshi, William Blake": this week's new exhibitions", *Guardian* [London, seen online] [*December 2014*]


§*Tamara Lucas*, "William Blake: The Making of the Man", *Lancet*, CCCLXXXV, 9964 (*17 Jan 2015*) (a "fabulous exhibition"; "All the parts fit together beautifully")

§*Anon.,* "It's Blake Heaven; the Definitive Exhibition of Visionary Poet and Artist William Blake: From Humble Engraver to Romantic Hero", *Mail*, *18 Jan 2015*

§*Ammar Kalia*, "William Blake's Composite Art", *Helicon: University of Bristol Creative Arts Magazine*, *24 Jan 2015*

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much about the Ashmolean exhibition)

§*Carl-Johan Malmberg, "En bildkonst med explosiv öppenhet", Svensk Dagbladet, 10 Feb 2015, 14 paragraphs. In Swedish

*Jenny Uglow, "William Blake: Wonderful and Strange", New York Review of Books, 23 Feb 2015 (The "exhibition ... is at once didactic and very strange"; it "left me dazed by the technical detail but aware that I would never look at a Blake work in the same way again")

§Naomi Bullingsley, "William Blake: Apprentice and Master", Art and Christianity, No. 81 (Spring 2015), 9

2015 January 9-30


1 "Beggar's Opera" (Hogarth-Blake) (c. 1795),
   "trimmed to image an[d] laid to album page",
   framed, £400

2 Darwin, Botanic Garden [1795] "Fertilization of Egypt" (Fuseli-Blake), "light foxing ... to margins",
   framed, £580

3 Darwin, Botanic Garden (1795), "Tornado"
   (Fuseli-Blake), "light foxing ... to margins",
   framed, £580

4 Virgil, Pastorals, ed. Thornton (woodcut, 1892 reprint), "A fond desire strange lands and swains to know" only, £1,250

5 Virgil, Pastorals, ed. Thornton (woodcut, 1892
reprint) "Thine ewes will wander" only, £1,250
7-15 *Job* (1826) pl. "1", "3"-"6", "8", "11", "16"-"17", each "Framed", £2,850 each
16  *Job* pl. "18" (1968 impression) "Framed", £2,650
17  *Job* pl. "19" (1968 impression) "Framed", £2,300
18  Dante (1968 impression) pl. 2, £2,650
19  Dante (1968 impression) pl. 3, £2,300
20  Dante (1968 impression) pl. 5, £2,650
21-22 Dante (1968 impressions) pl. 6-7, "Framed".

  

2015 January 21

<Christie (N.Y.) sale of Maurice Sendak>

In the autumn of 2014 there were a number of highly derivative newspaper articles about the sale, though none names Blake in the title. The first of them was by Peter Dobrin, "Rosenbach sues Sendak Foundation over rare books", *Inquirer* [Philadelphia], 9 November 2014:

The [Sendak] estate claims two illuminated books by William Blake, *Songs of Innocence* [J] and *Songs of Experience* [Songs (H)], are not rare books because one lacks a binding, and the other has pages that do not correspond to another copy of the same title ....  [The Rosenbach says that] the executors have advised the Rosenbach that they intend to sell the Blakes.

Sendak owned *First Book of Urizen* pl. 3, *Jerusalem* pl. 18 | 10 and 41 | 47, *Songs of Innocence* (J), *Songs of Innocence and of Experience* (H), Hayley, *Designs to a Series*
of Ballads (1802), Hayley, Little Tom the Sailor, and a drawing for Thornton's Virgil (1821).

By December 2014 the sale had been postponed sine die because of the legal actions.

2015 January-May 3
§William Blake, Visionary / Envisioning William Blake. Exhibition at the University of Virginia Library
Apparently there was no printed catalogue.
Review, Notice, &c
§David Whitesell, "William Blake, Visionary", Notes from the Under Grounds: The Blog of the Albert and Shirley Small Special Collections Library, 22 Jan 2015 (from the Sandra Elizabeth Oliver and Raymond Danowsky Reference Collection of William Blake, 275 titles in 400 volumes received in 2010)

2015 January
*Blackwell's. William Blake Short List 30 (Oxford 2015)
Sixty-seven items at £50-£12,750, including
8 Cumberland card £12,750
9-10 "Chaucers Canterbury Pilgrims", india paper, after March 1881, £9,000 each
57 Gilchrist, Life of William Blake, "Pictor Ignotus" (1863), extra-illustrated with 34 plates (price on request), £2,250

2015 March 2-August 21
§Illuminated Printing: William Blake and Book Arts at
Robert B. Haas Family Arts Library (Yale University)
Review &c

2015 March 18
91 Blake's letter to Ozias Humphry of 18 January 1808 (A) [sold almost certainly by Roy Davids] (ESTIMATE: £10,000-£15,000) [for £43,750 to the London dealer Benjamin Spademan]

2015 March 28-July 5
*Scottish National Gallery of Modern Art*. *Surreal Roots: From William Blake to André Breton.*

REVIEW
§*Anon.* "Rare Books by Blake, Carroll and de Sade emerge from Edinburgh Collection for Surrealist display." *Culture 24 Reporter*, 11 March 2015

2015 May 12
<http://uoft.me/blake-collection>

2015 May 15
*Lion Heart Autographs*, *100 Important Autographs in Art, History, Literature, Music & Science--Authenticity Guaranteed, No Buyer's Premium* (N.Y., 2015)
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29 Benjamin Disraeli's autograph letter to Mrs Gilchrist of 5 November 1862 about the poet William Blake [page reproduced, text of whole quoted] [ESTIMATE: $1,500-$1,800] [not sold]

2015 [June]

68 Letter from the artist John Martin of 30 Allsop Terrace, New Road, London to "Bernard Barton Esqr Woodbridge Suffolk", 12 February 1830, 3 pp., 19 x 23 cm, with Martin's seal (a bust).
   "He reports on his pleasure in discovering that Barton's opinion of the life of Blake coincided with his own. He notes his recent reading of the biography of Blake in Allan Cunningham's The lives of the most eminent British painter, sculptors and architects ... (London, 1829-1833) and offers his observations: 'I had no conception that he would prove so especially interesting, he was indeed a most important character ...' Martin offers his view of Blake's talents, also finding praise for his illustrations of Young's Night Thoughts ('exceedingly good, indeed I like them better than any of his works that I have seen ...''867 £750 [sold

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867 Not in BR (2) or its supplements in Blake (1992 ff). The reproduction of p. 1 illegible.

Mr Gedge tells me that he purchased the manuscript in Britain from a dealer who was selling off items taken out of a 19th century album that contained letters mainly written by musical and artistic figures of the 19th century. He could find no sign of ownership in the album. He believes it was originally purchased at auction
to Victoria University in the University of Toronto]

2015 September 19-2016 January 31
2015 Holiday

John Windle, Catalogue 63 (San Francisco, 2015)

32 *Ritson, ed., Select Collection of English Songs (1783), $975

in Britain by a different dealer.
SECTION B

Collections of Catalogues


http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection

Detailed lists of the Blake contents of over a thousand catalogues recorded in chronological order.
PART V
BOOKS OWNED BY WILLIAM BLAKE
OF LONDON (1757-1827)

AESCHYLUS
(1779)
HISTORY: (9) It was offered in James Tregaskis Caxton Head Catalogue 809 (16 December 1918), lot 38 (£20) and James Tregaskis and Son Caxton Head Catalogue 833 (20 December 1920), lot 52 (£20)

NEW TITLE
ANON.
A Political and Satirical History
(1757)
[George Townshend]. A Political and Satirical History of the Years 1756 and 1757. In a Series of Seventy-five Humourous and Entertaining Prints. Containing all the most remarkable Transactions, Characters and Caricaturas of those two memorable Years. To which is annexed, An Explanatory Account of Key to every Print, which renders the whole full and significant. London: Printed for B. Morris, near St. Paul's. [1757?]<BBS>.

The copy with Blake's signatures belongs to Dr Michael Phillips, who lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 105.

This was a new kind of work, and it proved to be very popular, with new issues, eventually extended to cover 1757-
1762 with two hundred prints (1759, 1760 [2], 1762, and 1763). The author of the designs was George Townshend (1724-1807), later Fourth Viscount and First Marquis Townshend (as is pointed out in Ken Spelman, *Catalogue Twenty Seven* [March 1994], No. 157).

BARRY, James

*An Account of a Series of Pictures*

(1783)

HISTORY: (1) It belonged to Samuel Palmer (see below), (2) whose son inscribed the sketch: "This is a portrait of Barry by Blake A H Palmer"; (3) Acquired by H. Buxton Forman, who added his bookplate and a note about it and sold it posthumously at Anderson Galleries, 15 March 1920, lot 36 [for $205]; (4) Acquired by G.C. Smith, Jr, described in his anonymous catalogue (1927), and sold posthumously at Parke-Bernet, 2 November 1938 <BB>, lot 94 [for $250]; (5) Sold anonymously at Parke Bernet Galleries, 18 February 1942, No. 68 ("ORIGINAL WRAPPERS"); (6) Offered in Brick Row Book Shop Catalogue 41 (1954), lot *1, for $200; (7) Bought from Jacob Zeitlin of Los Angeles in 1962 by (8) Sir Geoffrey Keynes, who described it in his catalogue (1964) <BB>, No. 721, and sold it posthumously with the rest of his type-printed books in 1986 to (9) **Cambridge University Library**.

CHATTERTON, Thomas

*Poems, supposed to have been Written ... by Thomas Rowley*

(1778)

HISTORY: (1) Sold by Hodgson and Co., 28-30 April 1908,
lot 581, “Blake’s copy with his autograph on title, bds., uncut. 8vo.” [£2.18.0]

NEW TITLE
CUMBERLAND, George
_Anecdotes of the Life of Julio Bonasoni_ (1793)


- I'll write it straight; | The Matter's in my Head, and in my Heart. | _Shakspeare's As You Like It._ | = | LONDON | Printed by W. Wilson, Ave-Maria Lane; | And sold by G. G. J. and J. Robinson, Paternoster-Row. | M DCC XCIII [1793].

COLLECTION: Untraced.

DESCRIPTION: Cumberland almost certainly gave a copy to Blake, for Blake urged the editor of the _Monthly Magazine_ to "notice a Proposal made some years ago in a Life of Julio Bonasoni ... [concerning] the Erection of National Galleries for the Reception of Castes in Plaster from all the Beautiful
Antique Statues Basso Relievos &c that can be procured" (quoted in his letter to Cumberland of 1 September 1800).

**NEW TITLE**

CUMBERLAND, George

*The Captive of the Castle of Sennaar* (1798)

= │ THE CAPTIVE OF THE │ CASTLE OF SENNAAR │ AN AFRICAN TALE: │ CONTAINING VARIOUS │ ANECDOTES OF THE │ SOPHIANS HITHERTO │ UNKNOWN TO MANKIND │ IN GENERAL. │ = │ BY GEORGE CUMBERLAND. │ = │ LONDON: PRINTED FOR THE AUTHOR; AND SOLD │ BY MESS. EGERTON, OPPOSITE THE ADMIRALTY. │ M DCC XCVIII [1798].

COLLECTION: **Untraced**. A copy is reproduced online at http://www.manfamily.org/cumberland_familyhtm

DESCRIPTION: The novel, set in the island of Sophis in central Africa, concerns a Utopian community embodying the best qualities of classical Greece but with radically liberated sexual customs. Cumberland gave copies to his friends, but one of them warned him that, as Cumberland reported, it would be "dangerous under Mr Pitts, maladministration, to publish it", and therefore "it was never published or a single copy sold to any one". Only seven copies are known, in Australian National University, Bodley (corrected), Bristol Central Library (corrected), British Library, John Rylands Library of the University of Manchester (corrected), McMaster University Library, and Yale (see G.E. Bentley, Jr,
Blake almost certainly received one of the gift copies, for on 1 September 1800 he wrote to Cumberland: "Your Vision of the Happy Sophis I have devourd. O most delicious book".

"Mr. George Cumberland will shortly publish an African Tale, under the title of 'The Castle of Sennaar,' which will contain various anecdotes of the Sophians, hitherto unknown to the world", according to "Literary and Philosophical News", Monthly Magazine (1 December 1798), 456.

NEW TITLES

DRYDEN, John

Annus Mirabilis

(1668)

CLAUDE, Jean

French Protestants

(1686)

ANON.

Life & Death of ... Richard Baxter

(1692)


Bound with
[Jean Claude], *An Account of the Persecutions and Oppressions of the French Protestants*, to which is added, the *Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to* ([London]: Printed by G.M., 1686) Small 8°

**Bound with**

[Anon.] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77.* ([London]: Printed for Randal Taylor, 1692) 12°

**BINDING:** Bound in contemporary full vellum; on the front end-paper are signatures of “William Blake” and, in modern ball-point pen, another owner dated 1955. The Blake signature is in a hand of c. 1800 which is significantly like the poet’s.


**NEW TITLE**

**MODENA, Leo**

*History of the Present Jews*  
(1707)

THE | HISTORY | OF THE | Present JEWISH | Throughout the WORLD. | BEING | An Ample tho Succinct Account | of their CUSTOMS, CEREMONY | NIONS, and MANNER of LIVING | at this time. | Translated from the Italian, written by | LEO MODENA, a Venetian Rabbi. | - | To which are
William Blake and His Circle
Part VI: Biography and Criticism

Subjoin'd | Two Supplements, | One concerning the Samaritans, the | other of the Sect of the Carriates. | From the French of Father Simon, | with his Explanatory Notes | - | By Simon Ockley, Vicar | of Swavesey in Cambridgeshire. | - | London: Printed and Sold by Edm. Powell | in Black-fryars near Ludgate. 1707 <UNIVERSITY OF TORONTO Rare Book Library: B-12 07568>

12mo (9 x 15.5 cm), pp. [i-xxiv], 1-288.

The recto of the front endpaper <Illus. 5> is inscribed in old brown ink in three 18th century hands: (1) "J Bryant | J Bryant", (2) "D Arch Whitehouse | 21 Melville Rd | Edgbaston", and (3) at the top right corner "W. m Blake" in a hand which is plausibly like the poet's <see Illus. 6>. There are no internal marks such as underlinings, sidelinings, inscriptions.868

The work was first published in English in 1650. There were numerous editions in French and Italian.

Blake was deeply interested in Jewish laws and customs. He wrote an address "To the Jews" in Jerusalem pl. 27, he learned enough Hebrew to write it somewhat uncertainly, he engraved plates for Maynard's Josephus (1785-87), and he seems to have been deeply influenced by the Kabbala (though Modena does not mention the Kabbala). Modena's History of the Present Jews (1707) may be one of the sources of his information about Judaism.

NEW TITLE

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868 Modena's book was pointed out to me on 28 January 2016 by my old friend Philip Oldfield of the Fisher Rare Book Room (University of Toronto Library). He says he came across it some years ago, did a little research, and had been meaning to get in touch with me about it.
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

ORPHEUS
Mystical Initiations
Tr. Thomas Taylor
(1787)

TITLE PAGE: THE MYSTICAL INITIATIONS; | OR, | HYMNS OF ORPHEUS | TRANSLATED FROM THE ORIGINAL | GREEK: | WITH A PRELIMINARY DISSENTATION | ON THE LIFE and THEOLOGY of ORPHEUS; | BY | THOMAS TAYLOR. | [Greek motto] | LONDON, PRINTED for the Author, | And sold by T. PAYNE and Son, at the Mews-gate; L. | DAVIS, Holborn; B. WHITE and Son, Fleet-street; and | G. NICHOL, Strand, 1787. 869

LOCATION: Bodley: H. Arch e.181

HISTORY: (1) Offered “newly bound in calf "at £2.2.0 in Bernard Quaritch’s Catalogue, Number 414 (London, February 1928)870 and “Bt. from Quaritch” (according to an inscription on the front paste-down) by (2) the BODLEIAN LIBRARY, where it was stamped 29 September 1928. Its Blake associations were first noticed by Joseph Cardinale in 2001 and recorded in Blake, XLIV, 3 (Winter 2010-11), 84-102, the source of almost all the information here.

BINDING: Bound, probably in 1928, in brown calf.

ANNOTATIONS AND UNDERLININGS: There are

869 My transcription derives from the copy in the Rylands Library, University of Manchester, via Eighteenth Century Collections Online, not from the copy in Bodley.

870 It does not appear in Quaritch’s Catalogue (No. 410) (Oct 1927), which lists many other books by Thomas Taylor, suggesting it was newly acquired by Quaritch in 1928. The Quaritch catalogue does not mention the annotations.
annotations on pp. vii-viii, 69, corrections of printer’s errors on pp. 89 and 225, and underscoring and side-bars on pp. iv-v, vii-viii, 1-3, 5-6, 9-10, 14-15, 19-22, 26-28, 30, 44-47, 68, 70-72, 75-76, 78-79, 89, and 97. “All the handwriting and most of the underlining ... appear in orange-brown ink; some underlining and markings are in a darker, brown-black shade of ink. Pencil marks appear on pages 14, 30, 44, 68, 70, and 97” (see Cardinale above, p. 85). The only extensive note says:

There is no instance of a poet writing good Eng. Blank verse who has not also written good Rhyme: but many have written good rhyme who have shewn no capability of writing. good Blank verse--HANDWRITING: Minute comparison with An Island in the Moon (?1784-85) strongly suggests that the hand which wrote the annotations in Taylor’s book is that of William Blake, and the two inks used in underlining are much like those Blake used. The identification of Blake as the creator of the pencil marks is much more speculative but still plausible.

There were reviews in Critical Review, LXIII (June 1787), 401-6, Town and Country Magazine, XIX (July 1787), 293; European Magazine, XII (July 1787), 18-19 (5s; “Mr. Taylor hath displayed no common erudition”; “We warmly recommend the ‘Dissertation’”; “though Mr. Taylor may not be ranked very high as a poetical translator, he may be placed in no inferior station among the proficients in abstruser literature”); Monthly Review, LXXIX (August 1788), 133-42.

NEW TITLE
QUINCY, John
Pharmacopæia
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

(1733)

Pharmacopœia Officinalis & Extemporanea. - A COMPLETE English Dispensatory, In FOUR PARTS Containing, I. The Theory of PHARMACY, and the several Processes therein. II. A Description of the OFFICINAL SIMPLES, with their Virtues and Preparations, Galenical and Chymical. III. The OFFICINAL COMPOSITIONS, according to the last Alterations of the College: Together with some Others of uncommon Efficacy, taken from the most Celebrated Authors. IV. EXTEMPORANEOUS PRESCRIPTIONS, distributed into Classes suitable to their Intentions in Cure. To which is added, An Account of the COMMON ADULTERATIONS both of SIMPLES and COMPOUNDS, with some Marks to detect them by. By JOHN QUINCY, M.D. [Gothic:] The Ninth Edition, much enlarged and corrected. LONDON: Printed for J. OSBORN and T. LONGMAN, at the Ship in Pater-noster-Row. M.DCC.XXXIII [1733].

DESCRIPTION: Signed on the title page "William Blake his Book", the first two words on either side of "A COMPLETE" and the last two flanking "In FOUR PARTS". My information about the book derives from a reproduction of the title page generously sent me in July 2000 by Mr John Windle. In his Catalogue 40 he writes

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

The hand-writing is not characteristic of the poet, in for instance Tiriel, Vala (where four hands by the poet have been identified), The Ballads (Pickering) Manuscript, and An Island in the Moon. However, it is significantly similar to the writing on the title page of [George Townshend], A Political and Satirical History (?1757) (reproduced in BBS 315) which was apparently inscribed by the poet in 1773. I conclude uneasily that John Quincy's English Dispensatory (1733) was also inscribed by the poet, as does Professor R.N. Essick in Blake (2001), where the title page is reproduced.

HISTORY: (1) Acquired by the bookseller John Windle, sold from Windle’s Catalogue 40 (2005), No. 68 (“Price on application”) to (2) An Anonymous British Collector.

NEW TITLE

RAPHAEL

Histórias del Testamento Vecchio

HISTORIA DEL TESTAMENTO VECCHIO | DIPINTA IN ROMA NEL VATICANO DA RAFFAELLE DI VRBINO |

871 The quotation is from Ozias Humphry’s letter of 15 June 1806 to “William” in Blake Records (1969), 178, but BR (2), xxvii, dismisses the connection of the poet with this letter as a “red herring”.
ci intagliata in rame da Sisto Badaloccis et Piodani Lanfranchi | Parmigiani | AL SIG ANNIBALE CARRACI | [design of two cherubs by a heart] | ... Anno 1698 | In Roma appresso a Giouanni Orlandi con licenza de Superiori <BBS>

DESCRIPTION: An oblong octavo volume of Raphael's designs for the Old Testament engraved by Annibale Carracci (the margins frayed and a hole obscuring the title page date) printed on the rectos of thin, fragile paper, with, incised on the front cover, a sun-face with rays and “W Blake 1773" (within a semi-circle) and, on the verso of pl. 18, "W Blake 1773" in pencil in a hand plausibly like the poet's. A very Blake-like drawing of a leg was discovered in the spine after the work was first catalogued at Sotheby's. (There are also a few identifications of the engravers in a different, apparently Continental, hand.)

BINDING: Bound in vellum, now much wrinkled, with a crest on the front and back boards of two lions above a band of three stars above another lion; the front cover is now detached. According to Dr Michael Phillips (see below), "the six glue spots visible on ... [the print of "Lot's Escape"] are revealing of Blake's technique for transferring images for etching" [though Blake is not known to have etched this transferred image].

HISTORY: (1) Acquired by a Continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned sixteen, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to
Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, lot *15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), Estimate: £1,000-£1,500; withdrawn [to be more fully catalogued]; offered again at Sotheby's (London), 19 July 1993, lot *198 (more fully described, the "coat of arms possibly of Matthew [Argent, on a fesse sable, between three lions rampant gules, as many mullets of the field"] Estimate: £10,000-£15,000), not sold; sold privately in December 1993 to (5) Dr Michael Phillips, lent (anonymously) to the exhibition of Richard and Maria Cosway (1995 August 11-1996 February 18; see below) and to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 142.

REYNOLDS, Sir Joshua


(1798)

**Marginalia (1801-2?, 1808-9)**

BINDING: Bound in half calf in 1860; after it reached the British Museum Library in 1865 it was heavily trimmed on all sides and rebound in uniform modern leather.

HISTORY: (1) Acquired by William Evans Burton (1802-60), successful English comic actor and dramatist, who emigrated to the United States in 1834; the Reynolds volumes were sold with his immense *Bibliotheca Dramatica* by J. Sabin and Co., New York, on 8 October 1860 ff., lot 2717. Gilchrist (1863), 370, quotes from the third Contents leaf: “To learn the language of art, copy for ever, is my rule”.

Edition
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake


A Selection from Reynolds’ *Discourses on Art* with William Blake’s complete Marginalia.
“La controversia Reynolds-Blake (Estudio preliminar)”, pp. 9-40.
“Nota a la presente edición”, p. 41.

**SWEDENBORG, Emanuel**

*The Wisdom of Angels, Concerning Divine Love and Divine Wisdom* (1788)

The title page transcription in *BB* 696 should be emended to read "PRINTED AND SOLD BY W. CHALKLEN, GROCERS COURT, | POULTRY. |M.DCC.LXXXVIII." (That is, add "AND SOLD" and start a new line before "POULTRY.")

Blake's copy in the British Library is reproduced in §Eighteenth Century Collections Online, though his marginalia are rarely legible.

**NEW TITLE**

THOMAS, Joseph

*Religious Emblems* (1809)
PROPOSALS FOR PUBLISHING BY SUBSCRIPTION,

[Scriptural Subjects, in the manner of Quarles’s Emblems, after the Designs of J. Thurston, Esq. and executed by the most eminent engravers on wood. The subjects will be selected, and the descriptions written, by The Rev. J. Thomas, A.M.]

Desirous that my friend Mr. Thurston’s talents, with which the world have long been partially acquainted, should be more fully known, I thought Divine Emblems particularly suited to his genius, the subjects for which might be selected from Quotations of Scripture, as in Quarles’s celebrated work on the same subject: taking care to choose such only as were best adapted to the wants and comforts of man in his present state, and most likely to suggest and enforce the due preparation for a happy immortality.

The art of engraving on wood being yet in its infancy, and presuming, with many respectable and distinguished artists, that it is capable of producing effects infinitely superior to what has hitherto been seen, the object of this work is to present to the public the most perfect specimen that has ever yet been executed.

J. Thomas.

CONDITIONS.

1. The work will consist of twenty engravings, with a head and tail-piece, and will be printed in Royal Quarto, on India paper, by T. Bensley, in his best style.
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

2. The Price to SUBSCRIBERS will be TWO GUINEAS ... ... The Price will be considerably advanced to Non-Subscribers.

3. The Work is intended to be published with all due Dispatch. Subscriptions are received by ROBINSON and SON, Paternoster Row; MILLER, Albemarle Street; WILLIAMS, Strand; COLNAGHI, Cockspur Street; DEIGHTON, Cambridge; and COOKE, Oxford; PARISH, Circulating Library, Epsom; Mr. THURSTON, Twickenham Common; and the Rev. JOSEPH THOMAS, Abele Grove, near Epsom. [Printed by Thomas Bensley] Bolt Court Printing Office, Fleet Street [?1809]. <Glasgow University Library>

he “List of Subscribers” in the Prospectus and in the published work (Ackermann, 1809) <BB> includes “William Blake, Esq.” who may well be the poet despite the elevating “Esq.” Almost all the males in the Lists who have no other title (Rev, Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with “Esq.” – even the Yorkshire engraver “R.H. Cromeck, Esq. 2 Copies” — just as tailors in Oxford used to do for undergraduates, even when they were benighted colonials. Note that the designer’s style is "J. THURSTON, ESQ.” but as a subscription-collector he is plain “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new
subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in *The Examiner* (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and *The Repository of Arts*, II (September 1809), 183, 252, announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a week’s engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (September 1805) “wishes to collect all B---- has done”. Thomas commissioned from Blake his 6 watercolours for Milton’s *Comus*, 6 for his Shakespeare first folio (1806-9), 12 for *Paradise Lost* (1807),6 for “On the Morning of Christ’s Nativity” (1809), and also bought Blair’s *Grave* with Blake’s designs (1808) and *Songs* (Q, 1810).

**WATSON, Richard**

*An Apology for the Bible* (1797)

**EDITION**


**REVIEWS**

D[avid] V. E[rdman], *Romantic Movement* ... *Bibliography for 1984* (1985), 104
Nicholas O. Warner, *Blake*, XIX, 3 (Winter 1985-86)

**WORDSWORTH, William**

*Poems*  
(1815)

**Spectacles**  
HISTORY: (1) Acquired by Samuel Palmer; (2) Sold at Hodgson’s, 28-30 April 1908, lot 582 (“William Blake’s Spectacles, in an old case ... much valued by ... Samuel Palmer”) [£6]; (3) Sold for W.E. Moss at Sotheby’s, 2 March 1937, lot 382; (4) Acquired by Lord Rothschild, who gave them to (5) The FITZWILLIAM MUSEUM.

**APPENDIX**

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

**NEW ENTRY**

**BARRETT, William**  
*City of Bristol*  
(1789)
THE HISTORY AND ANTIQUITIES OF THE CITY OF BRISTOL; COMPILED FROM Original RECORDS, and authentic MANUSCRIPTS, In public Offices or private Hands; Illustrated with COPPER-PLATE PRINTS.

By WILLIAM BARRETT, SURGEON, F.S.A.

[BRISTOL: Printed by WILLIAM PINE, in Wine-Street; And sold by G. ROBINSON and Co. London; E. PALMER, J.B. BECKETT, T. MILLS, J. NORTON, W. BROWNE, W. BULGIN, and J. LLOYD, Booksellers in Bristol; and by BULL and MEYLER, in Bath [1789].

The subscribers include "William Blake, Esq." and "Rev. William Blake, Vicar of Stockland". One of these is presumably the William Blake who is listed at 16 Dove Street, Bristol, in Sketchley's Bristol Directory (1775) (according to Biography Database online).

BASTIEN, J.-F.

La Nouvelle Maison Rustique

(1798)

LA NOUVELLE MAISON RUSTIQUE, OU ÉCONOMIE RURALE, PRATIQUE ET GÉNÉRALE DE TOUS LES BIENS DE CAMPAGNE. NOUVELLE ÉDITION, entièrement refondue, considérablement augmentée, et mise en ordre, d'après les expériences les plus sûres, les auteurs les plus estimés, les mémoires et les procédés de cultivateurs, amateurs, et artistes, chacun dans les parties qui les concernent; PAR J.-F. BASTIEN: AVEC 60 FIGURES. TOME PREMIER[-TROISIEME]. A PARIS, Chez DETERVILLE, libr., rue du Battoir, n°. 16, près celle de l'Éperon. DESRAY, libraire, rue Hautefeuille,
no 36, près S.-André-des-Arcs. | - | AN VI. -- M. DCC. XCVIII [1798]. (BEINECKE LIBRARY, YALE UNIVERSITY) <BB>

The signature of "Wm Blake" in old brown ink at the top of each quarto volume is similar to that of the poet but is almost certainly that of one of the scores of contemporaries who bore his names, presumably one of the "propriétaires de terres" or "cultivateurs" to whom the book is addressed. The volume has been at Yale since at least 1941.

BIBLE
(1780)
§The Bible in Miniature, or a Concise History of the Old & New Testaments. (London: E. Newbery, 1780)

A copy is inscribed in ink “in the same juvenile hand” on the front and rear paste-downs “a a Blake” and “W Blake”. Robert N. Essick, to whom the work was offered in November 2010 by Maggs, concludes that it is “very unlikely these inscriptions ... are by the poet and artist”. Let us assume charitably that they are by one of the host of contemporary individuals named “William Blake” or “W. Blake”.

DEVERELL, Mary
Sermons
(1776)


873 See “‘My Name is Legion: for we are many’: William Blake’ in London 1740-1830” in BR (2) 829-45 and the Addenda thereto in Blake.
William Blake and His Circle
Part VI: Biography and Criticism

SERMONS | ON | VARIOUS SUBJECTS. | BY | MARY DEVERE LL, | Gloucestershire. | THE SECOND EDITION, | REVISED AND ENLARGED BY THE AUTHOR. | WITH | An additional DISCOURSE on the Duty of THANKSGIVING. | = | LONDON: | Printed for the AUTHOR, by W. STRAHAN: | And sold by Messrs. DODSLEY, Pall-Mall; LEWIS, Piccadilly; ROBSON, | and MITCHELL, New Bond-street; WILKIE, St. Paul's Church-Yard; | CROWDER, Pater-Noster-Row; DILLY, Poultry; and DAVENHALL, | Cornhill: | Also by T. CADELL, Bristol; BALLY, Bath; G. HARRIS, | Gloucester; and most Booksellers in Town and Country. | M DCC LXXVI [1776]

"Subscribers Names to the Second Edition" (21 pp.) include "William Blake, Esq; Blandford, Dorsetshire".

JOHNSON, Samuel
Lives
(1781)

A copy with the black stamp in each volume of "W: BLAKE" and with paper labels bordered by hand in red ink on each front paste-down with a brown ink (shelf-list?) number "No 40[-43]." was offered in Marlborough Rare Books Catalogue 165 (1996). No such stamp or number is in any book demonstrably owned by the poet, nor is such a system or the size of library it implies characteristic of him. Probably the books belonged to one of the many contemporaries of the poet who bore his names.

NEW ENTRY

MACKAY, Andrew

Finding the Longitude

(1793)


The list of subscribers includes "Mr William Blake, Aberdeen".

1448
NEW ENTRY
MAN, Henry

Miscellaneous Works
(1802)

THE MISCELLANEOUS WORKS, IN VERSE AND PROSE, OF THE LATE HENRY MAN. IN TWO VOLUMES. VOLUME I [II]. LONDON: PRINTED BY AND FOR JOHN NICHOLS AND SON, RED LION PASSAGE, FLEET STREET; SOLD ALSO BY F. AND C. RIVINGTON, ST. PAUL'S CHURCH YARD. 1802.

The List of Subscribers includes the author's cousin and Blake's friend George Cumberland of "Axbridge, Somersetshire", Cumberland's brother Richard of Driffield, and "Blake, William, Esq. Lombard-street"; the poet lived in Lambeth (1790-1800) and Felpham (1800-1803).

MILTON, John,
Paradise Lost, ed. Richard Bentley
(1732)

MILTON'S PARADISE LOST. A NEW EDITION. By RICHARD BENTLEY, D.D. [Ornament] LONDON: Printed for JACOB TONSON; and for JOHN POULSON; and for J. DARBY, A. BETTESWORTH, and F. CLAY, in Trust for RICHARD, JAMES, and BETHEL WELLINGTON. MDCCXXXII [1732]

COLLECTION: Dr Michael Phillips.<BBS>874

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874 Almost all the information here is from Mark Crosby “William Blake’s Annotations to Milton’s Paradise Lost”, Book Collector, LVII (2008), 513-46.
DESCRIPTION: A sturdy quarto with MS notes in four distinct hands:
Hand 1: Inscriptions in dark brown ink on f. 1r (Crosby Figure 1) and pp. 1, 3, 10, 21, 26-27, 29, 37, 40-41, 43, 57, 61, 62, 78, 92, 95, 111, 114-15, 130, 131, 143, 146, 153, 157-58, 161, 189, 204, 205, 210, 213, 230, 242, 251, 271, 284-85, 301, 303, 334, 364, 365, including references to or quotations from Robert Lowth, *A Short Introduction to English Grammar* [10 editions 1762-1794] (p. 271), Howard Home, Lord Kames, *Sketches of the History of Man* [1774] (p. 146), and James Harris, *Philological Inquiries* [1781] (f. 1r). This first hand makes appreciative comments (“What an exquisite feast are these fruits of Genius” [p. 115]). About a third of the comments (pp. 1, 10, 40, 57, 62, 123, 210, 213, 251, 271, 283, 284, 285, 303) are critical of but not hostile to Bentley’s editorial interventions. The handwriting, according to Dr Crosby (p. 531 fn), is *not* that of William Cowper who apparently used this copy. At least some of this first set of annotations must have been made in or after 1781.
Hand 2 on pp. 355 and 358, written in sepia ink, lighter than Hand 1, is elegant, with flourishes. Each begins with an asterisk (*) in the text and ends with the initials “WB”, perhaps to distinguish it from the first hand. They mock Bentley’s editorial pretensions and defend the received text of Milton.
“The ink, nib and style of writing” on pp. 123, 129, 282-83, 354, 363, and index “are similar to Hand D ... but ... may also be by another hand altogether” (Crosby. p. 518 fn).
Text of Hand 2
On p. 355 (Zz2v), *Paradise Lost* Book XI, ll. 211-12 (Crosby Figures 3-4), Milton’s text reads:

Doubt

And carnal *fear* dim’d Adam’s eye

in which Bentley proposed to replace (or, as he doubtless would have said, “restore”) “fear” with “film”. The Hand 2 annotator has deleted the proposed “film” in the right margin and Bentley’s footnote (“What’s *carnal fear* here?”) and commented

*Fear* is certainly more appositely coupled to *Doubt*, than *Film*. Bentley asks “what is carnal *Fear*[.]” “and doubt?” should be added— I don’t look upon it as a *chosen* phrase of our Author’s[.;] the word “carnal” is rather to make up the Line; but by a *construction* not over-*strained* *forc’d*., may be said to mean, “’’those new doubts and fears/ arisen in his *Nature*, which was become less spiritual, more gross and carnal* since his transgression—’’ The abused [copy] Editor might in his turn ask Bentley “what carnal *film* means?” and which perhaps this “cold blooded” Critick or an Anatomist only could answer. ------ WB --

On pp. 398-99 (the last lines of *Paradise Lost*) (Crosby Figures 4-5):

Hand 2 deleted the footnote on p. 398 and wrote at the left (?in the same hand) “l. 648, 9”. Milton’s text reads:

*They hand in hand with wand’ring steps and slow,*

*Through Eden, took their solitary way.*

Bentley proposed to replace this with:

*THEN* *hand in hand with SOCIAL steps their way*
Hand 2 remarks:

I cannot enough admire the hardines of Bentley, who would expunge these two last lines, as proper and surely as beautiful as any in the whole Poem and substitute cold expressions foreign to the Author’s Judgement probable and natural meaning, viz “that they left Paradise with regret,” if any one thinks otherwise I desire no better proof of the state of his feelings.

WB [unnecessarily scrunched up and obscure]

Resemblances of Hand 2 signed “WB” to that of the poet- engraver William Blake:

Hand 2 regularly uses the long “ſ” as in “expressions”, “groſſ”, “hardneſſ”, and “leſſ”. The poet uses the long “ſ” in manuscripts, e.g., “Gaſs” in An Island in the Moon p. 1 (4 times), “hardneſs” as in Vala p. 107, l. 4; p. 121, l. 14. However, he often eschews the long “s” in the script in Illuminated Printing, as in “hardness” in Jerusalem pl. 38, l. 1; pl. 67, ll. 5, 10; pl. 73, l. 23.

Hand 2 writes of “Anatomist”, “appositely”, “our Author”, and “hardineſs”, but the poet does not use them in his writings or conversations.875

More significantly, Hand 2 uses the archaic spelling “Critick”, whereas the poet gives “critic” and “critics” (letter

of June 1806 [typeset text, perhaps normalised], *Descriptive Catalogue* p. 14 [ibid], “Public Address” [*Notebook* p. 46], “Vision of the Last Judgment” [*Notebook* p. 68]), “classic”, “fanatic”, and “public” (60 examples). This seems to me quite significant.

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

Blake rarely offers alternative words or phrases without deleting the earlier reading, but Hand 2 does.

Most significant, it seems to me, is the conventionality of the response of Hand 2. Blake was often wilful, perverse, gnomic, and outrageous, but he was rarely conventional.

The archaic spelling and the conventional attitudes of the Hand D critic WK seem to me the features most clearly distinguishing him from the poet-engraver William Blake.


Milton’s *Paradise Lost?*, *European Romantic Review*, XVI (2005), 90 and his *The Torn Book* (2007), 169-71; and GEB, “William Blake and His Circle” for 2002, *Blake*, XXXVII (2003), 14 (there “is no good reason to believe that the ‘WB’ initials belong to anyone named Blake”). I would now say that there are good reasons, e.g., in the handwriting, subject, and opportunity, but not good enough, to believe that the “WB” initials are those of the poet-engraver William Blake. Surely Blake would not have annotated in ink a book which belonged to Cowper and Hayley.

Hand 3 in modern pencil on the first paste-down: “First Ed. of Bentley’s Milton £125”.

Hand 4 in modern pencil on the first flyleaf: “Michael Phillips August 78”

**HISTORY:**  
(1) Apparently acquired by William Cowper after whose death in 1800 it passed, perhaps on loan, to (2) William Hayley (though it did not appear in his posthumous sale); (3) Sold with many manuscripts etc. from William Hayley in the Sotheby *Catalogue of Books, Manuscripts, Deeds and Autograph Letters, The Property of the Late Joseph Mayer, ESQ. F.S.A. of Liverpool, 19 July 1887*, lot 275, described as an annotated copy “formerly belonging to Cowper”; (4) Acquired by a collector named “William” whose

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876 According to William Barker’s manuscript catalogue of Cowper’s library at his death (Cowper Museum, Olney, cited in Crosby, 532). Hayley, Preface to *Latin and Italian Poems of Milton translated into English Verse by William Cowper* (1808), xxv, describes Cowper’s copy of Bentley’s Milton as “containing many very severe censures, in manuscript, against the presumptuous editor” (cited in Crosby, 532).

877 R.H. Evans, *A Catalogue of the very extensive library of the late William Hayley, Esq removed from his seat at Felpham, 13 Feb 1821 ff.*
fragmentary armorial bookplate (described and reproduced in Crosby, p. 535 and Figure 13) was pasted on the front paste-down; (5) Acquired by Francis John Montagu-Stuart Wortley-Mackenzie (1856-1926), whose bookplate after he came into the title of Earl of Wharncliffe in 1899 was pasted over that of “William”; (6) Acquired by a bookseller who wrote “First Ed. of Bentley’s Milton £125" on the first paste-down; (7) Acquired by Dr Michael Phillips, who wrote “Michael Phillips August [19]78" on the first fly-leaf, and lent it to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 143.

SMITH, John Thomas

*Antiquities of Westminster*

(1807)

ANTIQUITIES | OF | WESTMINSTER; | THE OLD PALACE; | ST. STEPHEN'S CHAPEL, | (Now the House of Commons) | &c. &c. | CONTAINING | TWO HUNDRED AND FORTY-SIX ENGRAVINGS | OF | TOPOGRAPHICAL OBJECTS, | OF WHICH ONE HUNDRED AND TWENTY-TWO NO LONGER REMAIN.

| BY | *JOHN THOMAS SMITH.* | = | THIS WORK CONTAINS COPIES OF MANUSCRIPTS WHICH THROW NEW AND UNEXPECTED LIGHT ON THE ANCIENT HISTORY OF THE ARTS IN ENGLAND. | = | LONDON: |

| PRINTED BY T. BENSLEY, BOLT COURT, | FOR J.T. SMITH, 31, CASTLE STREET EAST, OXFORD STREET, |

| AND SOLD BY R. RYAN, 353, OXFORD STREET, NEAR THE PANTHEON; AND | J. MANSON, 10,
GERRARD STREET, SOHO. | - | JULY 9, 1807. <Bodley, Massey College (University of Toronto)>

The "William Blake, Esq. Sunbury House, Middlesex" in the List of Subscribers (p. 274) is not the poet, who lived then at 17 South Molton Street, though it may be the same individual as the "William Blake, Esq." who subscribed to Smith's Remarks on Rural Scenery (1797). <BBS>

NEW ENTRY

SOTHEBY, William
The Siege of Cuzco
(1800)


A copy described in the eBay electronic auction (September 2000) as "disbound as issued" is said to be "Boldly signed at the top" "Blake's Library" and therefore associated with the poet. However, as William Sotheby also inscribed to William Blake copies of his Tragedies (1814) <BB> and of Virgil's Georgica (1827), the gift inscription of the latter dated 1828, the recipient can scarcely be the poet, who died in 1827.

TOLLER, Samuel
The Law of Tithes
(1808)
On the title page is the authentic signature of "Wm Blake Trull", the lawyer of Bedford Row, whose signature appears on a letter of 12 May 1806 (in the Collection of Robert N. Essick) and on an edition of Montaigne's *Essays* (1786) (Victoria University in the University of Toronto).
An account stressing the visionary sittings silently paraphrased and quoted from Cunningham, including his errors (e.g., "Green-street" for Queen Street, Cunningham §2). Blake was "an artist of powerful but eccentric imagination" whose "meaning was most sublimely obscure if not absolutely unfathomable" except for the Songs and the Canterbury Pilgrims design.

§Abercrombie, John, Inquiries Concerning the Intellectual Powers (1831)

Blake is not referred to in the text.
REVIEW

Anon., “Abercrombie’s Inquiries”, Edinburgh Evening Post, and Scottish Literary Gazette, 7 May 1831, pp. 150-51 (reprinted in David Groves, “Blake and the Edinburgh Evening Post”, Blake, XXVI, 2 [Fall 1992], 51) (draws a parallel between Abercrombie’s patient who saw “visual phantasm[s]” and “Blake, the eminent artist, who had such visions” according to Cunningham) <BBS 339>


Abramovitch, N.Y. "Estetism i erotika ... Bleik [Aestheticism and Eurotics ... Blake]." Obrazovanye, V (1906), Section 2, pp. 21-51. In Russian


The 1996 paperback edition is reset without acknowledged change on paper about 1" x 1" smaller; all the reproductions on the 1995 text-pages are omitted in the 1996 edition, and the other reproductions are reduced in size.

The 1997 hard cover edition seems to be reproduced from the 1995 edition.

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

An elaborately detailed biography of Blake as a "Cockney visionary", an "urban genius" (pp. 92, 229), with a good deal of analysis of Blake's words (conventional) and designs (often ambitious and interesting).

An extract appears in his "The Doors of Perception", Independent on Sunday, 27 August 1995, and an excerpt from

Hear also §Peter Ackroyd, *Blake* (Newport Beach [California]: Books on Tape, 1997), 13 sound cassettes (1½ hours each) read by Ian Whitcomb.

For his account of writing the book, see *Journal of the Blake Society* (1996), 3-4.


**REVIEWS &c**

*Jonathan Bate*, "William Blake in the new Jerusalem: Jonathan Bate admires Peter Ackroyd's biography of the great London visionary", *Sunday Telegraph* [London], 3 September 1995 ("a biography of Blake which is lucid and measured, but also intuitive and empathetic. The scholarship is impeccable, yet at the same time the novelist has got under his man's skin")

§*Observer Review* [London], 3 September 1995, p. 14

§*New Statesman and Society* [Middlesex, N.J.], VIII (8 September 1995), 36

*Grey Gowrie*, "Heaven and hell and infinite London: Grey Gowrie acclaims the sublime spellbinding biography of a poet who continues to be an icon", *Daily Telegraph* [London], 9 September 1995, p. A7 ("a masterpiece of a biography")

*John Carey*, "Heaven on earth: John Cary is inspired by a sensuous and glowing portrayal of the celestial world of William Blake", *Sunday Times* [London], 10 September 1995 ("Ackroyd's
biography will send many readers back to the poems enriched and newly attentive")

§Times [London], 11 September 1995, p. 17


*Malcolm Bull*, "Liberty Boy-Genius: The politics, religion and sexuality of a counter-Enlightenment eccentric", Times Literary Supplement, 20 October 1995, pp. 3-4 ("This is, without doubt, the best available biography of Blake", but it reduces "his imaginative world to the wholly uninformative category of the 'Cockney visionary'" and omits serious consideration of his "politics, religion and sexuality")

Leonee Ormond, Country Life (26 October 1995), 74 ("a remarkably human biography")

§John Bemrose, "Burning bright", Macleans, CVIII (6 November 1995), 80. B. Reprinted in Lonsdale: The International Quarterly of The Romantic Six, II, 1 (January 1996), 7-8 ("Ackroyd has given the artist a more palpable, detailed presence than he has enjoyed at any time since his death")
Anon., "Anti-Enlightenment visionary", *Economist Review*, 11 November 1995, pp. 4-5 (Ackroyd "sympathises deeply with Blake's struggles" and takes Blake's "visions as seriously and soberly as he did", but he is "badly served by the book's designer" and editor for tolerating muddy plates and prolix "displays of erudition")

*Lars Bergquist*, "Med visionen för en bättre värld [With a Vision of a Better World]", *Svenska Dagbladet*, 21 November 1995, in Swedish (Ackroyd's biography is a virtuoso performance which yet has not gone sufficiently into Swedenborg's thought)

*Spectator*, CCLXXV (25 November 1995), 48

*Observer* [London], 26 November 1995, p. 7

*Andrew Motion*, "A passionate dissent", *Guardian Weekly* [London], 17 December 1995, p. 28 ("its treatment of this central issue -- the business of the madness--is disappointingly under-developed")

*Alberto Manguel*, "Genius of Blake revealed: Ackroyd makes it clear we owe the poet a great many revelations about our senses", *Globe and Mail*, [Toronto] 13 January 1996, p. C20 (with another)

*Iain Sinclair*, "Customising Biography", *London Review of Books*, XVIII, 4(22 February 1996), 16-19 (with 5 others) (an enormous, and enormously self-indulgent, meander through what he thinks are current intellectual avant-garde matters, commenting incidentally that Ackroyd's "Blake is decently crafted fiction overwhelmed by an excess
of tyrannical facts" "with perhaps a little too much fondness for local colour" [p. 18])
§*Publishers Weekly*, CCXLIII (26 February 1996), 90 (combines "meticulous scholarship with uncanny psychological insight")
§*Library Journal* [Merion, Ohio], CXXI (1 April 1996), 80+
§*New York Times Book Review*, CI (14 April 1996), 5 ("a brilliant guide and interpreter")
§*Robert M. Adams*, *Wall Street Journal* [Mid-West Edition], LXXVII (9 April 1996), A17 ("Superb ... makes Blake live")

*Penelope Fitzgerald*, "Innocence and Experience", *New York Times*, 14 April 1996 (Ackroyd is "reader-friendly ... a brilliant guide and interpreter")

*Paul Cantor*, "William Blake, Capitalist", *Weekly Standard*, 22 April 1996, pp. 29-32 (Ackroyd's "new biography of Blake" stresses insufficiently that Blake shows "the dogged spirit of the English small businessman" but that Blake "constantly misreads" the market; he didn't ignore or abjure it [pp. 31, 30])

*George Gurley* (*Kansas City Star*), "Illuminating the visions of William Blake", *Chicago Tribune*, 23 April 1996, Section 2, p. 3 (Ackroyd's "stylish writing [is] lyrical and illuminating without being intrusive"--and Mr Gurley has discovered that Blake "could swear in nine languages")

§*Colin Steel*, *Australian Book Collector* (April 1996) (with another)
Anon., *Lonsdale: The International Quarterly of The Romantic Six*, II, ii (April 1996), 11-[15] (review of Chapters 8-14) ("That which made Blake a truly gifted man was his abilities and talents as a tradesman" [p. 12])

§ *Book World [Washington Post]*, XXVI (12 May 1996), 1+

§ *John Banville*, *Los Angeles Times Book Review*, 19 May 1996, p. 4


*Kennedy Fraser*, "Piper Pipe that Song Again: Peter Ackroyd finds a William Blake for our time", *New Yorker*, 27 May 1996, pp. 126-31 ("This is a book with bounce and push" about a man whose "work just glows, somehow")

§ *Bookwatch [Oregon, Wisconsin]*, XVII (May 1996), 8

Vincent Stanley, “Dirty Blake”, *Independent* [Santa Barbara, California], 3 July 1996


§ *Wilson Quarterly* [Palm Coast, Florida], XX (Summer 1996), 96+

§ *Publishers Weekly*, CCXLIII (4 November 1996), 42


§ *Antioch Review*, LIV (Fall 1996), 487+

Dharmachari Ananda, "A Grain of Sand in Lambeth", Urthona, No. 5 [1996], 43-46 (it is "a rich and closely observed biography" with a sharp focus on "tiny but telling detail", but "Ackroyd has a tendency to be dogmatic", and "the whole man manages to elude us")

Morton Paley, Blake, XXX, 2 (1996), 58-61 (because "questionable statements pervade Ackroyd's Blake", the book "is a disappointment" [pp. 59, 60])

Peter Ackroyd, "The Writing of Blake", Journal of the Blake Society at St James, No. 2 (1996), 3-4 (a general account of the writing of his biography)

§Booklist [Aurora, Illinois], XCII (1996), 1338, 1349 ("intelligently researched and highly sensitive")

§Kirkus Reviews [N.Y.], LXIV (1996), 267 ("so sensitive to its subject, it seems to have conjured [Blake] from the beyond").

§Booklist, XCIII (January 1997), 359

§Choice, XXXIV (May 1997), 1493

John V. Fleming, Sewanee Review, CV (1997), xxxviii, xlv-xl (with another) (an "excellent" example of "haute vulgarisation")

Michael Phillips, Burlington Magazine, CXXXIX (1997), 338-39 (with 8 others) (Ackroyd and Gilchrist "marvellously recreate the atmosphere of each location" where Blake lived in London)

§Helen Pike Bauer, Cross Currents, XLVII (1997), 114-17
Aileen Ward, "Scrutinizing Blake", *Partisan Review*, LXIV (1997), 473-81 ("the reader looking for a new understanding of Blake's work, or of ... [his] imagination ... may well be disappointed", but, despite inaccuracies and "slipshod" documentation, Ackroyd's "lively and ambitious portrait should win new admiration with many readers" [pp. 474, 481])

Aston Nichols in *Southern Humanities Review*, XXXI (1997), 284-89

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 398 ("a careful assemblage of the narrative from his highly eclectic sources")

Alfred Nemeczek, *Art: Das Kunstmagazin* (January 2001), 114, in German (review of the German edition)

Baltimore Sun ("Fascinating") @

Chicago Tribune ("lyrical and illuminating") @

Daily News [N.Y.?] ("always absorbing ... admirable") @

Miami Herald ("The events of Blake's life are radiantly resurrected here") @

St. Louis Post-Dispatch ("Splendid ... Peter Ackroyd humanizes Blake") @

San Francisco Chronicle ("Ackroyd ... plays with the oddities of time and reality") @

Sunday Oregonian ("Refreshing ... stylish narrative") @

Virginian-Pilot ("Readers almost feel what Blake felt when he saw the visions") @
William Blake and His Circle
Part VI: Biography and Criticism

@ = quoted from the puffs on the Ballantine edition


"I want ... to describe those London luminaries and Cockneys [chiefly "that Cockney visionary William Blake", Dickens and J.M.W. Turner] who in their art have expressed the true nature and spirit of" London. "Cockney" here appears to mean someone who epitomizes London.


When he was young, "Blake and all his friends were committed political radicals", and "In fact he had worked within a radical milieu all his life. His parents were of old city stock characterised by its republican attitudes ...."


About Blake’s 250th anniversary.

*Ackroyd, Peter. “Oh come, all ye faithful: Inspired by Milton’s formidable personal piety, William Blake sought to
create his own system in words and images to rouse the nation from spiritual slumber.”  *Guardian* [London], 26 April 2003, online.


"Blake is a much better poet than people think"; "There has never been a substantial biography of Blake"; "in fiction you have to tell the truth.  In biography you can make things up."


From his reviews and articles in the *Spectator*.


Blake and the novel by Kenzaburo Oe.

Adams, Hazard.  *Antithetical Essays in Literary Criticism and Liberal Education* (1990) *<BBS>*

Chapter 4, “Revisiting Reynolds’s *Discourses* and Blake’s Annotations” (pp. 184-98), reprinted from *Blake in his Time*, ed. R.N. Essick and Donald Pearce (1978) (pp. 128-44), was revised and reprinted in his *Blake’s Margins: An Interpretive Study of the Annotations* (2009), 105-38.
About "the experimental shapes of *Jerusalem* and *Finnegans Wake*" (p. 683).


**REVIEWS**

§Anon., *Dublin Magazine*, XXXI, 3 (July-September 1956), 52-53

§Anon., *United States Quarterly Book Review*, XII (1956), 170-71

§Anon., *Yale Review*, XLV (1956), vi-viii

§Calvin D. Linton, *American Scholar*, XXXV (1956), 378

§William Van O’Connor, *College English*, XVIII (1956), 127

D.V. E[rdman], *Philological Quarterly*, XXXV (1956), 107

§P.F. Fisher, *Queen’s Quarterly*, LXIV (1957), 155-57

§Kenneth O. Hanson, *Journal of Aesthetics and Art Criticism*, XV (1957), 372


§V.G. Kiernan, *Science and Society*, XXI (1957), 185-87
§ Thomas Parkinson, *Modern Philology*, LIV (1957), 281-84


Earlier versions of Chapter 6 appeared in “Revisiting Reynold[s]’s *Discourses* and Blake’s Annotations”, pp. 128-44 of *Blake in His Time*, ed. R.N. Essick and Donald Pearce (1978)<BBS> and in his *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-98 <BBS>.

REVIEWS

**Jason Whittaker**, *Zoamorphis: The Blake 2.0 Blog* online [16 February 2010] (“there is nothing that is specifically new or innovative”, but it is useful on the context)

**Shirley Dent**, *Times Literary Supplement*, 2 July 2010, pp. 26-27 (with another) (it is his “close and unswerving attention to what Blake has to say” that makes the book “so rewarding”)

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**BBS**

Jason Whittaker, *Year's Work in English Studies*, XC, 1 (January 2011), 651-52

*Alexander S. Gourlay, *Blake*, XLV, 2 (Fall 2011)


**REVIEWS**

Jeffrey D. Parker, *Blake*, XXVI, 2 (Fall 1992), 60-61 (mostly a summary of "Adams' strategy" in choosing authors, which "is successful" [p. 61])


Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 280-81 ("useful")


"In *Jerusalem* Blake sets contraries to the task of building an order in disorder and disorder in order at the same time – and in the same place"–"an introduction to a reading" (p. 627), with a survey of *Jerusalem* criticism (pp. 651-54).

ISBN: 9780786479580
It consists of
“The Marriage of Imagination and Intellect (2013).” Pp. 171-
82.

Chapter Notes, pp. 183-90.

Most of the essays are not explicitly related to Blake.


REVIEW

R. Paul Yoder, Blake, XLVI, 2 (Fall 2012) (There are "gems scattered throughout the book", but the writing is "a bit dry")


REVIEWS

Sven Armens, Philological Quarterly, XLIII, 3 (July 1963), 341-44

John E. Grant, “Blake Original and New”, Modern Language Quarterly, XXV, 3 (September 1964), 356-64 (with 2 others)


§Marius Bewley, Hudson Review, XVII, 2 (Summer 1964), 278-85 (with others)

§Remi G. Dubuque, Thought, XXXIX (1964), 618-19

D.V. E[rdman],Philological Quarterly, XLIII (1964), 447-48

§E.J. Rose, *Dalhousie Review*, XLIV (1964), 351-53
Michael J. Tolley, *English Language Notes*, II (1964), 140-44


§Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIII, 3 (Spring 1965), 394-95

§Martin K. Nurmi, *Criticism*, VII (1965), 110-11


“Blake’s work and life are read in light of Winnicott’s theory of developmental psychotherapy”.


One of the nine sections (pp. 40-45) of this 93-page critical biography is on Frye's Fearful Symmetry.


REVIEWS

Katharine M. Briggs, Blake Newsletter, VII, 1 (Summer 1973), 22-23


Irene H. Chayes, Studies in Romanticism, XIII, 2 (Spring 1974), 155-64 (with 5 others) ("less a finished study than a prematurely published draft")
§F.W. Bateson, Notes and Queries, NS XXII (1975), 83-84 (with 2 others)
Mary Lynn Johnson, Blake Studies, VII, 1 (1975), 186-88

Pp. 189-223 of Temnitsa i svoboda v khudozhestvennom mire romantizma [Dungeon and Freedom in the Art World of Romanticism]. (Moscow, 2002)


REVIEW
§Keri Davies, British Journal for Eighteenth Century Studies, XXII, 2 (1999), 224-26 (with 4 others)


Charles Lamb admired "The Tyger".

For ramifications of this TLS teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.


Without the help of any suggestion whatever from any external object on which he might be gazing, that sweet, strange enthusiast, the painter Blake, had the power, sometimes voluntary and sometimes involuntary, of calling up a face, and seeing with his bodily eyes projected in palpable semblance on the air or the wall before him ....


Announcement of "a three-month ban to enable a British institution to raise about £650,000 to buy *God Blessing the Seventh Day*". (By the summer of 2001 it was in the United States, according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV [2002], 111.)


"Blake (Jerusalem) and Shelley (Prometheus Unbound) offer a eucatastrophic double, whose characters deliberately will doubt as a weapon".

Blake's ideas are said to be similar to those in the 13th-Century Muslim "Wisdom of Illumination, *Hikmat al-Israq*" in which "Man is a fallen angel whose soul belongs to a cosmos of light while his body ... belongs to a world of darkness" (pp. 37, 57), though no direct source for Blake is suggested.


Discussion and questions in a book "designed to prepare readers for higher levels of study" [at the Open University] (p. v).


Compares "The Ancient Mariner" with *Visions of the Daughters of Albion.*

An analysis of the interpretations of the poem by W.M. Rossetti and Damon "stressing certain analogies with Tiriel" (p. 25), as a supplement to his essay on *Tiriel*.


Mostly paraphrase in the service of allegory; "Milton is the prototype of Tiriel" (p. 60).


For the context, see the Stonehenge Medal (1796) under Part III Appendix: Books Improbably Alleged to Have Blake Engravings.


Chiefly an interview with William Bolcom about a performance on 17 November 1996 at South Bank of his setting of *Songs of Innocence and of Experience*.


According to Altizer’s new “Afterword” (pp. 201-9 of the 2000 edition), the chief changes needed in the book are taking into account (1) the “proliferating” Blake scholarship and criticism, (2) the integral relationship of “Blake’s vision and the Christian epic tradition”, and (3) the “extraordinarily complex” nature of “Blake’s relationship to Gnosticism” (pp. 201, 204).

REVIEW

1969

§M.S. Hall, *Christian Century*, LXXXIV (23 August 1967), 1070
§Francis G. Wilson, *Modern Age*, XI (1967), 419-21 (with others)

D.V. Erdman, *English Language Notes*, VI (1968), 20

Thomas Merton, “Blake and the New Theology.” *Sewanee Review*, LXXVI (1968), 673-82 (while it is “helpful in understanding the theology”, “there is much more left in Blake that this key has failed to open” [pp. 681-82] <BBS 572>)


G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

2000


§*Alves, Andrea Lima. “A interação entre texto e ilustrações nos illuminated books de William Blake pelo prisma da obra America, a Prophecy [The Interaction Between Text and Illustration in the Illuminated Books of William Blake through his work America, a Prophecy].” Universidad Estadual de


On translations of Blake into Portuguese.


Apparently about poems inspired by Blake.


Blake was an antinomian; "the final three chapters recontextualize woman".

*Among Friends of Jackson Library*  
[University of North Carolina, Greensboro]  
Volume I, Issue 3  
(Fall 2001)

*Dr William K. Finley* (Special Collections Librarian). "Dreamer of Dreams: William Blake, Poet and Artist." Pp. 2-4. (A summary of his life and works.)


Concerns Blake (especially *Milton*), Mary Wollstonecraft, Percy Bysshe Shelley, and Mary Shelley.


The essay suggests that "The Tyger" implies “Blake’s
poetics” on Romanticism.

**Andersen, Hans Christian, Works**

The book is unrelated to Blake.

**REVIEW**

**Anon.,** “Works of Hans Christian Andersen”, *Blackwood’s Edinburgh Magazine*, LXII (October 1847), 387-407 (the “Introduction” to *Innocence* is quoted to show that Blake is “a man of somewhat kindred nature” to Andersen [p. 389]) <BB #1083>


Review of the Birmingham Royal Ballet performance of Ninette de Valois' "Job" (1931) based on Blake "that had not been staged for 20 years".


**Ando, Eiko.** "Blake wa naze Swedenborg o kenoshitanoka: Is Blake a Swedenborgian?" *Igirisu Romanha Kenkyu, Igirisu*


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

A record of research there in 1990.

REVIEW


A dissertation arguing that in *The Four Zoas, Milton* and *Jerusalem,* Blake emerges as an advocate of a utopian existence with complete gender equality” (p. 1).


“I will dismantle the claims that define Blake as condescending towards the female sex” and “demonstrate the hitherto unacknowledged significance of Blake’s female characters” (p. 2), especially in *The Four Zoas* (pp. 60-21), *Milton* (pp. 122-57), and *Jerusalem* (pp. 158-90).

REVIEW


*Eugenie Freed,* *Blake Journal,* No. 10 (2007), 88-95

(his “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the lamentable absence of Catherine Blake from these pages” [p. 94])

G.A. Rosso, *Blake,* XLI (2007-8), 133-35 (a “well-meaning book”, though “Ankarsjö ... tends to misread and take things out of context”, “his study
appears somewhat reductive in the light of resurgent feminist scholarship”

Mark Lussier, *European Romantic Review*, XXI, 1 *(February 2010)*, 131-37 (with two others)


About Blake and the Moravians.

REVIIEWS

Jason Whittaker, *Year's Work in English Studies*, XC, 1 *(January 2011)* 653-54 ("often confusing")

Christopher Rowland, *Blake*, XLV *(Summer 2011)*, pp. 38-39 ("the book is an interesting read", but it "omits key aspects of Blake's[religious] concerns")


"A paper delivered at the Open University Arts Faculty Conference: Sickness and Death, Manchester ... October 19th, 1996."


The Blake section is pp. 16-31; "Bards recur in Blake's work up to Jerusalem" (p. 25).
REVIEW

"Arts Minister William Howarth has placed a temporary ban on the export of ... *God Blessing the Seventh Day*, by William Blake."


Theories, if they are to be of value, must be founded upon facts .... This truth, however, appears to be ignored in some of the papers and discussions which form the staple of some of the Medical Societies. ... So it is recorded of a dreamy and enthusiastic painter, that he once saw the ghost of a flea, and sketched it ....

Reprints matter from Anon., "On Some Strange Mental Feats", *Cornhill Magazine*, XXXII (1875), 157-75.


Reproduction of the Phillips portrait of Blake, of Blake's horoscope, and of "a painting of the horoscope".

"a copy of the 'Poetical Sketches' [A] has found its way into the National Collection [the British Museum]."

About Paolozzi’s 12' statue of Newton after Blake's design for the new British Library--see Willmott, et al for sequels.

A description of the discovery of the New Zealand Job watercolours, saying "there is every reason for the assumption that Linnell gave the Blake paintings to his young friend before the latter set out for New Zealand".

About works by Blake, mostly from the Graham Robertson collection.

Three drawings from the Graham Robertson bequest.

About the Felpham Rummer.


This is a string of Wikipedia articles.


Professor David Worrall is alleged to believe that Blake “may have been inspired by fields by the River Trent near Gainsborough” to write his “Jerusalem” hymn in *Milton* when he “visited the area to see his mother”.


“as developed in Blake’s Illustrations of the Night Thoughts, the last scene becomes grotesquely sublime.” (208)
The “last scene” is apparently about the vale of Death in Night III, but I do not find a design which is especially apt.

"'Fine madness' outmeasured Blake's sanity."

About the article on “Charity” by Laurence Binyon in the *Burlington Magazine*, LIV (1929), 284-85.

On the pictures at the "reception given last night" for the Art Student's League, which included Blake's *Thel* [E] and sketches, with first editions such as Blair's *Grave*. "Most of the relics of Blake hanging on the wall have never been published .... they belong to the family of Mr. Gilchrist" [i.e., Anne Gilchrist].

The drawings are for *Job* [the New Zealand Job copies] and "The Wise and Foolish Virgins" owned by "Mrs E.J. Hickson and her sister Miss Martin, daughters of the late Mr. Albin Martin".

Anon. "Artistes anglais.--William Blake. (I)." *Gazette*

In French


In French


In French

The Gazette littéraire account is an adjusted translation of Cunningham's ¶2-3, 8-12, 14-29, 36-39, 41-42, 45, 44, 46-47, 49 (¶39, 44-47, 49 much contracted). A footnote says: "Nous avons emprunté les détails contenus dans cette notice à l'ouvrage intitulé: Lives of English artists, par M. Allan Cunningham, qui a été récemment publié à Londres."879

Anon. writes in the first person ("Je n'ai pu retrouver" for Cunningham's "I can find no traces" [¶3]). Cunningham's "hosier" (¶2) becomes a "bonnetier"; "became ... a poet" (¶3) becomes "montré quelques symptômes de métromanie"; "Basire" (¶2) becomes "Bazire"; "Strong Wicked Man" (¶27) becomes "mauvais riche"; "The Spiritual Form of Pitt" (¶29) becomes "la forme spirituelle de Seth"; "Voici le géant Goliath" in the midst of the account of Visionary Heads in ¶38 has no authority in Cunningham; "answered Blake haughtily" (¶41) becomes "répondit Blake en riant"; "Lot" (¶41) becomes

878 The name of Fr. Grille (François-Joseph Grille [1782-1853]) is given on the title page of the volume but not on the essay.

879 The work cited is The Lives of the Most Eminent British Painters, Sculptors, and Architects (1830), II, 140-79.
"Loth"; "the Man of Uz" (¶42) becomes "l'homme de huis"; "Prophecies ... concerning America ... [and] Europe" (¶45) becomes "Prophèties sur l'avenir de l'Europe et de l'Amerique". Anon. omits all Cunningham's transcriptions of Blake's poems.

B-C. The accounts by François Grille give Cunningham ¶11-12, 18, 37, 47 via Gazette littéraire. That in bric-à-brac is corrected and improved in Revue universelle ("Blak" becomes "Blake"), though "tombeau de Nelair" (Blair's Grave) merely becomes "Tombeau de Nelair". In both, "métromanie" in Gazette littéraire becomes "mélomane".


Reflections on the relationship of Linnell and Blake, on the occasion of the impending sale of the Linnell Blakes at Christie's.

Anon. “At the annual meeting of the Blake Society ....” Times [London], 29 May 1936, p. 17.

About appointments of officers in the Society.


The attack in the Cheltenham Examiner, 4 September 1839, assumes that the new edition of Blake’s Songs is “a fair specimen of what ‘Swedenborgianism’ truly is”. A reply by A Swedenborgian is in the issue for 8 September, but it does not point out “that Swedenborg and his doctrines are in no degree
answerable for the fantasies and absurdities of Blake”, whose “childish” poems should be called “Songs of Silliness and Diseased Perception”.

**Anon.** “Bets license for Blake’s home.” *Times* [London], 10 April 1968, p. 2.

About the objections to the conversion of 17 South Molton Street.

**Anon.** *Bibliographie Étrangère* Année 1811 (Paris: Treuttel et Würtz; Strasbourg: Chez les memes Libraires [?1812]), 253. In French

The articles listed here from *Vaterländisches Museum*, II, include “6) sur William Blake, artiste, poète et visionnaire” [by Crabb Robinson].


Under Schiavonetti is the same Blake reference as in *Biographie nouvelles* (1825), slightly emended.

**Anon.** "Bitter Cycle of Song by Britten." *Times* [London], 25 June 1965.

Review of Dietrich Fischer-Dieskau singing Britten's "new song-cycle of *Songs and Proverbs of William Blake*" at the Aldeburgh Festival.

A 7-page proposal for “a week of events” and a Blake “Memorial Window” in St Mary’s, Felpham.


See Simon Wilson for a later version of The Tate Gallery.


From Graham Robertson bequest of 3 Blakes.


A summary.


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

Caption for a photograph of Mr Thomas Wright standing on a chair to unveil the new tombstone of Blake in Bunhill Fields.

Blake's cottage "has been kept, so far as possible, in its original condition by its various owners."

Anon. “Blake Centenary Memorial Service.” Times [London], 11 October 1927, p. 9
Held at Christ Church, Westminster Bridge Road, Lambeth.

Anon. "Blake Centenary. Service in Wesley's Chapel and Graveside Poems." Yorkshire Post, 13 August 1927


"Nelson" and "Bathsheba at the Bath" were given to the Tate Gallery.

About the gift by Frances Emerson of Blake’s *Night Thoughts* watercolours to the British Museum Print Room, according to Keynes.


Mrs Frances White Emerson has given the 537 *Night Thoughts* drawings to the British Museum Print Room.


On Mrs White's gift of the *Night Thoughts* drawings to the British Museum Print Room; could they not be exhibited in Glasgow?


A detailed description of the "New Zealand" Job drawings, suggesting that they were given by Linnell to Albin Martin.


A factual account.

*Anon. “Blake (Guillermo).” *Enciclopedia universal*
Anon. "Blake House." Daily Telegraph [London], Wednesday 7 October 19[ ].

About Blake's South Molton Street residence which is for sale to "William Blake enthusiasts" for £1,500,000.


On William Muir publications now published by Quaritch; in part a review of Songs of Innocence, Songs of Experience, Thel, Marriage, and Visions.


On the Epstein bust of Blake unveiled in Westminster Abbey.


"Blake, John, Bruder William's, ebenfalls Zeichner and Kupferstecher, arbeitete mehreres für literarische Erzeugnisse.
Im Jahre 1817 stach er die Umrisse zu Hesiod's Theogonie nach Flaxmann. Die näheren Lebensverhältnisse dieses Künstler sind uns nicht bekannt."

The reason why nothing more could be found about this engraver named John Blake is that he did not exist. William Blake did have a brother named John, but he was a baker, soldier, and ne'er-do-well.

Flaxman's *Hesiod* (1817) is said on the title page to be "Engraved by William Blake", but it was advertised in *Edinburgh Review*, XXVIII (March 1817), 261, and *New Monthly Magazine*, VII (1 April 1817), 246, as having plates "Engraved by J. Blake" (*BB* 560), and the plates are also said to be "by J. Blake" in Friedrich Adolph Ebert, *Allgemeines Bibliographisches Lexikon*, II (Leipzig: F.A. Brockhaus, 1821), 199.

Anon., "Blake, William", the preceding article in *Neues allgemeines Künstler-Lexicon*, is recorded under "Nagler" in *BB*.

Mostly quotation from “a writer who knew them intimately” [Cunningham ¶10]; Blake died in 1828 and “She died a few years afterwards”.


Quotes Cunningham about her.


Dorothy Howell complains about the plaque the Council put on her cottage in Felpham.

**Anon.** "Blake Moulded in Song." *Times* [London], 7 December 1965.

Account of "the performance of Britten's Songs and Proverbs of William Blake by the composer and the dedicatee, Mr. Dietrich Fischer-Dieskau ... at Fairfield Hall, Croydon".

**Anon.** "Blake Notebook Given to Britain | Manuscript Includes Poems, Sketches and Prose Drafts by Literary Mystic | Donated by U.S. Woman | Museum Terms it Treasure--Bicentenary Exhibition Will Feature Display." *New York Times*, 16 April 1957, p. 35.

The Notebook was acquired in 1887 by Mrs Emerson's
father, and she gave it to the British Museum on 10 March 1957.

**Anon.** “Blake Paintings for £5 Million.” *Sunday Telegraph* [London], 27 April 2003.

**Anon.** "A Blake Picture. Important Find in City Library. Fruit of a Vision." ([?Auckland, New Zealand] 1927)

The "Blake Picture" "discovered last week" is the drawing called "Lot and his Daughters" in Auckland Public Library, and "Another Blake discovery" made there "recently" was of *America* (N) and *Europe* (I).

**Anon.** "Blake Pictures at the Tate Gallery. Two Important Additions." *Nottingham Gazette*, 10 December 1914.

"Bathsheba at the Bath" and "Nelson" acquired by the Tate.

**Anon.** "Blake Remembered After a Century." *Literary Digest* [N.Y.], XCIV, 1951 [N.S. No. 11] (10 September 1927), 26-27, plus more reproductions on pp. 28 and 29.


A request [by Professor Kenkichi Kamijima] on behalf of Keiko Aoyama.
Quotes Cunningham [¶8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49].


The work is an amalgamation of Techniques of the World's Great Painters, Techniques of the Impressionists, and Techniques of Modern Art.

Mentions “Songs of Innocence”, Romey’s essay, Cunningham, Thel, Milton, Jerusalem, Blair's Grave, and Job, which are “introuvables en France”; Blake was “passablement
fou”.

**Anon.** “Blake (Wilhelm) ....” *Encyklopedyja Powszechna*, III (Warszawa: S. Olgelbrand, 1860), 744. In Polish


*Anon.** “Blake, William.” *Enciclopedia Europe*, II ([Italy]: Aldo Garzani, 1976), 388. In Italian


*Anon.** “Blake, William.” *Meyers Enzyklopäishes Lexikon*, IV (Mannheim/Wien/Zürich, 1972), 292-93. In German


He was an “extraordinary artist” whose books are “replete with beauties of the highest order” but who suffered from “a species of chronic insanity”.

The account from Cunningham, complete with “replete with beauties of the highest order”, is silently adapted in *The National Cyclopædia* (1847) <BBS 342>, *The English
Cyclopædia (1856) <BB #884>; in S. Spooner, *A Biographical History of the Fine Arts* (1873) <BBS 645E>, and doubtless elsewhere.


My only evidence comes from the Index in Vol. VII which indicates that there are extracts from *Poetical Sketches*. The account was later revised by Robert Carruthers (1876, 1892) <BB #1347>, and James Douglas (1901-1903) <BB #1513>.


   The Arlington Court Picture on loan to the Tate..

*Anon. "Blake's Cottage to be allowed to retire." Evening News, 12 October 1965, p. 15.
   Because tourists invaded the Felpham Cottage when a plaque was put on it, the Council has agreed to remove the plaque.

   The home is at 17 South Molton Street.


Anon. "Blake's Illustrations to Gray's Poems." Glasgow Herald, 6 November 1919.
   On their provenance.


The account from Cunningham comes via “Das Ausland. April 1830. Nro. 101”.

**REVIEW Referring to Blake**

Anon., *Medizinisch-chirurgische Zeitung* [Innsbruck], XXXIX, 1006 (17 Marz 1836), 340-52 In German

< Bayerische Staatsbibliothek, München> (about “Blake’s visionen”: “Blake war ein armer Mahler, der eine Menge Erscheinungen von Verstorbenen frey und willkürlich in seinem Geiste hervorrief, und sie auch wirklich äusserlich verkörpert vor sich zu sehen glaubte, so, das er sie abzeichnen, ja sich mit ihnen unterhalten konnte. So sah er die Geister Pindar’s, Virgil’s, Milton’s u.s.w.” [p. 352])


According to *Bodleian Library Record* (1940), the gifts include Miss A.G.E. Carthew's *Songs of Innocence* (L).

"Aileen Ward ...has contracted with Viking to do a biography of William Blake" [but in July 2014 it had not yet appeared].


The new Blakes at the Museum of Fine Art are Nebuchadnezzar" and *Job* prints.

Anon. “Britain’s Tate unveils mislaid Blake etchings.” *Yahoo! NewsCanada*, 11 January 2010, online.

The Tate “unveiled Monday eight ‘powerful’ etchings by ... William Blake, which lay undiscovered for decades before turning up at a second-hand book-sale” “tucked away inside a railway timetable in a box of books.” It was bought by the Tate for £441,000 with the help of the Art Fund. The vendor “has asked to remain anonymous”. They will be “on public display” at the Tate in July and will then “travel to the Pushkin State Museum of Fine Art in Moscow in November 2011 for the exhibition of William Blake and British Visionary Art.”


Fuseli “had few if any imitators, unless the equally eccentric designs of Blake can be considered as imitations” (p. 91).

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


Quotes Cunningham about Blake and the Archangel Gabriel.


Discusses Dickens’s “Prose Christmas Carol”: “It is easy to say what this ghost-story is not. It is not a matter of fact, like the Cock-lane Ghost; it is not super-imaginative, like Blake’s famous Ghost of a Flea. It is a Ghost full of solidities.” (P. 86)


The 4' x 6' coat of arms in Guildhall was probably there when Blake was tried for sedition.


Despite "the rumour that his [Blake's] house in South Molton Street, London, has been scheduled for conversion to a betting shop", the betting firm could not get the lease, and instead "the property ... is about to fall to a couturier."


The plaque on Blake's Felpham cottage seemed to invite unwanted invasions of tourists.

Anon. “Death of Blake, the Painter.” *Arthur’s Home Magazine* [Philadelphia], III (March 1854), 220. <Princeton> <BB #912> B. *New American Magazine* [Cleveland], II, 10 (April 1854), 304-5. <Indiana>

Silent quotations from Cunningham.

Anon. "Discovery of William Blake's Grave." *Morning Post* [London], 29 June 1911

Summary of the essay by Herbert Jenkins.

Anon. "Deaths ... Mr. William Blake, an excellent but eccentric artist." *Annual Register*, LXIX [for 1827] (1828), 253-54. <BB>
This obituary, silently reprinted from the *Gentleman's Magazine* (1827), is largely extracted in J. Gorton, *General Biographical Dictionary* (1841).

**Anon.** “Din Meets Blake.” *Times* [London], 1 July 1965, p. 15.

Review of Ali Mirdrekvande Gunga Din, *No Heaven for Gunga Din*; it “is as if the authoress of *The Young Visitors* had set out to write one of Blake’s prophetic books.”


Herbert Jenkins found it.


“The grotesque dreams of poor painter Blake, after a hearty pork supper, could not have been more fantastic or numerous.” (P. 214)


Holy Thursday “was commemorated in the following simple lines by Blake, an eccentric but powerful artist, who published them in a curious little volume, entitled ‘Songs of


"The key" to the meaning of "The sky is an immortal tent ..." in *Milton* "is found in Einstein's theory" of relativity.


"To bring his [Blake's] diversity into one re-publication ... is impossible", but the Blake Trust will try, beginning with *Jerusalem*.

Anon. "'English Blake'." *Glasgow Herald*, 26 January 1918.

Ruminations on Blake.


It was unveiled yesterday by Sir Geoffrey Keynes.


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


On the occasion of the Book Launch 17 February for Janet Warner’s book, Professor Amir Hussein (Department of Religious Studies, California State University, Northridge) was interviewed about Blake.

**Anon.** “Exhibition at Somerset House [Third Notice].” *Athenæum*, No. 239 (26 May 1832), 339-40.

A review of the Royal Academy exhibition: “Portrait of the Rev. A. Sedgwick … Phillips, R.A.” “We are willing to imagine that we see in it all that charmed us in the almost divine head of Blake, painted five and twenty years ago [1807] by the same artist” (p. 340).

**Anon.,** “Exhibition at the Gallery (in Pall Mall) of the British Institution … 1816.” *New Monthly Magazine*, V, 26 (1 March 1816), 154. <New York Public Library>

The “Portrait of Thomas Bewick” engraved by Thomas Ranson after William Nicholson is a “brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[L]IPS”.

**Anon.** "Exhibition of the Works of British Artists at the Gallery of the [British] Institution." *Library of the Fine Arts*, III (March 1832), 244-56 <Toronto>.

In the context of Henry Howard's "The Dream of Queen Catherine", "There was a clever drawing by Blake of the same subject sold at Sir T. Lawrence's sale [Christie, 21 May 1830],
of which this reminds us in no inconsiderable degree" (p. 247).

Anon. "Expert on poet William Blake to lecture group." 
*Sunday Chronicle* [Muskegon, Michigan], 15 September 1996, p. 2F.

G.E. Bentley, Jr will speak about the Blakes in the Muskegon Museum of Art.

§Anon. “Facsimiles of Three of the Illustrations by W. Blake to The Pastorals of Virgil.” *Century Guild Hobby Horse*, No. 11 (June 1888).

Anon. “Fanaticism.” *Correspondent* [N.Y.], III, 22 (21 January 1828), 348-49. <California (Berkeley)>  
“In a late London paper, we found the following particulars of a well known, fanatic, who, we believe, avowed himself a disciple of Baron Swedenbourg. Mr. Blake, (observes the writer) in our hearing …”. The “late London paper” is the *Literary Chronicle* for 1 September 1827 (BB #1050; printed in *BR* (2) 468-70), quoted with minor misprints and changes.

The author of “Fanaticism” may be the journal editor George Houston.


By writing poetry.

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


Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.

**Anon.** “A Fine Day in the Strand.” *Fraser’s Magazine*, XXIX, clxxii (April 1844), 379-91. <New York Public Library>

“In Fountain Court lived and died that gentle enthusiast in his own art, the poet-painter William Blake. The account of Blake’s death-bed is one of the most pleasing and painful pieces of biographical narrative in the English language.” (p. 388)


The Victoria and Albert Museum bought four Blakes, including “The Fall of Man” from William Stirling of Keir, and “The Virgin and Child in Egypt” was the gift of an anonymous American benefactor.


At the Royal Academy, Flaxman “joined with Blake and Stothard, both artists of original talent; but, like their more eminent companion, less favoured by fortune than many not so deserving of patronage and applause” (p. 336).


About Blake’s engravings for Hesiod, adapted from Cunningham: “William Blake, a man of real genius ... an engraver of rare ability, a man of transcendant imagination ... Flaxman and Blake resembled one another personally” (pp. 96-98).

Anon. "A French Critic on Blake." No periodical named, 22 January 1908

A summary of the argument of Benoit in Annals of Psychical Science 1908. <BB>
§Anon., “From Innocence to Experience.” Rosenbach Newsletter, No. 11 (September 1988).


About the recently "unearthed" Blake-Varley sketchbook.

§Anon. (An American Artist) Hand-book of Young Artists and Amateurs in Oil-Painting. (N.Y., 1845)

REVIEW

Anon., Methodist Quarterly Review [N.Y.], XXX (3S, VIII) (April 1848), 242 <California (Davis)>:
Cites Cunningham:
The selfishness of the president [Sir Joshua Reynolds] was not less destructive to the interests of arts than the madness of Blake, whose “method of coloring was a secret which he kept to himself, or confided only to his wife, believing that it was revealed to him in a vision, and that he was bound in honor to conceal it from the world.”


A record of deaths in 1820. The list of Hayley’s works
includes *Ballads* (1805) which “furent composées pour accompagner une collection de dessins, de l’ingénieux et bizarre William Blake.” (P. 362)

**Anon.** “Henry Fuseli.” *Olio; or, Museum of Entertainment, V (January to July 1830)*, 104-5. <Wisconsin>

Anecdotes from Cunningham, including:

When Blake, a man in finitely more wild in conception than Fuseli himself, showed him one of his strange productions, he said, “Now some one has told you this is very fine.”—“Yes,” said Blake, “the Virgin Mary appeared to me, and told me it was very fine: what can you say to that?”—“Say,” exclaimed Fuseli, “why nothing—only her ladyship has not an immaculate taste.” Family Library [see *BR* (2) 631 footnote.]


"This poem [from the *Notebook*] is a Song of Innocence because there are not questions that are not answered, nor is there any resistance, nor anger on the part of the speaker to indicate displeasure."

**Anon.** "Illustrious Corner in Soho: The House where Blake was Born 200 years ago." *Times* [London], 14 November 1957, p. 3.

A detailed description and picture of the house in Broad Street. A sign-writer is on the ground-floor, and a “waistcoat tailor” is on the next floor up a “very narrow stairway". 
Anon. “Intelligence in Literature and the Arts and Sciences.” *New Monthly Magazine*, II, 12 (1 January 1815), 537. <Toronto>

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

This is the earliest puff for Flaxman’s *Hesiod* (1817); the others are all in 1817 – *Literary Panorama, Edinburgh Review* and *New Monthly Magazine* – and all mis-identify the engraver as “J. Blake”. The first payment to Blake for his engravings was in September 1814, but Flaxman’s contract with Longman was not signed until 24 February 1816 (*BR (2)* 772, 771).


The find is Blake's designs for Gray.


An advertisement for this issue with contents including “on the Writings of Blake” appeared in the *London Literary Gazette*, No. 684 (27 February 1830), 144.

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About the connection of Blake’s mother with Walkeringham “Courtesy of [Anon., “And did Blake’s feet ...”] Gainsborough Target”, with additional, and this time accurate information about Blake himself.


“in early life, he was in the habit of frequently passing the evenings in drawing and designing in the company of that excellent painter, Mr. Stothard, Mr. Blake the engraver (lately deceased, so remarkable for the eccentricity of his opinions and designs), Mr. George Cumberland, and Mr. Sharp.” (P. 486)


An obituary consisting mostly of a list of monuments. “His illustrations of Hesiod were made after his return to England. The original drawings remain in the possession of his sisters; and engravings from them, by W. Blake, were published in 1816” [i.e., 1817] (p. 273).

Anon. “John Flaxman.” Morgenblatt für gebildete Stände

[881] The individual issues are called Kunst-Blatt.
[Stuttgart und Tübingen], XXX, 66 (18 August 1831), 261-64. In German <California (Davis)>

Anon. cites the Annual Biography and Obituary, XII, about “George Cumberland, Sharp, Blake, und besonders Stothard” (p. 261).


The dealer Bennet J. Beyer Inc. bought from the Upcott Collection three works, including Upcott’s Autograph Album with Blake’s drawing and inscription.


Four paragraphs about their relationship.


"The Methuens are ... proposing to publish, at moderate prices, exact facsimile editions of the chief works of William Blake, which he personally engraved or colored." Their new publications are in Blair's Grave "and also, on a reduced scale, an edition of Young's 'Night Thoughts' with the pictures colored by Blake's own hand." The series seems to have been limited to Blair's Grave (1903) and Job (1903). Certainly Methuen did not publish a coloured Night Thoughts.

"This poem [from the Pickering Manuscript] is definitely a Song of Experience because it is taken into the fold of guilt, unanswered questions, protest, and resistance."


The history of *America* (K) pl. 1.


“Now we have seen sundry Satans in our day--Fuseli, Lawrence, Stothard and Blake tried their talents on the great apostate, and all, in our opinion, more or less failed” (p. 459). (The only publicly visible illustration by Blake for Milton had been in his 1809 exhibition.)


Professor David Worrall has won a grant of £110,000 for research on the birthplace (Walkeringham, Nottinghamshire) and religion (Moravianism) of Blake’s mother.


About its provenance.

Mostly about Joan of Arc. The visionary Heads of “the English artist William Blake, who died in 1812” are used to explain Joan’s voices.


The new acquisitions are "on display". The Blakes are 28 watercolours for *Pilgrim's Progress* and one for *Paradise Regained*.


It includes a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Philips’s [sic] picture; are wonders in the style he adopted.” (p. 577)


The watercolours for *L’Allegro* and *Il Penseroso* acquired by the Morgan in 1949.


An obituary.

Defends "The Tyger", in response to Collins' 9 May letter.

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Collins, "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.


Blake’s Notebook given to the British Library.


The owner of Blake's Cottage in Felpham hopes tourists will go away.


It concerns a story about Mozart’s “Requiem” in the *Saturday Magazine* (No. 77). Mozart was commissioned to compose his “Requiem” by a mysterious stranger, and he died while writing it.
Works of extraordinary genius have been often undertaken with a fervid impulse which the artist considered inspiration, and have been hurried on “day and night,” like Mozart’s Requiem, till exhaustion of mind and body left the gifted enthusiast a prey to every melancholy feeling and awful foreboding. ... But the case of that extraordinary artist, the late William Blake, is still more in point. Before undertaking any work of extraordinary effort, he was stimulated by supposed mysterious communications; he thought that he beheld and conversed with the shades of the mighty dead; he was told what he must paint; and the objects to be described were placed, as he imagined, in glowing vision before his eyes; his aërial visitants watched the progress of his work; and his wife, fully believing all her husband’s marvellous stories, viewed him as a being whose pictorial genius was heavenly inspiration, and who was excited to the exercise of his art, not by the ordinary inducements of wealth or celebrity, or even by the inner dictates of genius, but by supernatural messages and suggestions, as inexplicable as the request of Mozart’s mysterious stranger.

... It is most probable, if the circumstance really happened [to Mozart], and was not a mere hallucination, that it could have been explained at the time, had sufficient attention been given for that
purpose ... such stories should not be protruded unexplained, upon the credulous reader ... [p. 655].


“Robert Blake, the painter, used to see apparitions so distinctly as to paint them ...” (p. 4).

*Anon.* "A New Name Among the Abbey's Immortals." *Times* [London], 24 November 1957.

Photographs of "A Bronze Bust of ... William Blake, by Sir Jacob Epstein ... at Westminster Abbey".


On nine new Blake books.


"This is a Song of Innocence because night seems to be the logical and rational time to present and also illustrate the belief that all creatures are equal in God's eyes and all creatures are protected accordingly."


Cites examples of “mystical insanity” and quotes “Mr. James Smith’s *Lights and Shadows of Artist Life and Character*, just published” about Blake, visions, and the Fairy
Funeral.

**Anon.** "A Note on Blake." *Morning Post* [London], 11 July 1925.

About Blake's connection with Thomas Hayley.

**Anon.** "A Note on Blake's 'Jerusalem.'" *Glasgow Herald*, 26 September 1925.

A reply to W.W. Reid's letter; the lyric from *Milton* "is an attack on blind subservience to classical education."

**Anon.** "A Note on the History of Job." *The Birmingham Royal Ballet Formerly Sadler's Wells Royal Ballet* [programme, Birmingham, 1993]


Swedenborg “had a tendency to *spiritualize* material objects, and *materialize* spiritual entities.” “We may also cite a more recent instance – that of Blake, the artist, well known as having illustrated ‘Blair’s Grave’ and ‘Young’s Night Thoughts.’” Of the Visionary Heads he writes:

We ask what were these *ideal* sitters but actual apparitions – the beings of his vivid ideality, revived by strong and vivid reminiscences of works
in which they had been delineated, and which he had reproduced in his waking-dream, and through the influence of his powerful organ of marvellousness he had regarded them as living personages? [P. 307]


The India ink and watercolour drawing for America pl. 7 on blue (really greenish-grey) paper, 16.8 x 27.3 cm, was (1) Offered in American Art Association Gallery Old Master catalogue ("1901"), lot 783; (2) Acquired by Professor Charles Edwin West; (3) Acquired in 1945 by The Old Print Shop of Harry Shaw Newman and offered in *Anon., "An Original Drawing by William Blake", Portfolio [Old Print Shop, N.Y.], IV (1945), 148-52, for $400 (the source of all the information above); (4) Acquired by a gentleman; (5) Offered by his grand-daughter in the Spring of 1999 to Sotheby's (N.Y.), identified by Professor Robert N. Essick (confirmed by GEB) as a Camden Hotten copy of the falling-man at the bottom left of pl. 7, and withdrawn.


“Blake ... was an example of the indiscretion of attempting to lead the public taste by efforts unintelligible to the public eye. But Blake’s originalities were near allied to madness, and probably often not intelligible to himself.” (P. 498)


It reprints Blake's "Tyger" to show its "singular beauty, originality, and strength".


A reading of *An Island in the Moon* at Rudolf Steiner Hall.


In the context of a spate of forged Bank of England bank notes, and 32 hangings for bank note forgery, Anon.'s Plan reprints Tilloch's testimonial for his proposal for a new, forgery-proof bank note of 5 April 1797 (see *BR* (2) 78) with its list of nineteen engravers supporting it, including Blake. See Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", *University of Toronto Quarterly*, LXXX (2011), 832.

The plan seems to be reprinted in the *Times*, 21 March 1818, *New Times*, 1 April 1818, p. 4, and *Philosophical Magazine*, 1 July 1818.\(^{882}\)

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\(^{882}\) The records of these in newspaper archives online are so heavily corrupted as to be almost illegible.

Long summaries of the toast of Ernest Short and of the reply of the guest of honour Geoffrey Keynes.


Blake and Young in his Night Thoughts had “the same turn of thought”.


A collection of notes from Wikipedia about Blake poems (e.g., “Songs of Innocence and of Experience”, “The Lily”).


"We are glad of a pretext [the publication of Sampson's Poems of William Blake] to write about them". "There are no words in our language so unalterable as his."


Mentions Blake’s visions; “Blake, the painter, lived in an ideal world ...” (p. 334).

Advertisement for a lecture on "William Blake and the Empire of the Imagination" at the University of Jaume I.


An obituary.


The Metropolitan Museum Bulletin announces the purchase of Songs [Y].


Reproduction of the design on sale from the Brick Row Book Shop.


An obituary; Bean made “an exquisite portrait he engraved of Blake from Sc[h]iavonetti, when he had not been more than two years under the tuition of a master”. “Among English painters the sublime conceptions of Blake, the epic compositions of Barry, and the unrivalled graces of Stothard, were the object of his admiration, attention, and imitation.”

**Anon.** “Richard Cosway. *Fraser’s Magazine*, No. cxxxii. November, 1840.” *Mirror of Literature, Amusement, and Instruction* (14 November 1840), 316-17 <California (Berkeley)>

Cosway “pretended to raise up ‘the dead of the earth’ ... Blake the painter did the same ...” (p. 316).

*Anon.* "Roof of Rusted Gold." 'The Post' [Bognor Regis], 20 April 1957, p. 5.

The thatching on Blake's Felpham cottage is being replaced.


**Anon.** "The Saleroom. Blake's Virgil Woodcuts. The Rare State I. Uncut Eight." No periodical named, [c. 1921]

On the probable sale of the Palmer proofs of Virgil.


Chiefly a photograph of Blake's Cottage at Felpham.


Under Schiavonetti it lists “une suite d’eaux-fortes, d’après Blake, pour … le Tombeau de Blair". The account in Biographie universelle is very similar.


"the free etching of Blake’s illustrations to Blair’s ‘Grave,’ and the beautiful head of Blake prefixed to that work, are deservedly much admired.”


B. Anon. “Commemoracion de los Sabios y Artistas ingleses y extrangeros que han fallecido en los años 1827, 1828, 1829 y 1830.” Anon. P. 238 of *El Propagador de Conocimientos Útiles, ó Coleccion de Datos Interesantes Aplicables a las Necesidades y a los Goces de Todas las...*
Clases de la Sociedad, ed. Don José Luis Casaseca [Madrid], N.S., I (Marzo, 1832), 237-40. In Spanish <Complutensian University>

In Arcana, “Mr. William Blake, an eminent engraver” is under 1827; in El Propagador is “Mr. William Blake, grabador distinguido” along with “Beethoven, compositor tan celebrado en todo el universo.”


Casual very fictional references to Blake. At the age of 15, when Flaxman was at the Royal Academy,

He might then be seen in the company of Blake and Stothard,

--young men of kindred taste and genius,--gentle and amiable, yet earnest in their love of art, which haunted them as a passion. In Blake's eyes there shown a mysterious wildness, which early excited the suspicion of his fellow students as to his sanity. ... Young Flaxman saw in Blake only the kind and affectionate friend,--sensitive like himself, glad to retire from the bustle of academic pursuits, and commune together about art and poetry, and the subjects to which the latter gave rise. All three,--Flaxman, Blake, and Stothard, thus cultivated together the art of ready design,--and the three, all
in their day, we believe, illustrated *Paradise Lost*.

[Eliza Cook's Journal, p. 358]
The account is adapted by Samuel Smiles, q.v.

**Anon.** "Sensational Art Find. An Auckland Discovery. Set of William Blake Originals. Said to Be Worth Over £12,000." [?*Herald* (?Melbourne), March 1928].

  Discovery of the "New Zealand" set of Job drawings.

**Anon.** “Sketch of Blake, the Painter.” *Spirit of the English Magazines* [Boston], 3 S, IV, 1 (1 April 1830), 25-30

  Taken from the review of Cunningham in the *Literary Gazette* (6 February 1830) <BB #938>.


  "This poem ["Love and harmony combine", from *Poetical Sketches*] is a Song of Innocence because just as the innocent are able to understand only the present so too does this poem understand only the present."

§**Anon.** “Stehen wir in verkehr mit der Geisterwelt?” *Blätter aus Prevorst: Originalien und Lesefrüchte für Freunde des* 883

883 The volume title page calls it *The Atheneum; or Spirit of the English Magazines.*
inner Lebens, VII (1835), 168. <University of Lausanne>
About dreams and “Blake’schen Visionen”.

§Anon. “The story behind the hymn.” Telegraph [London],
27 September 2007, online.
About the “Jerusalem” hymn from Milton.

Anon. "Strange Pictures at the Secular Hall." Free Press
[Leicester], 20 October 1900.
This may have been the first occasion when Blake's
designs (photographed by Mr. A.J. Essex) were "projected on
to the magic-lantern screen".

Anon. “Sympathy and its Eccentricities.” Chambers’s
In part about Blake’s Visionary Heads.

Anon. “Tate Gallery Acquisitions: Colour Printed Drawings
Colour prints from Graham Robertson.

has a stamp Bible, tobacco, and a poet’s cottage.” Southern
Partly about Blake's Cottage at Felpham.

Anon. "THEATRE. Blake remembered at West Dean
[College]." Chichester Observer, 11 January 2009.
Announcement of "performances of the life and work of
Blake". The college has a tapestry of "The Ancient of Days
woven by the West Dean Tapestry Studio”.


“Blake’s house” is the one at 17 South Molton Street.


A description of the "William Blake Memorial" to be placed in Central Lambeth Library, a bas relief made of Irish marble of "Death's Door" with an inscription to Dr Richard Garnett.


The late ingenious and unfortunate Blake, it will be remembered, considered himself endowed with the power of calling up from the dead any individual whose portrait he might be desirous of painting, and used frequently to point out to his friends the forms of the departed prince and philosopher as being actually present in his studio. A portion of this enthusiasm is inseparable from an expansive and poetical imagination [p. 22].

Response (p. 204) to “A ROYAL ACADEMICIAN.—The peculiarities of Blake the painter were certainly most extraordinary, and we intend, shortly, to give a memoir of him, from the pen of one who knew him well. He once saw the ghost of a flea.” Quotes from Varley’s *Zodiacal Physiognomy*. “Whether Blake killed any of the species after this interview we are unable to say.”

There is no Blake in the index of Vol. I, p. 248.


We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.

This is perhaps a response to J.T. Smith’s statement (1828) that Catherine Blake “will dispose of” “copies of her husband’s works” (*BR* (2) 626).


About a visit to “Lopez de Mallara, a mad painter” in the madhouse in the Street of the Five Wounds; “It was vanity and success drove Mallarma mad. He is always trying to paint a
landscape of chaos, and the ghost of a flea ...” (p. 486).

The same passage is given in Walter Thornbury, *Life in Spain* (1860), 287.


Seven reproductions, four of them by or of Blake.

**Anon.** "£12,000 Find of Art Treasures. Blake's Illustrations for "Book of Job"." *Express*, 24 March 1918.

About the "New Zealand" set of Job drawings.


Blake's "Felpham cottage has been saved for the nation by the Blake society and its donors."

**Anon.** “22.02.11 London EC1.” *Times Literary Supplement*, 25 February 2011, p. 3.

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


On the radio-play "tonight" of Ian Rodger.

**Anon.** "Unique Engraving by Blake." *Times* [London], November 1966.
The British Museum Print Room exhibition of recent acquisitions includes Blake's engraving of "Lucifer and the Pope in Hell".

**Anon.** “University News: Trust set up for Blake Studies.” *Times* [London], 8 May 1984, p. 16.

“The Bean Trust” at the University of Essex.

**Anon.** "University of Warwick poet joins Blake & Tennyson on London Underground Science Poetry." *Warwick Notes & Events* (4 February 2010, online).

*Anon. The University of York The Centre for Eighteenth Century Studies presents An Evening with William Blake with Tracy Chevalier (author of Girl with a Pearl Earring) and A Musical performance of Blake’s works 8:00 pm, Tuesday 31st July 2007 Venue: Bootham School York (York, 2007) 8°, 28 pp.

A programme including “Blake Texts” (pp. 4-18) and “Notes on Tracy Chevalier and Michael Phillips” (p. 19) and on “Composers and Performers” (pp. 20-27).

**Anon.** "Valuable Find. Pictures by William Blake. How They Came to Auckland." *Press* [Christchurch, New Zealand], [?1928]

The discovery of the New Zealand *Job* drawings in the home of Albin Martin's daughters Miss [Fanny] Martin and Mrs E.J. Hickson.

**Anon.** “Vaughan Williams’s Ten Blake Songs: MacNaghton Concerts.” *Times* [London], 15 November 1958, p. 12.
William Blake and His Circle
Part VI: Biography and Criticism

A review of a performance.


Reproductions of five heads from the Blake-Varley sketchbook.


Quotation of the first three sentences of Cunningham’s life of Blake, ¶37, about Blake’s Visionary Heads of William Wallace and Edward I.884


Quotes ¶37 from [Cunningham’s] “Lives of the Painters”. It may derive from the essays called “Visions of Blake the Artist”, *Times* (2 January 1830), 3; *Casket* [Philadelphia], V (May 1830), 231-32 <BB #1045> which quotes Cunningham ¶36-39, 41; or *New-England Weekly Review* [Hartford, Connecticut], 3 May 1830, p. 1, which quotes ¶36-37 <BB #1046>.

Anon. “Von der Londoner Industrieaustellung ... II”,

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884 The account was first reported by Angus Whitehead, “‘Visions of Blake, the Artist’: An Early Reference to William Blake in the Times”, *Blake*, XLI (2007), 46-47.
Deutsches Museum [Leipzig], XII, 36 (4 September 1862), 368-75. <Harvard>

A long section (pp. 371-73) about Fuseli and Blake and the Visionary Heads, silently quoting Cunningham.


About the “mystische und dämonische Compositionen” of Blake (p. 169).

Anon. “Was den Greichen noch übrig bleibt?” Politisches Journal nebst Anzeige von gelehrtten und andern Sachen [Hamburg], Jahrgang 1822, 10 Ersten Band. (Oktober 1822), 885-89. In German

“Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of Cove [?love] Griechenlands in Amerika wieder aufblühende Cultur.” (p. 886) I know of no reference in Blake to a Temple of Cove or Love (though “loves temple” is in his “Everlasting Gospel” [Notebook p. 50, l. 65]) or to Greece in America.


A well-informed obituary from first-hand experience, of William Augustus White, who died a few days after the death of Henry E. Huntington, with sections on "The Rossetti MS. of
Blake" (from which he quotes extensively) and Blake's "Illuminated Books". White acquired the Rossetti Manuscript in 1887 "from Messrs Dodd and Mead, I believe for a very modest sum".


“William Blake is the greatest English lyric poet ....”


About Mr Gould's lecture on "Blake's career and achievements" at the Leicester Secular Hall, followed by pictures "on the lantern-sheet" from photographs by Mr A.J. Essex.


The painters include Barry, Blake, Cosway, Fuseli, and Stothard; the sculptors include Flaxman (p. 172 ff.); and the Engravers include Bartolozzi, Basire, Ryland, Sharp, and John
Thomas Smith.

The Blake account is silently paraphrased from Cunningham’s *Lives* (1830); in particular the error of “about seventy designs” in the *Songs*. The error about “The Canterbury Pilgrimage,” consisting of sixteen designs” presumably derives from ¶28-29: “his Canterbury Pilgrimage made its appearance in an exhibition ... [which] contained sixteen” designs.

The Georgian Era is attributed to “Clarke” in the British Library catalogue.


Reprinted from [review of Gilchrist by Frededrick Wedmore,] *Temple Bar* [LXII, (1881), 52-63].


Paraphrase of the slide lecture on Blake by the Rev. W.M. Guthrie at the National Arts Club on 14 May.


"William Blake was born two hundred years ago today."

§**Anon.** “William Blake.” *Tate*, No. 23 (Winter 2000).

Centenary observations.


A summary from Cunningham; “Blake’s designs … are the grandest of anything produced by the English School” (p. 91).


To be held at St James, Piccadilly, Church, sponsored by the William Blake Society.


   All from the Library of Congress.


   <Harvard, Princeton>
   An independent essay based on J.T. Smith (1828) and Cunningham (1830) but with information about Catherine Blake in 1831.

*Anon.*  “William Blake Etchings Secured for the Nation: Eight etchings by William Blake have been acquired for the nation after the Tate gallery raised £441,000.”  *BBC News,* 11 January 2010, online.

They are from the Small Book of Designs (B).


A reproduction of “The Ancient of Days” provided by Dapeng Kao with an essay: “She de zhuan [Biography of the Snake]”.


It consists of entries from *Wikipedia*.


Bicentennial summary: Blake's contemporary "John Martin, a Baptist minister of Kepple Street Chapel, was once asked if he did not think Blake was 'cracked.' 'Yes, ... but his is a crack that lets in the Light.'"


The *Standard* version seems to be a word-for-word reprint of that in the *Literary Gazette*.


It is wilder and more picturesque ... to be stark mad and a believer in the “ghosts of fleas” and the connection of “William Pitt and the New Jerusalem,” like Blake; but I think the balance of happiness is in favour of such quiet, unostentatious working lives as those led by William Hogarth and Joshua Reynolds [p. 230].

*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.


Extensive description of *Thel* and other works with "marvels of coloring", from [Oswald Crawfurrd], "William Blake: Artist, Poet, and Mystic", *New Quarterly Magazine*, II (1874), 466-501.


**Anon.** "William Blake's Homes in Lambeth and Sussex." *Spectator*, CXVI (6 May 1916), 571-72 <BB #1080 (vMKN)>

It was written by Alfred G. Hopkins, author of "William Blake's House at Lambeth", *Times Literary Supplement*, 29 November 1918, p. 584 <BB #1882 (vMKN)>. Description of 23 Hercules Buildings, "blackened, untenanted, glassless ... [waiting] for the coming of the housebreakers", and of Blake's Felpham cottage.

   Degale bought it at Christie’s.

   Caption for a photograph.


   Ruminations about Blake with quotations of "The Chimney Sweeper", "The Little Black Boy", and "The Lamb", stimulated by his picture by Blake of "The Entrance".

   A description of Holy Thursday in St Paul's Cathedral in June, with "five thousand boys and girls" who "passed out by
two and two, led by parish beadles who walked before with staves"; Blake's poem is quoted.


“The Exhibition embraces the specimens of the works of nearly seventy deceased Artists .... Among them are ... Fuseli, Zoffany, Blake, Opie ....” Numbers 41 and 427 depict “Dead Game, &c. *Blake*. Among the finest compositions of their class. It is worth while to compare these pictures, with what Smith, in his Life of Nollekens, tells us of Blake’s colouring”. J.T. Smith, *Nollekens and His Times* (1828) (BR (2) 622), is quoted somewhat approximately. But of course William Blake the poet and artist never depicted “Dead Game”; the artist here is B[enjamin] Blake.

**Anon.** "The Woman's World. 'A Yard and a Half Life.'" No periodical identified, [?1906].

A defence of Blake's brother James against the sneers of Tatham: "James Blake led the honest, industrious, self-respecting life of a good citizen", though no evidence for this is offered.

**Anon.** “The Wonders of Human Folly.” Chambers’s Papers for the People. VIII, 63 (Edinburgh: William and Robert Chambers, 1851), 1-32 [each section is numbered separately]. <California (Berkeley)>  
Quotes [from Cunningham] about the Fairy Funeral (pp.

Chapters from Wikipedia on William Blake in Popular Culture; Job:  A Masque for Dancing; Tiger! Tiger!; A Visit to William Blake’s Inn; Themes from William Blake’s *The Marriage of Heaven and Hell; Songs of Innocence*; Il Trono di Ricordi; The Blake Project; Spring; Spring:  The Appendix.

**Anon.** "The World of Art."  *Glasgow Herald,* 16 January 1907.

A table of prices Blake's works have fetched 1793-1903.

**Anon.** "The World of Art.  The Blake Print."  *Glasgow Herald,* [?July 1906].

"The Triple Hecate" which "I mentioned the other day" was found "not in the Board Room of the Advocates' Library ... but in that of the National Gallery of Scotland ... [where] it had hung ... for years unobserved".


"The Triple Hecate" was found by Mr Robert Steele "in the board room of the [unidentified Edinburgh] library" and is now on exhibition with other Blake prints in Bury Street.

§[Author given only in Chinese.] "[The Comparative Analysis on William Wordsworth and William Blake on the Art of Naturalism and Realism]."  *Blooming Season*,VI (2014).  In
Chinese


**REVIEWS**

§ *Calcutta Review*, NS, I, 2 (October-December 1965), 362-64

§ *Indian Journal of English Studies* [Bombay], VIII, (1967), 139-41

§ *Michael J. Tolley, Southern Review* [Adelaide], II (1967), 269-77 (with 4 others)

§ *Vivian de Sola Pinto, Modern Language Review*, LXIV (1969), 404-7 (with others)


A poem-by-poem analysis; the “insistent and continuous eagerness to be acclimatised to the lost region of Eternity as an anticipatory gesture is very much in evidence in the *Songs*” (p. 84).


“The Marriage appears in all essentials to be a shrewd, sensuous, spirited and powerful advocacy for the tendency to stabilize and not reconcile the Contraries” (p. 44).

On Kathleen Raine (d. 6 July 2003), dealing largely with her work on Blake and quoting letters from her to Ansari about Blake.


Kathleen Raine, "Foreword" (pp. ix-xii). The "Prophecies" dealt with are *The French Revolution, Marriage, Visions, America, Europe, Urizen*, and "The Mental Traveller", with Appendices on "Double Perspective of Songs of Experience" (pp. 85-110) and "Blake and the Kabbalah" (pp. 111-30); the latter speaks of "the innumerable translations of the *Zohar* ... in the eighteenth century" (pp. 111-12).

REVIEWS

Jason Whittaker, *Year's Work in English Studies*, LXXXII (2003) ("a difficult book to read")

Shernaz Cama, *Aligarh Critical Miscellany*, XIV, 1 (2001 [i.e., Spring 2004]), 99-104 (this “particularly useful” book comes “to the conclusion that from the very beginning Blake’s genius was individual” [pp. 99, 104])


Antonielli, Arianna. "William Butler Yeats's 'The Symbolic
   An attempt "to focus the attention on the philosophical, mythical, and esoteric syncretism that W.B. Yeats drew from William Blake's symbolical system."


A penetrating feminist approach to Blake and the gender problem, focusing on his picture of "Pity"; Part I concentrates on The First Book of Urizen, Parts 2-3 on The Four Zoas.


§Anzai, Keiko. "'Kyojun' no Anbivarensu--Milton no Leutha Zo: Ambivalence of Submission: Leutha in Blake's Milton."


An invited report on the Aoyama and Bentley book (1994) organized as (1) "Hon Shoshi Kanko no Kei to Kokunai deno Sakusei Sagyo [Why and How the Bibliography was Published and My Role in It]"; (2) "Kaigai to no Deta no yaritori [How to Exchange Data with the Authors]"; (3) "Kaku Deta no Kisai Jiko to Yoshiki [How Each Work Is Recorded]"; (4) "Honsho no Kosei to Bunken Shuroku Kijun [Organization and Principles for Including Works]"; (5) "Hairetsu [Arrangement]"; (6) "Honsho de saiyo shita Romaji hyokijo no Hoshin [The Transliteration System Adopted in the Bibliography]"; and (7) "Owari ni [Conclusion]", stressing the desirability of a network of English Blake scholars.


A report on the Association's plan to publish *Blake Studies in Japan*.

**Aoyama, Keiko.** "Imi wa dokokara kuruno ka--Blake no *Urizen [Daiichi] no Sho* ni okeru Imi-seisei no Purosesu: How Are the Meanings Generated?--William Blake's Political


It deals with (1) Blake's influence on Kenzaburo Oe; (2) "Meiji-ki ni okeru Blake no Shi no Hoyaku [Several Blake Poems Translated into Japanese in the Meiji Era]"; (3) "Eibungakusha to Blake (Lafcadio Hearn to Natsume Soseki) [Japanese Scholars of English Literature in the Meiji Era and Blake (Lafcadio Hearn and Soseki Natsume)]"; (4) "Blake no 'Hai' [Blake's 'The Fly']" (translations of 'The Fly' in Seika Mayama's novel *Hai* [*The Fly*] [1907] and by Ariake Kanbara as 'Aobae [The Blue Fly]' [1906]); (5) "Yameru Bara' ['The Sick Rose']" (its relevance to Rofu Miki's poem 'Yameru Bara [The Sick Rose]' [1980] and Haruo Sato's novel *Denen no Yuutsu* [*Pastoral Melancholy*] [1919]); (6) Conclusion.

**Aoyama, Keiko.** "Tasha no Koe o kiku to iu koto--Blake no Milton ni okeru: Hearing the Other's Voice: In Blake's *Milton.*" Pp. 77-95 of *Shikaku to Shokkaku: Kodama Hisao Kyoju Gotaishoku o kinenshite: Eigo Eibeibungaku Ronshu [Viewing and Touching: Essays on English and American"
"Blake's 'self-annihilation' is not a step toward achieving absolute self-identity but a moment of the radically changing relationship between the self and the other", like Milton's "redemption of the others such as his Emanation and Satan".


He examines particularly Blake and Coleridge (Chapters II-III) and Frank Norris.


§Arakawa, Mitsuo. "Bungaku no naka no Toshi--William Blake to William Wordsworth no Baai [Cities in Literature--In the Cases of William Blake and William Wordsworth]." Tohoku Gakuin Daigaku Ronshu, Ningen Gengo, Joho, Tohoku Gakuin Daigaku Gakujutsu Kenkyukai: The Tohoku


About how to teach about children's books; "Songs of Innocence is a landmark in English literature as well as in children's literature" (p. 66). See also "Woodcuts and Engravings Before 1800" (pp. 55-56) and "William Blake 1757-1827" (p. 55).

Ariel. 885 “Blake, Dichter, Schwärmer, und Mahler Zugleich.” Morgenblatt für gebildete Stände [Tübingen], No. 86 (10 April 1811), 341-43. <Harvard>

It gives “Der Tiger” in English and German as in [H.C. Robinson’s essay in] Vaterländisches Museum (January 1811) <BB #2358>, which it cites.


This is a ghost; the author's family name is Miguelez, and the entry is correctly given on BBS 573.


Does The British Library really "wish to associate itself with Blake's graceful ridicule of Newton" exhibited in the "twelve-foot high [bronze] figure of Sir Isaac Newton,

885 It is not clear to me whether “Ariel” is a pseudonym for the author of the Morgenblatt essay or serves some other purpose.
sculpted by Sir Eduardo Paolozzi, after ... William Blake" which is to be "install[ed] in their entrance next year"? The issue was pursued by John Beer; Colin St John Wilson; Patricia Fara, "William Blake and Paolozzi's Newton", *Times Literary Supplement*, 26 March 1993, p. 15; 9 April 1993, p. 15.


The entry for Schiavonetti mentions his engravings "d'après Blake pour ... *le Tombeau de Blair*".

§**Arnaldo Alcubilla, Francisco Javier.** "Behemot y Leviatán (1825), de William Blake." *Revista de la Fundación Juan March*, No. 428 (2014), 2-8 In Spanish


Originally a Ph.D. thesis at the Universidad de Los Andes 2009. It includes a reproduction and translation of *The Marriage of Heaven and Hell.*
REVIEW


The paper consists of: (1) "Hajimeni [Introduction]"; (2) "Keynes no Kenkyu [Keynes' Study (of *The Book of Job*)]"; (3) "Daie Hakubutsukan to Fitzwilliam Bijutsukan no *Job-ki* [Two Sets of *The Book of Job* in the British Museum and the Fitzwilliam Museum]"; (4) "Blake Shinwa to *Job-ki* [Blake's Mythology and *The Book of Job*]"; (5) "Sinmetori no Kozo [Symmetrical Composition of the Work]"; (6) "Owari ni [Conclusion]."


*Yutaka Haniya. "Blake to no Deai [My Encounter with Blake]." P. 125.


*Anon. "Blake no Shogai to Nihon e no Shokai [Blake's Life and His Introduction to Japan]." P. 128.


REVIEWS


**Stephen C. Behrendt, Eighteenth Century ... Bibliography, NS XI (1992), 400**


**Ault, Donald, Narrative Unbound: Re-Visioning Blake’s *The Four Zoas* (1987) <BBS>**

**REVIEWS**

D.W. Dörrbecker, *Blake*, XXII, 2 (Fall 1988), 42

*Paul Mann, Blake*, XXIII, 2 (Fall 1989), 80-87


§Anon., *Journal of Narrative Technique*, XX (1990), 354 (brief)

§Peter Otto, *Southern Review*, XXIII, (1990), 159-71

§Stephen L. Carr, *Clio*, XXI, 1 (Fall 1991), 89-92

David Wagenknecht, *Studies in Romanticism*, XXX (1991), 523-29 (it has "splendid integrity" but is "something suspect" [p. 529])


**REVIEWS**

*Dennis R. Dean*, *Library Journal*, XCIX (15 April 1974), 1133


*David V. Erdman*, *Blake Newsletter*, VIII, 4 (Spring 1975), 128-29

*G.S. Rousseau*, *Times Literary Supplement*, 20 June 1975

I.H. C[hayes], *English Language Notes*, XIII (September 1975), 28-29

*Florence Sandler*, *Western Humanities Review*, XXIX (1975), 301-3 (with another)

*John M. Hill*, *Clio*, V (1976), 385-88

*J.D. North*, *Review of English Studies*, XXVII (1976), 517

*Dennis M. Welch*, *Philological Quarterly*, LIV (1976)
§P.M. Heimann, *British Journal for the History of Science*, X (1977), 177


<**BBS**>

**REVIEW**


**Austin, Carolyn Frances.** "'Time is a man, space is a woman': The verbal, the visual, and the ideology of gender." *DAI*, LIX (1999), 3825-3826A. California (Irvine) Ph.D., 1998.

Deals with Blake (*Jerusalem*), D.G. Rossetti, and Charlotte Salomon.

**B**

**B., G.H.** “Historical Sketch of Painting.” *Universalist Quarterly and General Review* [Boston], II (January 1845),
"We must take rather a disproportionate space for Blake, the water-color painter, who affords a curious instance of an imagination too strong for the government of a less exercised judgment." (P. 37) The example is about “imaginary sitters”.

§Baburchenkova, I.O.  "[Features of Metaphor in the Individual Style of William Blake in his Early Works]".  Proceedings of Smolensk State University, XXVII (2014), 82-89. In Russian


REVIEW


Ba-Han, Maung, *William Blake His Mysticism* (1924) <BB>

REVIEW

§Bernhard Fehr, *Beiblatt*, XXXVII (1926), 321-32 (with others), in German


Bai, Feng-Xin, and Ping She. “Wei Lian Bu Lai Ke--Cong Tian Zhen dao Jing Yan de Fei Yue--Qian Tan Bu Lai Ke Tian Zhen Yu Jing Yan Zhi Ge zhong Yong Heng de ‘Dui Zhao’ [William Blake: A Leap from Innocence to Experience--On the Contraries in William Blake’s *Songs of Innocence and of Experience*].” *Cang Zhou Shi Fan Zhuan Ke Xue Xiao Xue
The essay analyzes the “contraries” in Blake’s *Songs of Innocence and of Experience* in terms of “theme,” “language,” and “writing skills.”


Mentions “un halluciné de Bedlam, nommé Blake, dont l’histoire, publiée dans la *Revue Britannique*, a été reproduite par M. Brierre de Boismont.” “Blake, en effet, conversait d’âme à âme avec les nombreux personages” (p. 192).


REVIEW

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 14


REVIEWS

§**Brian Allen**, *Apollo*, CXXV (1987), 150-51

§**Molly Anne Rothenberg**, *Eighteenth-Century Studies*, XXI (1987), 127-33 (with another)

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M[ark] T. S[mith], Romantic Movement ... Bibliography for 1986 (1987), 112
§Andrew Lincoln, Review of English Studies, NS XXXIX, 153 (February 1988), 117-18
*Terence Allan Hoagwood, Blake, XXIII, 1 (Summer 1989), 39-42
§Margaret Storch, Modern Language Review, LXXXIV, 4 (October 1989), 936-37
§David Fuller, British Journal for Eighteenth-Century Studies, XII (1989), 109-10
Nancy M. Goslee, Eighteenth Century ... Bibliography, NS XII (1992), 401


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

Blake's design of "War Unchained by an Angel, Fire, Pestilence and Famine Following" was said to outdo "most of the strange flights in our memory" in an anonymous review in the Morning Chronicle, 27 May 1784.


"Interactive" narratives for children of what Blake saw, derived from his poems and his biography, each concluding: "You can [see the same things], if you only imagine!"


A shorter version is in §Vijesti (2011).

§Bakić, Tanja. "Mistični prijelazi--strašna simetria [Mystical Transitions--A Fearful Symmetry]." Zeničke sveske [Bosnia and Herzegovina], No. 12/10 (2010), 75-80 and online. In Montenegrin

About Blake's illustrations for the Book of Job.

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subota, 24 (December 2011), 10. In Montenegrin

This is a shorter version of the essay in Croatian, "Utjecaji Poezije …".


A shorter version in Montenegrin is in her "Potraga za zagubljenim …".


A biography (juvenile), echoing the title (but no more) from The Stranger from Paradise.

About Blake's cottage at Felpham.


An impressive and learned essay arguing that “Blake engages the Hebraic, Christian, and English prophetic traditions in a spectacular and highly self-conscious way” (p. 128).

§Balmont, K. "Praotets sovremennich simvolistov (Vil'yam Bleik, 1757-1827) [Father of Modern Symbolists (William Blake, 1757-1827)]." Part I, pp. 43-48 of his Gornie Vershini [Mountain Peaks]. (Moscow, 1904) In Russian <BB>


**REVIEWS**

§Anon. *Choice*, XIX (1982), 1063-64

§William Keach, *Wordsworth Circle*, XIII, 3 (Summer 1982), 142-43


Barber, John. "Wild Things: Maurice Sendak's ravishing posthumous work was inspired by his older brother, but also by William Blake's visionary Songs of Innocence and [of] Experience." *Globe and Mail* [Toronto], 9 February 2013, p. R18.

A review of Maurice Sendak, *My Brother's Book* (HarperCollins, 2013). [One design reproduced is quite like the star-struck "WILLIAM" (*Milton* pl. 29) which is paired with Blake's brother "ROBERT" on *Milton* pl. 33.]


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

In *Milton*, “For Blake epiphany seems to indicate a moment of precarious fleeting consonance with the world” (p. 84).


*Barker, Nicolas. The Book of Urizen. ([No place: The publisher of the CD is "Octavo"] 2001) 4o, 12 pp.; no ISBN

A scholarly pamphlet accompanying a CD-Rom of *Urizen* (G).


About Blake's use of Indian imagery.

An 111-page effort in 55 poems and four essays "on contemporary visionary poetics, its theoretical and artistic roots in William Blake, and the forms it is taking in present day expression".


Greenhaven Press Companion to Literary Movements and Genres


On Blake’s grave.


Fantasy fiction; “Named Person: William Blake”.


“Concerned with an expansive definition of treason in 1794, Blake utilized the cultural conflation of prophet with madman and encoded his prophetic books with a form of internal contradiction analogous to legal conceptions of insanity – an internally divided subject was deemed incompetent to stand trial or instigate legal proceedings” (p. 977).


A survey of "the most important ideas about music in the later poetry of the eighteenth century" (1987, p. 56).

§**Barry, Kevin M.**  "William Blake and William Cowper."

It includes "Autonomous Song: Chobanon and Blake" (pp. 65-77).


Chapter Four focuses on "the belief, shared by Dillard, Levertov, and William Blake, that the imagination connects the individual with the world and God", and Chapter Five is on Blake and Jung.


Pace Beynon, in Wales Blake's "Jerusalem" lyric from *Milton* is sung enthusiastically in Welsh, with "England" translated as "Cymru".

**Barusch, Kathryn.** "Visions of Mortality: The vast collection of antiquarian Francis Douce incorporated a wide range of images of death and the afterlife. These included a set of William Blake's designs for *The Grave*, now in Oxford's Ashmolean Museum, resonant Romantic additions to an age-

For details of the Blake prints, see Blair's *Grave* above.


The first edition of the *Dictionnaire* (1767) had no Blake entry. The Blake entry in the 1789 edition is the same as those in the editions of 1791 and 1809 “except for minor differences of punctuation and spelling” according to R.N. Essick, whose discovery in 2010 is recorded in his “Blake in the Marketplace, 2010” in *Blake*, XLIV (2011), 125.

**Baseggio, G.B.** “Schiavonetti (Luigi).” Vol. IV, pp. 425-27, of *Biografia degli Italiani Illustri nelle Scienze, Lettere ed

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Arti, ed. Emilio di Tipaldo. (Venezia, 1837) In Italian
<California (Berkeley)>
"il mostró nelle acque forti pel poema la Tomba, del Blair de’ disegni del Blake ..." (p. 426).


*Basler, Amanda, Adam Bloom, Breck Bunce, Dianna Carlin, Seth Cohen, Mary Conway, Andrew Crosby, Ben Ewy, Justin Garner, Mary Lou Griffin, Judy Rosowski, John Wright, "anon.", William Bolcom, James Fox, Brenda Foster, Christine McGinley, Leo McNamara, Michael Nowak, John Price-Wilkin, Nancy Willard, James Winn, Jonathan Wright. "*Blakeclipsescaper effigy." LSAmagazine, XVIII, 2 ([University of Michigan] Spring 1995), 16-21

A "collective essay" emanating from English 428 and other activities at the University of Michigan, apparently written in Cyber-Speak (a reproduction here of "Aged Ignorance" "clips emblem from Blake's 5/93 *Gates* re. Maternity"), the events presided over by "a life-sized effigy of William Blake in ne plus ultra period dress, with a cerulean blue head".


B. Tr. Isao Yamamoto as Bungaku to Aku [Literature and Evil]. (Tokyo, 1959) Pp. 82-117. In Japanese 

C. "Sobre William Blake." Pp. 57-75 of his La Literatura y el Mal. (Madrid, 1959) In Spanish 


E. §Tr. Ivan Čolović as "Život i delo Vilijama Blejka [Life and Art of William Blake]. Književnost i zlo (Belgrade: Beogradski izdavačko-grafički zavod, 1977), pp. 75-98 In Serbian 


"Blake has prepared us to understand that the poetry of Romantic melancholy recognizes that the humble body itself ... reincarnates, in a radically Christian sense, the dead" (p. 118). 


Deals particularly with Golgonooza, Burke, and Kant. 

§Baulch, David M. "'Like a pillar of fire above the Alps': William Blake and the Prospect of Revolution.” European Romantic Review, XXIV, 3 (2013), 279-85

On Coleridge's letter of February 1818 about Blake's *Songs* (*BR* (2) 336-38) and his term "anacalyptic".


Though "Blake and Kant had little or no knowledge of each other's work, there is much to be gained from a comparison of their thought" (p. 204).


"When Blake writes [in *Milton*] about 'the Sublime of the Bible,' it is not the Bible itself that functions as a sublime object: instead, the Bible becomes the site of the sublime experience for a Redeemed or Reprobate reader".


A reading of "To Tirzah" in the context of Burke, Reynolds, and the sublime.


A biography.

A handsomely illustrated popular biography stressing the importance of the Industrial Revolution.

REVIEWS
Susan Perren, Globe and Mail [Toronto], 2 December 2006, p. D22 ("a rich, engrossing, and sympathetic biography "for “ages 14 and up”)
Anon., Star Phoenix [Saskatoon, Saskatchewan], 16 December 2006) (a paragraph)
Renee Steinberg, School Library Journal (December 2006) (one paragraph:  a “rich biography ... handsome and meticulously documented”)

Elizabeth B. Bentley, *Blake*, XLI (2007), 91 (“I recommend this book to adolescents and to anyone teaching them”)
§Book List (“A fine biography”)
Anon., *BCP* (one paragraph: “A wonderful biography”)
Anon., *Through the Looking Glass Children’s Book Review* (“thought-provoking”)

About "the insensibility of Mr. Churton Collins to the peculiar qualities of Blake's ... writing".
For ramifications of this TLS teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902.


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(Cambridge and N.Y.: Cambridge University Press, 2009)


"No English writer has so completely demanded to be taken on his own terms; no writer more fully rewards those who are prepared to do so" (p. 68).


“Throughout the Prophetic Books, the prospect of falling into ‘Non-Entity’ ... is the ultimate nightmare” (p. 19).

REVIEW
§Kai Merten, European Romantic Review, XVIII (2007), 663-68

Beer, John. Blake’s Humanism (1968) <BB>
An electronic version was available in 2007 at Humanities-Ebooks.co.uk.

REVIEWS
§Peter Dickinson, Punch, 6 March 1968
Désirée Hirst, Blake Studies, I, 1 (Fall 1968), 98-101 (with another)
§Gilbert Thomas, English, XVII, 99 (September 1968), 102-3 (with 2 others)
Patrick J. Callahan, Blake Newsletter, II, 4 (1 April 1969), 69-70
D.V. E[rdman], *English Language Notes*, VII (1969), 19-20

G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)


REVIEWS

§Anon., *Economist* [London], 17 January 1970, p. 50


Gilbert Thomas, *English*, XIX (Summer 1970), 66 (with another)

§Margaret Bottrall, *Critical Quarterly*, XII (Autumn 1970), 286

`§W.H. Stevenson, *Durham University Journal*, LXIII [NS XXXII] (December 1970), 74-75

§Rodney M. Baine, *Georgia Review*, XXV, 2 (Summer 1971), 238-41 (with 4 others)

Brian John, *Blake Studies*, IV, 1 (Fall 1971), 107-10


Rejoinder by Beer, pp. 247-55

§Désirée Hirst, Yearbook of English Studies, II (1972), 294-95

§R.B. Kennedy, Notes and Queries, NS XXII (February 1975), 79-82 (with 3 others)


Concerns especially Blake, Wordsworth, and Coleridge. Blake is also dealt with in "Flowings" (Chapter 1, pp. 1-22, 156-257), and 81-84.


Especially about Blake, Coleridge, and Wordsworth.

Beer, John, William Blake (1982) <BBS>

REVIEWs

§Grevel Lindop, Charles Lamb Bulletin, XLIV (1983), 89-90

James Bogan, Blake, XVIII, 3 (Winter 1984-85), 151-52
Anon, *Romantic Movement ... Bibliography for 1984 (1985)*, 98


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

**REVIEWS**


Jason Whittaker, *Year's Work in English Studies*, LXXXVI, 1 (January 2007), 657-58 ("sympathetic and extremely readable")


Beer says Blake believed that Newton was "a great genius" but of limited vision (26 March); Wilson claims Blake was ambivalent about Newton (9 April); Fara says the subject was a good choice for the entry to the new British Library (9 April). The correspondence was initiated by a letter from Christopher and Meriel Armstrong.
   About the millenarian contexts of the poems.


REVIEWS
§Anon., Choice, XXI (1984), 1130
D.V. E[rdman].  Romantic Movement ... Bibliography for 1983 (1984), 74-75
§Anne K. Mellor, Wordsworth Circle, XV, 3 (Summer 1984)
§Joseph Wittreich, Milton Quarterly, XVIII (1984), 92-94
§Stephen D. Cox, “Recent Work on Blake”, Eighteenth-Century Studies, XVIII (Spring 1985), 391-405 (with 7 others)
Karl Kroeber, Blake, XIX, 2 (Fall 1985), 151-52 (with another)
§Dennis M. Welch, Philological Quarterly, LXIV (1985), 424-26
§David W. Lindsay, Yearbook of English Studies, XVII (1987), 304-5


**REVIEWS**


Dennis M. Welch, *Blake*, XXVII, 3 (Winter 1993-94), 91-94 (despite some "quibbles", Welch concludes that this is "a splendid advanced introduction to Blake")


James O. Allsup, *Wordsworth Circle*, XXV (1994), 219-21 ("his readings of Blake [are] bold yet measured, plucky yet urbane, venturous yet steady")

Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-5 (with another) (Behrendt's book "can be very rewarding ... but there are problems")


She describes Blake “constructing the body as the landscape to be traversed” (p. 455), focusing on *Milton* pl. 32.


*Bellin, Harvey F., and Darrell Tuhl* in conjunction with *George F. Dole, Tom Kieffer, and Nancy Crompton,* ed. *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts In the Writings of Emanuel Swedenborg: An Anthology* With an introduction by George F. Dole (N.Y., 1985) <BBS>


REVIEW
In sections called "Coleridge and Blake: The contrariety principle" (pp. 172-73), "Machado and Blake: The egg and the eye" (pp. 178-80), "Blake: The eye and the lie" (pp. 180-83), and "The bird and the airy way" (pp. 183-85), Blake illustrates "the Uncertainty Principle, calling all interpretation into doubt" (p. 172).


REVIEWS


Benoit, François, Un Maître de l'Art: Blake le Visionnaire (1906)

REVIEW

§Chronique des arts et de la curiosité: Supplement à la Gazette des beaux-arts (1907) In French

The argument is summarized in Anon., "A French Critic on Blake", 22 January 1908.


Donations of works by Blake to public collections, here given in detail, "provide interesting evidence about the annals of philanthropy" (p. 389).


“For fifty-six years ... I acquired books, prints, and drawings by William Blake and his friends” (p. 7), an infection which was cured by giving them to the library of Victoria University in the University of Toronto.


The number of reports of Fairy Funerals 1824-1840 indicates that Blake’s account is scarcely “an indication of ‘disordered ... sensations’ or fey eccentricity”.


Evidence that “the story of Blake and his wife naked in the garden is not true” (p. 118).

Blake's letter of Autumn 1800, untraced by Blake scholars since 1890, has been in Yale since 1973; it is here reproduced and transcribed literatim for the first time.


The essay is divided into "Blake's Influence on Frye: 'Read Blake or Go To Hell'" (pp. 177-81), "Frye's Influence on Blake Studies: The Age of Frye, 1947-1992" (pp. 181-83), and a checklist of "Frye's Writings on Blake" 1947-1991 (pp. 183-85).


Blake scholarship and criticism 1811-2004 is in 37 non-English languages (2,490 essays in all), including French (267), German (254), Italian (155), and Spanish and Catalan (221), but 48% are in Japanese (1,196); “let us admit that we are all more extensively ignorant than we had thought”.


ADDENDA AND CORRIGENDA


REVIEWS

1969

M.D. P[aley], *Blake Newsletter*, III, 4 (May 1970), 90-91
J[ohn] P[eter], *Malahat Review*, No. 15 (July 1970), 121-22
Gilbert Thomas, *English*, XIX (Summer 1970), 66 (with another)
Kenneth Garlick, *Apollo*, XCII (November 1970), 398
Anon., *Choice*, VII (November 1970), 1229
§Mary Webster, *Arts Review* (November 1970)
§David Bindman, “Blake Through the Eyes of His Contemporaries”, *Burlington Magazine*, CXIII, 817 (April 1971), 218-19
F.W. Bateson, *Review of English Studies*, XXII (May 1971), 222-23 ("a biography that is definitive")
Rodney M. Baine, *Georgia Review*, XXV (Summer 1971), 238-41 (with 6 others) ("For Blake studies the most important work published during the past year", with "an invaluable commentary" [p. 240])
D.V. E[rdman], *English Language Notes*, IX (September 1971), 27 ("immensely valuable")
Norman Brennan, *Blake Studies*, IV, 1 (Fall 1971), 103-7 ("a truly major contribution to Blake scholarship")

R.B. Kennedy, *Notes and Queries*, NS XXII (February 1975), 79-82 (with 3 others)

Freda Evelyn Höltgen, *Anglia*, XCIII (1975), 268-70

*Seamus Perry*, “The wise man’s table: In William Blake’s world, nothing is what it first seems”, *Times Literary Supplement*, 15 October 2004, pp. 3-4 (with another) (a “magnificent”, “exhaustive”, “wholly absorbing” “masterpiece ... that reads like an augmented epistolary novel”)

Anon., “The pick of the year: Looking for the perfect book to give someone this Christmas? Read on for our reviewers’ recommendations”, *Evening Standard* [London], 29 November 2004


Morton D. Paley, *Studies in Romanticism*, XLIV (2005), 639-46 (a summary of “what BR2 contains that its predecessors do not”, concluding that it is “excellent ... Meticulously researched, fascinating” and “indispensable to Blake scholarship” [pp. 639, 646])

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888 There is no apparent difference between the two essays (aside from the title and the omission in *Yorkshire Post Magazine* of the few photos in *Evening Standard*) and no apparent acknowledgement in the *Yorkshire Post Magazine* that its essay is merely a reprint.

Jason Whittaker, Year’s Work in English Studies, LXXXV covering work published in 2004 (2007), 612-13 ("one of the most important texts issued in 2004")


REVIEWS
Times Literary Supplement, 14 October 1988, p. 1159
Eric Shanes, "Books in Brief", Apollo, CXXVIII (November 1988), 376-78 ("an essential work for all Blake scholars" [p. 377])
Nicholas Roe, Year's Work in English Studies, LXIX (for 1988), 384 ("lucid, careful, illuminating ... an invaluable reference" work)
§G.B. T[ennyson], Nineteenth-Century Literature, XLIII (1988-1989), 555 (one sentence)
Janet Warner, University of Toronto Quarterly, LVIII (Spring 1989), 421-22 ("This book and its predecessor, the monumental Blake Records, are indispensable tools for the Blake scholar ...")
L.M. Findlay, Notes and Queries, CCXXXIV (December 1989), 519-21
David Fuller, *Review of English Studies*, NS XLI (May 1990), 261

Robert N. Essick, *Studies in Romanticism*, XXIX (Summer 1990), 324-30

Edwina Burness, *English Studies*, LXXI, 5 (October 1990), 453-62 (with 5 others)

*David V. Erdman, Blake, XXV, 2 (Fall 1991), 81-82 (with 2 others)


The correct title is "William Blake and the Alchemical Philosophers".


Ten tables of tentative data lead to the “stupendous simplification” of Bentley’s Theory of Engraving: $E=MG^2$ – Engraving equals Money Times Genius^2.

The essay is a sequel to Bentley, “[‘]What is the Price of Experience?[’]” William Blake and the Economics of Illuminated Painting [i.e., Printing]”, *University of Toronto Quarterly*, LXVIII (1999), 617-41.

“Blake’s information about them [his four murderesses] must have come from the gutter press ... or compendia such as the Newgate Calendar”, some of which “bear inscribed portraits which Blake’s Visionary Heads seem to echo” (p. 69).

REVIEW

Jason Whittaker, Year's Work in English Studies, XC, 1 (January 2011), 658 ("entertaining and vivid")


These letters from Catherine Blake were first published in John Gore, "Three Centuries of Discrimination", Apollo, CV (1977), 346-57.


"I am primarily concerned to identify the three books in which most of his Visionary Heads appear", including "surviving leaves that have been removed from them" and "scores of Visionary Heads that have disappeared" (p. 186).

The substance of this 1999 essay is used in BR (2) 346-63.

REVIEW

Andrew Lincoln, Blake, XXXVIII (2004), 43-47 (a summary)

**REVIEW**

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 14

Bentley, G.E., Jr. “‘I hear a voice you cannot hear’: Madness, Blake, and the *Magazin für die Literatur des Auslandes* (1833).” *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 66-73.


"The career of James Parker demonstrates what that of William Blake might have been like had he been a steady, reliable workman like Parker--and had he not been a genius" (p. 220).

**REVIEW**

David Worrall, *Year's Work in English Studies* LXXVII [for 1996] (1999), 464 ("Robert [i.e., James] Parker['s life] ... has now [been] substantially charted")

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The Blake examples are chiefly "The Felpham Rummer", America (B), and There is No Natural Religion, based on the work of Robert Essick and Joseph Viscomi.


The *painting* (1812) is the inn-sign, perhaps 6’ x 8’, for the courtyard of the Talbot (formerly Tabard) Inn in Southwark representing “Chaucer and his merry Company setting out [from the Tabard Inn] on their journey” to Canterbury. The sign visible for sixty years was repeatedly described and ascribed to Blake in the Nineteenth Century but has been forgotten since then. Another painting hung “over the gateway” representing Chaucer may also have been by Blake.


New evidence from John Marsh's journal suggests that Blake's prosecutors may have been trying to intimidate the fractious Chichester militia and that Blake's defiance of the military may have been popular.

**REVIEWS**

Robert F. Gleckner, *Romantic Movement* for 1993 (1994) ("Interesting additions to what we know already (largely from Bentley")

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 324 ("written fascinatingly")


**REVIEW**

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 15

This is a factual biography incorporating all the significant evidence (a good deal of it previously unpublished) and including, in a tardy appendix (pp. 493-98), the more important Blake sections from the newly discovered Journal of John Clark Strange.

The paperback is a reprint with only trifling changes, chiefly the omission of the gorgeous endpapers and the addition of information about the newly-discovered Blair drawings (p. 483).

**REVIEWS &c**

**Member, Library Thing, 20 March 2009**, online ("a gem of a book ... absolutely first class")

**Donald M. Hasler, Utopian Studies, XII, 2 (March 2001), 262-63** ("The book is most valuable as a rich mine of detail"; Scholars will love this book"; the author is retired "but still immensely productive")

**Anon., "Nature, the Orient and kids' stuff: Books on Vermeer, Blake, Surrealism, Armenian art, the Nabis and Oriental art roll off the North American presses", Art Newspaper, No. 113 (April 2001), 62" ("it revels in the otherworldliness of the artist")

**Leo Carey, "Books Current: 'The Author & Printer W Blake'", New Yorker, 9 April 2001, p. 18 (with 2 others)" ("Failing to find a market for his work", Blake and "his adoring wife, retreated into a 'community of two'")
*Phillip Hensher,* "Come and see my etchings: There's little of Blake the poet here, but this biography does illuminate his engravings", *Observer* [London], 13 May 2001 (Bentley "writes badly", exhibiting "insensitivity to tone", and offering "erroneous" readings of poems, but the book is occasionally a "useful guide" because of its "concentration on Blake as a craftsman". The reproduction in the review is of the very interesting Blake window in St Mary's church, Battersea, where Blake was married)

*Thomas Wright*, "'Ankles, swollen, 434n': No detail is too dull for this plodding Life", *Daily Telegraph* [London], 19 May 2001 ("Bentley fails to give a shape to his unwieldy and constantly repetitive narrative")

*Jonathan Bate*, "Immortal hand and eye: Jonathan Bate on a painstaking Life which does not address the poet's mysteriousness", *Sunday Telegraph* [London], 20 May 2001 ("For scholars, this will be a permanently valuable resource ... comprehensive, accurate, and judicious .... But it is not, alas, the place for the general reader to begin")


*Thomas Kilroy*, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything", *Irish Times* (Dublin), 2 June 2001 (with another) ("G.E. Bentley's definitive, documentary-style
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biography ... is written with ... lucidity of language and thought"; incidentally "Thomas Kilroy's new play, Blake, is about William and Catherine Blake")

Lucy Beckett, "Divine madness ...", Tablet, 9 June 2001, p. 840 (this is "an almost encyclopaedic volume, with copious illustrations, that any Blake enthusiast will want to buy ... Born into another time, or taught the basic doctrines of Trinitarian Christianity, Blake would have been a [conventional?] Christian mystic")

*Andrew Motion, "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion", Financial Times, 23-24 June 2001 ("while his approach makes for fine scholarship, it is heavy going even for sympathetic general readers. ... It is especially useful in placing Blake within the context of late 18th century dissenting England. ... [in] the Realm of the React [i.e., Beast]")

Bubbles kingpin, "Bentley's Generous Act", Amazon.com, 25 June 2001 ("amazingly well researched ... contextualizes him beautifully ... it is Bentley's sober critical eye (of fairness) which is so refreshing – his sense of balance is impeccable"; N.B. "Bubbles" is not a pseudonym of GEB)

§Anon., Publishers Weekly, CCXLVIII, 261 (25 June 2001), 65 (writing "affectionately and

889 Anon., "Biography", Irish Times (Dublin), 8 Dec 2001, pp. 10-11, a summary of reviews of "Biography" in The Irish Times, says that "Thomas Kilroy hailed [The Stranger from Paradise] as a definitive biography".
authoritatively ... Bentley evokes something of the whole man”, with “magnificent color illustrations”)

**Scott Hightower**, *Library Journal* (July 2001)  
("academic and thorough ... With lovely illustrations")

*James King*, "His fearful symmetry is still unframed", *Globe and Mail* [Toronto], 7 July 2001, p. D9 (a "coherent, accurate account of Blake's life", "splendid-looking" and "presented in a graceful and coherent manner", perhaps "the best handbook to Blake ever written", but "As a biography ... this book is a failure")

*Grevel Lindop*, "A palace of his own: William Blake, honest labourer and astonishing conversationalist", *Times Literary Supplement*, 31 August 2001, p. 6 ("a thoroughly reliable, fully documented and closely detailed life ... beautifully designed" and illustrated, "the most important life of Blake since Gilchrist's")

**Anon.**, "New Blake Biography", *Blake Journal*, No. 6 ([Oct] 2001), 86 (announcement of a forthcoming review of Bentley's *The Stranger from Paradise*, a book which "has both the stamp of authority and the readablleness which we would expect of the author")

**Dennis Loy Johnson**, "Poetry can help to ease the troubled mind", *Tribune-Review* [Pittsburgh], 21 October 2001 (a paragraph in a gang review)

**Michael Payne**, "Book on William Blake illuminates his great work", *Sun* [Sunbury, Pennsylvania], 4 November 2001 ("Thanks to the work of such scholars as G.E. Bentley, who has devoted his
professional life to understanding Blake's project, it is now possible for Blake to have the kind of audience he wanted and that he always thought possible")

*Tom D'Evelyn, "Capturing Blake's 'compelling strangeness'", *Providence Sunday Journal* (25 November 2001), B9 ("this splendid book", "a masterful monument", gives "us the man himself in all his compelling strangeness")


Mark S. Lussier, *Wordsworth Circle*, XXXII, 4 (Autumn 2001 [i.e., April 2002]), 182-83 ("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")

M. Minor, *Choice*, XXXIX, 4 (December 2001), 680 ("Certain to become the standard biography of Blake" because of "its thoroughness, originality, and sophisticated critical analysis")

Robert A. Weiler, *Beitendorf Public Library Information Center* online, 2001 ("the definitive account" with "stunning color plates")

Anon., *Choice* (January 2002), 812 (listed it among 650 "Outstanding Academic Titles, 2001", among 49 books on English and American Literature and from a total pool of 6,500 titles reviewed)

Anon., *First Things* (February 2002), 71 ("The Stranger from Paradise is a splendid account and a fitting capstone to Bentley's lifetime of Blake scholarship")

Kathryn Freeman, *Criticism*, XLIV, 3 (Summer 2002), 297-301 (A “rich”, “meticulous”, “deft” biography in which “We are given the most nuanced and intimate portrait yet of Blake” [p. 297])

Paul Miner, *Albion*, XXXIV, 4 (Winter 2002), 661-63 (a “superlative work” with a “tight focus”, “lucid, highly interesting, and sometimes touching”; “No other biography on Blake stands this tall” [pp. 662, 662, 661])


Andrew Elfenbein, “Recent Studies in the Nineteenth Century”, *Studies in English Literature 1500-1900*, XLII (2002), 837-903 (“While Bentley’s book is definitive in the amount and accuracy of the information it presents, it is not easy to get from it a sense of Blake’s inner life and development”; with
“136 plates of high quality”, it gives “an excellent visual summary of Blake’s art” [p. 846])

Paul Youngquist, Nineteenth-Century Literature, LVII, 3 (2002), 572-74

Alexander Gourlay, BARS Bulletin & Review, No. 23 (March 2003), 25-27 (here “hard evidence drives out all the fuzzy kinds”, and there is little speculation about the poet’s “inner” life, but “its enduring value as a readable summary of the latest and hardest biographical evidence is secure” [pp. 26, 27])

Dóra Janzer Csikós, Anachronist (2002) online (“a masterfully documented biography”, “affectionately written” and “beautifully illustrated”)

Stephen C. Behrendt, University of Toronto Quarterly, LXXII (Winter 2002-2003), 405-6 (this is a “remarkable biography” “meticulously documented” and “richly enhanced” with almost 200 reproductions which “engages readers directly with the artist ... in a way that virtually no previous biographical study has done”)

Anon., Independent on Sunday [London], 13 April 2003 (a “perceptive and forceful study” which recognizes that “Blake’s genius was above all pictorial”)

Mervyn Nicholson, English Studies in Canada, XXVIII, 4 (December 2002 [July 2003]), 737-41 (“definitive ... a major achievement”; “it is hard to imagine a more comprehensive biography”, a book of “beautiful sanity”)
Shernaz Cana, *Aligarh Critical Miscellany*, XII, 2 (2000 [Autumn 2003]), 201-8 (“William Blake has been brought alive before us in such an inspired way that it almost seems that the biographer too has been included in Blake’s great visionary company”)


Judith Mueller, “Blake in the New Millennium”, *Eighteenth-Century Studies*, XXXVI (2003), 294-99, esp. 295, 298-99 (with 4 others) (“This monumental work” is “simply beautiful”; it “performs an alchemical transformation of cold facts into flesh and blood” [pp. 299, 298])

Jason Whittaker, *Year’s Work in English Studies*, LXXXII (2003)("immensely important scholarship"; Bentley is also significant, of course, for his monumental contributions ... in ... *Blake Books and Blake Records*)

liv, familj, tidsbakgrund, arbetssituation och även gravyrteknik samt redovisar [Bentley is an almost perfectionist literary scholar who throws light on Blake’s life, family as well as on the times in which he lived, his work situation and even his technique of engraving]


Morton D. Paley, La Questione Romantica, Numero 9 (September 2004), 211-12 (“G.E. Bentley, Jr., the doyen of Blake archivists has produced the fullest account of its subject yet to be published”)

Anon., "The World of Paperbacks", Critical Review, 22 September 2006 (by "the leading Blake scholar")

§T. McLaughlin, “Body Electric” (Amazon.com, 2007-0-8-0-5 (“a very good, straightforward biography”)

*Alois Berges, El Mercurio y la Nación, 10 April 2008, in Spanish

Meadowreader, "Comprehensive", Amazon.com (13 August 2010) ("this is the definitive biography … Bentley's biography will never be superceded")

Haran, "A man worth revisiting", Amazon.com (22 January 2011) ("a very comprehensive biography … [but] a bit tedious at times")

Thosbren (Whittier, California), "All you could want and maybe more than you want", Amazon.com (22 October 2011) ("it has too much detail")


"This essay is a kind of précis of the biography of William Blake which I am completing" (p. 93).

**Bentley, G.E., Jr.** "[']What Is the Price of Experience?[']" William Blake and the Economics of Illuminated Painting [i.e., Printing]." *University of Toronto Quarterly*, LXVIII (1999), 617-41. B. Online, still with the misprinted title (seen with surprise 2004)

Counting only the cost of copper and paper (and not of overheads, labour, advertising, and royalties), Blake probably made exceedingly modest profits only on books printed from copper he had previously bought for another purpose, such as *Songs of Experience*, *Europe*, and *Urizen*.

For a sequel, see Bentley, “Blake’s Heavy Metal: The History, Weight, Uses, Cost, and Makers of His Copper Plates”, *University of Toronto Quarterly*, LXXVI (2007), 714-70.


**Bentley, G.E., Jr.** “’William Blake flashed across the path’ in Snippets: Blake in the *Ladies’ Cabinet* (1840).” *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 73-74.

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


REVIEWs

Gregory Dart, "To colour and to sell", Times Literary Supplement, 21 November 2011 (Bentley "recogniz[e] and re-present[e] everything that is currently known about Blake's commercial activities in a new and highly compelling form ... Desolate Market will prove an indispensable resource for Blake scholars ... [and] its fascinating appendix may have something to say to more general enthusiasts of the period")

John B. Pierce, English Studies in Canada, XL, 4 (December 2014), 140-42 ("an important supplement to essential works on Blake produced by G.E. Bentley Jr")

J.A. Saklofske, Choice, LXII, 6 (Feb 2015) ("Required reading for William Blake scholars and art historians", an "exemplary volume" with "invaluable arguments"; chosen as an Outstanding Academic Title for 2015)

Jason Whittaker, Literature and History, XXIV, 1 (Spring 2015), 89-90 ("Bentley's book is not an easy read"; "I often wished for more commentary")

Paul Miner, Notes and Queries, CCLX, 3 (Sept 2015),
479-80 (The work, "meticulously documented ... well-organized and highly readable ... is indispensable to the serious Blakist. I view this book in awe")

**Jane Stabbler**, "Recent Studies in the Nineteenth Century", *SEL: Studies in English Literature*, LV, 4 (**Autumn 2015**), 925-83 (An "impressive work of scholarship", "a vital supplement for teaching, criticism, and biographical work in the period" [p. 934])


**REVIEWS**

**Brian Alderson**, “Blake in the original”, *Times* [London], **22 December 1975**, p. 9 (with 3 others)

**Anon.**, *Choice*, XIII (March 1976), 66

**Brian John**, *University of Toronto Quarterly*, XLV (**Summer 1976**), 397-98 (with another)

**Suzanne R. Hoover**, *Blake Newsletter*, X, 3 (**Winter 1976-77**), 89-90

**George H. Gilpin**, *Wordsworth Circle*, VIII, 3 (**Summer 1977**), 230-32 (with another)

**Penelope B. Wilson**, *Modern Language Review*, LXXIII (**1977**), 913-16 (with 2 others)

**Graham Reynolds**, *Apollo*, CV (1977), 146-48
Dennis Welch, *Eighteenth Century ... Bibliography*, NS I (1978), 251 ("Bentley’s work is meticulous and ... exhaustive")


Mary Lynn Johnson, “Foreword” (pp. xi-xvi); GEB, “Introduction” (pp. xvii-lxvi); “Thus Spake William Blake”, conversations 1767-1831 of William and Catherine Blake (pp. 1-81), Appendices on “Blake’s Imperfect Rhymes” and “Table of Rhyme Sounds” (pp. 91-93), and “Concordance of William Blake’s Conversations” (pp. 94-286).

The “Introduction” deals especially with “Blake’s Pronunciation” (pp. xxi-xxix) and “Blake’s Vocabulary” (pp. xxix-xxxiii), with a table of words which do not appear in his writings. “Blake’s pronunciation defies genteel conventions, both his own and ours” (p. xxix), dropping internal “l” (“halter” rhymes with “water”) and “r” (“dawn”-“scorn”). “Blake’s Pronunciation” (pp. xxi-xxix) is reprinted as Chapter 5 (pp. 17-36) of *Leaves from Your Own Book: Papers in Honour of Sudhakar Marathe*, ed. Sachidananda Mohanty, Alladi Uma, D. Murali Manohar, Sindhu Menon (Delhi: Authorspress, 2009).

**REVIEWS**

**Mark Lussier**, *University of Toronto Quarterly*, LXXIX, 1 (Winter 2010), 427-28 (with its “superb introduction”, written in an “engaging style”, “Bentley’s William Blake’s Conversations...
will join his other foundational works in exerting an enabling influence on future research”)

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIX (2010), 637 ("typically scholarly and careful", with "some extremely useful insights" and "a truly fascinating concordance")

**Alexander Gourlay**, *Blake*, XLV, 3 (Winter 2011-2012), 94-96 (Bentley has "created something rich, strange, and likely to prove enduringly useful", especially in the concordance and the "fascinating" evidence "about the way Blake probably pronounced words")


An autobiographical account.

**REVIEW**

**Donald W. McLeod**, *Papers of the Bibliographical Society of Canada* (Fall 2001), 84-87 ("G.E. Bentley, Jr., is the world's foremost authority on the works of ... William Blake")


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


An essay on styles of biography; “How do Bentley and Ackroyd recreate Blake?” (2007, p. 82) The essay is from his


A version is available in *Bournemouth University Research Online*.

**Berger, Pierre**, *William Blake, Mysticisme et Poésie* (1907, 1936), in French; *William Blake Poet and Mystic*, tr. Daniel Conner (1914; 1915; 1968; 1973) <BB>

**REVIEWS**

§Solomon Eagle [i.e., Sir John Squire], “Blake and His Myth”, *New Statesman* (date unknown); pp. 68-74 of his *Books in General* (1920, 1953, 1983) <BBS 458>

§Anon., “A Poet Spoiled”, *Nottingham Gazette*, 18 February 1915

§Anon., *Glasgow Herald*, 7 June 1919

§L. Cazamian, *Revue anglo-américaine*, XIII (1936), 522, in French

§Berger, Richard. "'Never Seek to Tell Thy Love': E-


Blake's political Prophecies "cast doubt on the political efficacy of the imagination".

**Bergvall, Åke.** "The Blake Syndrome: The Case of 'Jerusalem'." *Literature/Film Quarterly*, XLI, 4 (2013), 254-65

Discusses the use of Jerusalem in films such as *The Loneliness of the Long Distance Runner* (1962) and *Chariots of Fire*.


**REVIEWS**

*Kurt Heinzelmann* [i.e., Heinzelman], *Eighteenth Century ... Bibliography*, VIII (1982), 384-86

§*Anon.*, *Choice*, XX (1983), 1143

§*George Bornstein*, *Wordsworth Circle*, XIV, 3 (Summer 1983), 162-63


*Paul Mann*, *Blake*, XVII, 4 (Spring 1984), 169-72

§*Winston Weathers*, *James Joyce Quarterly*, XXI, 2 (Winter 1984), 192-93
§John Williams, *Literature and History*, XI (1985), 143-43 (with another)


"John Walsh seems to completely miss the point" about Joseph of Arimathea and the Welsh in Blake's "Jerusalem" lyric from *Milton*; the Welsh and Scots don't like a hymn "talking about England instead of Britain". For a reply, see Barton.

§Bhattacharjiya, Subhrenda. “Impact of Indian Philosophy on William Blake.” *Bulletin of Ramakrishna Mission Institute of Culture* [Calcutta], LVII, 8 (August 2006), 361-63.

87-96. In Chinese

A combination of biographical sketch and critical analysis of several of Blake's poems in *Songs of Innocence* and *Songs of Experience*, e.g., "The Chimney Sweeper" and "The Tyger," to mark Blake's 200th anniversary. It does not distinguish *Innocence* from *Experience*, possibly owing to the failure to realize the differences between the two.

**Bicknell, Renchi.** *A Pilgrim’s Progress & Further Relations.* (Glastonbury [England]: Renchi Bicknell at [http://www.flyingdragon.co.uk, 2008]) 4º, 32 unnumbered pp., no ISBN

The focus of the book is 12 pages with 6 to 9 monotone images per page printed from copper and aluminium including all 27 of Blake’s watercolours for *Pilgrim’s Progress*, more or less in order, plus others from *Jerusalem, The Gates of Paradise*, and “The Man Sweeping”. They illustrate “Seven Synchronised inner and outer journeys particularly honouring William Blake’s visual rendition of John Bunyan’s – The Pilgrim’s Progress” (p. [2]).


§John [i.e., Jon] Mee, *Notes and Queries*, XXXVI (1989), 521


§David V. Pugh, *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, XVII (1990), 408-10


*Stuart Atkins, *Blake*, XXIV, 3 (Winter 1990-91), 99-101

§Elizabeth W. Harries, *Comparative Literature*, XLIII (1991), 391-93


“E.P. Thompson ... looked to poet William Blake ... as a mentor” (p. 396).


Brodkey's story in his *First Love and Other Sorrows* is interpreted here in Blakean ways.


REVIEW


On the productive irritants of the poem.


**REVIEWS**

§Jacqueline Genet, *Etudes Irlandaises*, XV, 2 (1990), 239-40, in French


A review of a performance of the Adrian Mitchell play.


Bindman, David, Blake as an Artist (1977) <BBS>

REVIEWS

§John Spurling, New Statesman, XCI (18 November 1977), 698

§Bevis Hillier, Times Literary Supplement, 17 Feb 1978, p. 212

Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)


§ Geoffrey L. Keynes, *Burlington Magazine*, CXX (August 1978), 544-47

Reply in Anthony Blunt, *Burlington Magazine*, CXX (October 1978), 675-76

*Jean H. Hagstrum, Blake*, XII, 1 (Summer 1978), 64-67

§ I.H. C[hayes], *English Language Notes*, XVI (September 1978), 46

§ Anon., *Choice*, XIV (1978), 1632


§ Susan Hoyal, *Connoisseur*, CXC (1978), 174


§ Anne K. Mellor, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 76-78 (with another)

§ Jerrold Ziff, *Art Bulletin*, VI, 2 (June 1979) (with 2 others)

§ Anne K. Mellor [bis], *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)

§ Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)

§ Zachary Leader, "Blake's Symbols", *Essays in Criticism*, XXIX (1979), 81-88 (with another)

A good standard account.


**Binyon, Laurence,** *The Followers of William Blake* (1925) <BBS>

**REVIEWS**

§*Anon., Christian Science Monitor, 23 January 1926*

**R.R. Tatlock,** *Burlington Magazine,* XLVIII, 278 (May 1926), 271-72 (with another) ("Mr. Binyon writes and thinks with a discriminating eye upon the works of art before him")


**Birenbaum, Harvey,** *Between Blake and Nietzsche* (1992) <BBS>

**REVIEWS**


Stephen Clark, *Blake*, XXXIX (1995), 68-70 ("a helpful introductory commentary on the relation of Blake and Nietzsche" with "the strengths and weaknesses of its comparative format")


Bishop, Morchard [i.e., Oliver Stoner], *Blake's Hayley* (1951) <BB>

REVIEW

§ Edmund Blunden, *Bookman, July-August 1951*

Bishop, Morchard [i.e., Oliver Stoner]. *The Star Called Wormwood: An Investigation of the possible reasons for the Decline and Fall as described in the VIIIth chapter of The Apocrypha* (London: Victor Gollancsz, 1941) 12°

The dust-jacket calls it "a novel by Morchard Bishop. Mr. Samuel Taylor Coleridge & Mr. William Blake in the war-world of 2839 (or is it 1939??)"

Bizarro, Patrick. "The Symbol of the Androgyne in Blake's *Four Zoas* and Shelley's *Prometheus Unbound*: Marital Status Among the Romantic Poets." Pp. 36-51 of *Joinings and
Disjoinings: The Significance of Marital Status in Literature. Ed. Joanna Stephens Mink and Janet Doubler Ward. (Bowling Green, Ohio: Bowling Green State University Popular Press, 1992)

"The androgynous state in Blake, then, becomes a symbol of freedom from the restraint of rationalistic dogma" (p. 45); the essay is unrelated either to other "Romantic Poets" or to "Marital Status".


"there is no evidence of Dickinson having read Blake".


REVIEWS
§Austin Clarke, Spectator, 15 April 1949, p. 520
§Kathleen Raine, New Statesman and Nation, 14 May 1949, p. 508
§R. Halsband, *Saturday Review of Literature*, 25 June 1949, p. 34
§D.A. Stauffer, *New Republic*, 1 August 1949, pp. 25-26

§Anon., *Times Literary Supplement*, 21 October 1950, p. 678 (with another)

**D.V. E[rdman]**, *Philological Quarterly*, XXIX (1950), 109
§M.K. Nelles, *Queen’s Quarterly*, LVII (1950), 248-49

§J.G. Davies, *Review of English Studies*, II (1951), 89-90
§James Smith, *English Studies*, XXXII (1955), 177-80


Relations, I, 1 (1997), 21-34.

**Blake Newsletter**

Volume II, Number 3
15 December 1968


**Blake Newsletter**

Volume IV, Number 1
(Autumn 1970)


**Blake: An Illustrated Quarterly**

Volume XIV, Number 2
(Fall 1980)

Dennis Read. "A New Blake Engraving: Gilchrist and the Cromek Connection", pp. 60-64. (It is re-used in Chapter 3 [pp. 19-44], "The Grave", of his R.H. Cromek, Engraver, Editor, and Entrepreneur [2011].)

**Blake: An Illustrated Quarterly**

Volume XVI, Number 3
(Winter 1982-83)


Blake: An Illustrated Quarterly
Volume XVI, Number 4
(Spring 1983)<BBS>
Joseph Viscomi. “Facsimile or Forgery? An Examination of America, Plates 4 and 9, Copy B.” Pp. 219-23. <BBS>B.
Also accessible in his “Collected Essays on Blake and His Times”, q.v.

Blake: An Illustrated Quarterly
Volume XVII, Number 4
(Spring 1984)

Blake: An Illustrated Quarterly
Volume XIX, Number 2
(Fall 1985)<BBS>

*Blake: An Illustrated Quarterly*

**Volume XX, Number 1**

(Summer 1986)<BBS>

**Christopher Heppner.** "Blake's 'The New Jerusalem Descending': A Drawing <Butlin #92> Identified." Pp. 4-11. <BBS> B. Revised in Chapter 4 of his *Reading Blake's Designs* (1995).

**Blake: An Illustrated Quarterly**

**Volume XXII, Number 3**

(Winter 1988-1989) <BBS>


**REVIEWS**

**D.W. Dörrbecker,** *Blake*, XXIII, 3 (Winter 1989-90), 142

**John B. Pierce.** "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala* or *The Four Zoas.*" Pp. 93-102. <BBS> B. Reprinted as part of Chapter 3 of his *Flexible Design* (1998).

**Blake: An Illustrated Quarterly**

**Volume XXIII, Number 2**

(Fall 1989)<BBS>

48-74. <BBS> Also accessible in his “Collected Essays on Blake and His Times”, q.v.

REVIEW


Blake: An Illustrated Quarterly
Volume XXV, Number 1
(Summer 1991)

Robin Hamlyn. “Blake’s Fate at the Tate.” Pp. 11-213.

REVIEW

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 22

Blake: An Illustrated Quarterly
Volume XXV, Number 2
(Fall 1991)<BBS>


Blake: An Illustrated Quarterly
Volume XXV, Number 3
(Winter 1991-1992)<BBS>
*Eugenie R. Freed.* ''Sun-Clad Chastity' and Blake's 'Maiden-Queens:' *Comus, Thel* and 'The Angel'." Pp. 104-16. <BBS> B. Most of it was reprinted in her "A Portion of His Life": *William Blake's Miltonic Vision of Woman* [?1994].


**Blake: An Illustrated Quarterly**  
Volume XXVI, Number 2  
(Fall 1992 [i.e., February 1993])<BBS>

Marsha Keith Schuchard. "The Secret Masonic History of Blake's Swedenborg Society." Pp. 40-51. (Blake is very incidental to the essay; "The issue was not so much his response to Swedenborg ... but his responses to the warring factions and eclectic opinions among the motley crew of Swedenborgians", chiefly the aristocratic Continental illuminati vs the plebian Englishmen led by Robert Hindmarsh. "The in-fighting was ... confined to a small number, so most admirers of Swedenborg ... were not aware of the controversies" (pp. 46, 45), and she does not allege that Blake was a member of this knowledgeable "small number").

**REVIEW**

**David Worrall,** *Year's Work in English Studies,* LXXIV for 1993 (1996), 326 (it manifests "thorough researching")

**David Groves.** "Blake and the *Edinburgh Evening Post.*" P. 51. (An anonymous review of John Abercrombie, *Inquiries Concerning the Intellectual Powers* [1831] in the *Edinburgh Evening Post,* 7 May 1831, draws a parallel between Abercrombie's patients who saw "visual phantasm[s]" and
"Blake, the eminent artist, who had such visions", according to Cunningham.)

REVIEW


*Irene Tayler. Review of Songs of Innocence and of Experience, ed. Andrew Lincoln (1991). P. 57. ("This is a volume that every Blakean may joy to own").


this "remarkably good reproduction" and of Paley's generally admirable text [p. 62].)

*Blake: An Illustrated Quarterly*

**Volume XXVI, Number 3**

(Winter 1992-93)

*D.W. Dörrbecker.* "Blake and His Circle: An Annotated Checklist of Recent Publications." Pp. 76-133 (the whole issue). (Six hundred and nine entries covering "two and a half years". For "Corrigenda", see [under Catalogues 1995], his *In ... Cambridge & in Oxford, places of Thought": Blake in British Theses, 1950-1994 [1995], 13.)

**Blake: An Illustrated Quarterly**

**Volume XXVI, Number 4**

(Spring 1993)


**REVIEW**


**REVIEWS**

Morton D. Paley. "David Bintley's *Job* at the San Francisco Ballet, 17 March 1992." Pp. 166-67. ("Unlike the Keynes-de Valois work, it is not a translation of Blake's designs into balletic terms but .... Nevertheless the presence of Blake's visual conceptions lingers").

*G.E. Bentley, Jr.* "Blake as Craftsman and Artist: Two Exhibitions in Tokyo." Pp. 168-70. (The exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding", while those at the Japan Crafts Museum represent "a far more idiosyncratic accomplishment--and perhaps more fitting for the idiosyncratic William Blake" [p. 170].)


*Blake: An Illustrated Quarterly*  
Volume XXVII, Number 1  
(Summer [November] 1993)

G.E. Bentley, Jr. "'Blake ... Had No Quaritch': The Sale of William Muir's Blake Facsimiles." Pp. 4-13. (The Quaritch
"correspondence with Muir ... is extremely interesting about the ways in which Muir made his facsimiles and when and for how much he sold them" [p. 4].

REVIEW

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 *(1996)*, 328 ("well-documented, comprehensively researched")


REVIEW

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 *(1996)*, 328 ("well-documented, comprehensively researched")

REVIEWS


Peter Otto. "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*." Pp. 29-30. ("I don't think that the issues are as cut and dried as he suggests" [p. 30].)

*Blake: An Illustrated Quarterly*

*Volume XXVII, Number 2*
(Fall 1993 [i.e., January 1994])

*Robert N. Essick. "Blake's 1812 Exhibition." Pp. 36-42. (Rehearses the context of the 1812 exhibition of the Associated Painters in Water-Colours and suggests that Jerusalem pl. 6, 28, 51 printed in blue about 1804-8 may be the "Detached Specimens" of Jerusalem which appeared there.)

REVIEW


*Martin Butlin. "Two Newly Identified Sketches for Thomas Commins's An Elegy: A Postscript." Pp. 42-44. (They were sold at Christie's 17 November 1992.)


Andrew Lincoln. "To the Editors." Pp. 45. (Corrects his careless statement in the Blake Trust Songs that Blake engraved a plate for Mrs Barbauld's Hymns in Prose for Children [1781].)

REVIEW

*Anon.* "Secrets of Eternity." P. 63. (Puff for "a cassette tape of combined music and guided visualization of Blake's myths in *Milton* for therapeutic use" sold by Golgonooza Productions.)

*Anon.* "Job Revival." P. 63. (Dame Ninette de Valois's ballet was revived by the Birmingham Royal Ballet in 1993.)

This issue is accompanied by a separate 15-page "Cumulative Index, Volumes 1-25".

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**Blake: An Illustrated Quarterly**

*Volume XXVII, Number 3*

(Winter 1993/94 [i.e., April 1994])

*Martin Butlin.* "Another Rediscovered Small Color Print by William Blake." P. 68. (The print is from the *design on *Urizen* pl. 3, probably for The Small Book of Designs (B), with an amorphous Blake *sketch on the verso.*

*Paula R. Feldman.* "Felicia Hemans and the Mythologizing of Blake's Death." Pp. 69-72. (Quotation of Felicia Hemans's "The Painter's Last Work" [1832], based on Cunningham's account of Blake's death, in the uninformed belief that "Hemans's poem has been entirely overlooked; ... modern [Blake] scholars have been unaware of it" [p. 69]. [However, the poem was cited in at least four of the standard works on the subject of 1964, 1973, 1975, 1977].)

**REVIEW**


*Warren Stevenson.* "The Image of Canada in Blake's *America a Prophecy.*" Pp. 73-74. (The design on the last plate of *America* (1793) of a woman whose hair sweeps down the page like a waterfall, which must of course be Niagara Falls,
and the references to "Canada" in the text are said to allude to the passage in 1793 of an anti-slavery act by the Upper Canada House of Assembly, which then met at Niagara [on the Lake].

REVIEW

Irene H. C[hayes], *Romantic Movement* for 1994 (1995), 45 ("Another argument from coincidence")


REVIEWS


G.E. Bentley, Jr. Review of *The Painted Word: British History Painting, 1750-1830*, ed. Peter Canon-Brookes (1991). Pp. 79-80. (An important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [p. 79].)


Angela Esterhammer. Review of Stephen Cox, Love and Logic: The Evolution of Blake's Thought (1992). Pp. 84-86. ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries" [p. 84].)


**NEWSLETTER**


Anon. "States of the Human Soul: William Blake's *Songs of Innocence and of Experience.*" P. 99. (Dr Eugenie R. Freed has produced a video which is available to "schools and other educational institutions on a non-profit basis").

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**Blake: An Illustrated Quarterly**

Volume XXVII, Number 4

(Spring [June] 1994)

For a "Correction" of a Virgil illustration-label, see XXVIII [1994], 39.)

REVIEW

David Worrall, Year's Work in English Studies, LXXV for 1994 [1997], 391 ("highly authoritative")


Blake: An Illustrated Quarterly
Volume XXVIII, Number 1
(Summer [September] 1994)


REVIEW

David Worrall, Year's Work in English Studies, LXXV for 1994 [1997], 391 ("useful")

*Chris Orr. "The Life of W. Blake." Pp. 35-38. (A series of eight quirky prints--seven of which are reproduced here--imagining scenes in Blake's life.)

REVIEW

The Editors [Morris Eaves and Morton Paley]. "Blake/An Illustrated Quarterly." P. 39. (About the new, handsomer format of the periodical.)

Anon. "Correction." (About mislabeled reproductions of Virgil in the previous issue.)

Anon. "An Interior for William Blake." P. 39. ("The House of William Blake [at 17 South Molton Street] is commissioning contemporary artists to decorate Blake's original [sic] lodgings in a way which best expresses Blake's curious spirit today", in "poetry, kitchen ware, textiles, bathrooms ... and cake-making".)


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Blake: An Illustrated Quarterly
Volume XXVIII, Number 2
(Fall 1994 [January 1995])

*Joseph Viscomi. "A Breach in a City the Morning after the Battle: Lost or Found?" Pp. 44-61. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A detailed argument about graphic and hand-writing style which concludes: "The earliest extant versions of A Breach and of Pestilence ... were probably produced in 1784 and not in the 1790s" [p. 60]).

REVIEWS

David Worrall, *Year's Work in English Studies*, LXXV for 1994 [1997], 392 (a "fine essay", "technically accomplished")

**REVIEWS**


**DISCUSSION**

David Simpson. "Which Newton for the British Library?" Pp. 77-78. (The statue designed for the British Library based
on Blake's representation of [Sir Isaac] Newton drawing in the sand may include "the copresence of another Newton, John Newton, imaged in the most famous event of his life", when, according to his Authentic Narrative (1764), he "beguiled my sorrows" when marooned on an African island by "draw[ing] my diagrams [from Euclid] upon the sand" [p. 78].)

REVIEWS


David Worrall, Year's Work in English Studies, LXXV for 1994 [1997], 393 ("startlingly original and provocative")

NEWSLETTER


Anon. "Romanticism." P. 79. (Announcement of "the new journal of Romantic culture and criticism").


("When all aspects of the question are considered, the conclusion seems almost inescapable: Robert was born in June 1762, not August 1767", pace *Blake Records* [p. 89].)

REVIEW


June Sturrock.  "'What have I to do with thee?'"  Pp. 89-91.  
(Perhaps the scene depicted in "To Tirzah" represents "Mary and Martha of Bethany supporting their brother *Lazarus*" [p. 89].)

("The struggling figure in Blake's 'Help! Help!' [in Gates pl. 10] bears striking visual resemblances" to the victim in John Singleton Copley's sensational picture of "Watson and the Shark" exhibited in 1778 [p. 93].)

(Previously untraced copies of *Europe* [c]) pl. 11, 17, *Songs* [o] pl. 13, 20-21, a posthumous pull from Thornton's Virgil, *Job* [1874] pl. 15, 20, and "Chaucer's Canterbury Pilgrims" fifth state.)

Alexander S. Gourlay.  "A New Colored Copy of *Night Thoughts* at Smith College."  P. 100.  (Description of copy Z.)

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("This is a fascinating study in historiography" [p. 101].)

("This catalogue raisonné deserves the highest possible praise for its reliability" [p. 107]; an Appendix [pp. 108-10] contains minor corrigenda.)


**Alma Bennett.** "Teaching Blake." P. 115. (A poem.)

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B. Reprinted in Chapter 5 (pp. 67-86) of *Romanticism and Colonialism: Writing and Empire, 1780-1830*. Ed. Tim Fulford and Peter J. Kitson. (Cambridge: University Press, 1998) (An extract from her dissertation; she believes that "reading ['The Little Black Boy'] ... alongside [Phyllis] Wheatley's 'An Hymn to the Morning,' [1773] ... leads to a better understanding of Blake's child speaker and of the intense irony used to portray his situation" [Blake p. 4].)

**REVIEW**

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 [1998], 401 ("fascinating")

*Joseph Viscomi.* "William Blake's 'The Phoenix / to Mrs Butts' Redux." Pp. 12-15. B. Also accessible in his “Collected Essays on Blake and His Times”, q.v. (A great deal of new information about the Butts family confirms that "The Phoenix" "was written--both invented and executed on paper--by Blake" c. 1800-3 and addressed to Thomas Butts' first wife Elizabeth Cooper Butts, not to his newly-recorded second wife Elizabeth (née Davis) Delauney (or Delanney) Butts [pp. 14, 13].)

*G.E. Bentley, Jr.* "The Physiognomy of Lavater's *Essays*: False Imprints, '1789' and '1792'." Pp. 16-23. (For the Hunter translation of Lavater's *Physiognomy* with Blake's prints there are "three* Volume I titlepages dated 1789 (one honest, one of 1810, and one of 1817), three* Volume II titlepages dated 1792 (one honest, one of 1810, and one of 1817), and three* Volume III titlepages dated 1798 (honest), 1792 (i.e., 1818?), and 1810 (honest)" [p. 23].)

Jacqueline E.M. Latham. "The Arlington Court Picture." P. 24. (The Arlington Court Picture [1821] may have been acquired by Colonel Chichester [d. 1823] because of the
strongly radical and dissenting interests of his third wife Sophia Ford, whom he married in 1822 and disinherited next year.)

**Warren Stevenson.** Untitled. Pp. 24-25. (The "mighty Spirit ... Nam'd Newton" in *America* may be "a conflation" of Isaac Newton and John Newton the slavery abolitionist.)

**REVIEWS**


**David Punter.** Review of David G. Riede, *Oracles and Hierophants: Constructions of Romantic Authority* (1991). Pp. 29-31. ("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [p. 29].)


**NEWSLETTER**

**Anon.** "First Annual Vincent A. De Luca Memorial Lecture." P. 35. (R.N. Essick, "Representation, Anxiety, and the Bibliographic Sublime", at the University of Toronto.)

**Anon.** "'In ... Cambridge & in Oxford, Places of Thought'." P. 35. (On how to obtain copies of Dörrbecker's list of British theses, above.)

**Ralph Dumain.** "On the Formation of a Secular Jewish Saturday School in Brooklyn." P. 35. (The curriculum

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Omitting entries unrelated to Blake.
"consist[ed] of the Communist Manifesto, poetry by Blake, Shelley, and Walt Whitman, some Old Testament material ... [and] Henry Morgan's anthropology".)


Anon. "Urthona." P. 35. ("A new arts magazine that 'takes Blake as its guiding spirit'.")

Anon. "Blake Opera." P. 35. (Part 1 of Dana Harden's "new opera based on William Blake's Milton" will be performed in 1995, but "Funding is needed" to produce part 2, with "'Virtual Sets'.")

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Anon. "Blake's Web Page." P. 71. (Blake will have an electronic address; "Stay tuned for further developments.")

Anon. "To Bring Them to Perfection Has Caused This Delay (E 745)." P. 71. (On the reasons for delays in the publication of Blake.)

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Martin Butlin. "A Rare Group of Early Twentieth-Century Watercolors by a Follower of William Blake." Pp. 76-77. (Henry John Stock [1853-1930] was "befriended by W.J. Linton", moved to Felpham, and painted from Revelation "Blakean subjects in totally un-Blakean style ".)


**REVIEWS**


lucid and succinct summary of Blake's methods of book production that I have seen" [p. 88].)


**Janet Warner.** Review of Steven Vine, *Blake's Poetry: Spectral Visions* (1993). P. 96. ("Often the critic is undermined by the energy and mystery of his poet", but "the approach that seemed confusing in *The Four Zoas* works brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*".)

**Andrew Lincoln.** Review of the production of *Blake's Innocence and Experience* by Elliot Hayes [1983, Michael Loughnan as William Blake. Directed by Valerie Doulton; designed by Gary Thorne; music for songs by Loreena McKennitt. At the Tristran Bates Theatre, Tower Street, London, 12-18 June 1995]. P. 97. ("The limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget.")

**Steven Cox.** Review of Jeanne Moskal, *Blake, Ethics, and
Forgiveness (1994). Pp. 97-102. ("A typical academic book" whose "problems are not all stylistic and organizational", for "Some of Moskals' intellectual positions have not been thought through carefully enough" [pp. 97, 102].)


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REVIEW

David Worrall, Year's Work in English Studies, LXXVI for 1995 [1998], 397


891 The title here is confused. The exhibition of "An Interior for [sic] William Blake "was on 1-14 Aug 1994; that of "The Genitals are Beauty" (reviewed here) was on 6-17 Feb 1995, as the review makes clear.
REVIEW


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Anon. "William Blake Collection Moves Home." P. 168. (The Preston Blake Collection has been moved from a branch of the Westminster Public Library [at 35 St Martin's Street] to the City of Westminster Archives Centre [at 20 St Anne Street].)

Anon. "Blakean Art News: Milton." (*Milton* [i.e., "The Bard's Song"] will be performed twice, apparently by Golgonooza Productions, in Boulder, Colorado, in November 1996, with "a virtual universe based on Blake's artwork").

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892 Omitting items irrelevant to William Blake.
William Blake and His Circle
Part VI: Biography and Criticism

Joseph Viscomi. "A 'Green House' for Butts? New Information on Thomas Butts, His Residences, and Family." Pp. 4-21. B. Also accessible in his “Collected Essays on Blake and His Times”, q.v. (An enormous mass of valuable detail about the family and residences of Thomas Butts’ family suggests that his son Thomas Butts [Jr] may not have been the anonymous vendor of the Blakes in the Sotheby sales of 26-27 March and 26 June 1852 [p. 20].)

REVIEW

David Worrall, Year's Work in English Studies, LXXVII for 1996 (1999), 465 (it has "many riches")

Denise Vultee. "Apollonian Elephant?" P. 22. (The "Apollonian elephant", as E.G. Marsh in 1802 identifies Blake's engraving for Hayley's Elephant Ballad, derives not from the elephant-free Argonautica of Apollonius of Rhodes referred to in the same letter but from Philostratus' The Life of Apollonius of Tyana, a neo-Pythagorean philosopher of the first century A.D.)


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William Blake and His Circle
Part VI: Criticism

Republished 2001 in www.rochester.edu/college/eng/blake (see Blake, XXXV [2001], 63).

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Lane Robson and Joseph Viscomi. "Blake's Death." Pp. 36-49. B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v. (Blake probably died of "liver failure due to biliary cirrhosis", one of the causes of which is "sclerosing cholangitis" which might have been "caused or aggravated by chronic copper intoxication" [p. 37], to which Blake was more subject than other engravers because the technique of relief-etching he invented requires much longer acid-biting and therefore more inhalation of the noxious copper-fumes than in ordinary intaglio etching.)

REVIEW

David Worrall, Year's Work in English Studies, LXXVII for 1996 (1999), 464 (the essay "allows us to understand better Blake's last illness")

G. E. Bentley, Jr. "The Death of Blake's Partner James Parker." Pp. 49-51. (Details from his will.)

*Morton D. Paley. "William Blake, Jacob Ilive, and the Book of Jasher." Pp. 51-54. (Blake may have known of the anti-Mosaic Book of Jasher, tr. Alcuin [i.e., forged by Jacob Ilive] [1751].)

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**ERRATA**


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Marc Kaplan.  "*Jerusalem* and the Origins of Patriarchy."  Pp. 68-82.  ("Blake's vision is anti-patriarchal while still being hierarchically masculinist" [p. 71].)

REVIEW

[4] Nikolaus Utermöhlen, 1992 Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William Blake 1808. Zwinger Galerie, Berlin, 5 September-10 October 1992--"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition ... briefly reviewed in Die Tageszeitung, 15 Sept. 1992"; "the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83].)

MINUTE PARTICULARS

Helen Hollis. "Seeing Thel as Serpent." Pp. 87-90. (Thel is "a parody or false Christ" whose "transformation into the serpent finally confirms her identity as The – Female Will" [pp. 89, 90].)

Deborah McCollister. "The Seduction of Self-Abnegation in The Book of Thel." Pp. 90-94. ("If the female driving the snake is Thel, she looks not so much frightened as determined" [p. 94]. For the restoration of a line which had dropped out, see "Correction", Blake, XXXI [1997], 39.)

Anon. "Jah Wobble Inspired by Blake." P. 95. (The "rock singer John Wardle, aka Jah Wobble" has recorded The Inspiration of William Blake, which, according to Robert Sandall, Sunday Times [London], 22 September 1966, p. 28, gives Blake's poetry in a voice "somewhere between that of a panto villain and a loquacious London cabbie").

Anon. "Armand Hammer Museum Exhibition of the Boydell Shakespeare Gallery." P. 95. (Prints from the Essick Collection will be shown 4 January-9 March 1997.)


Anon. "Romantic Circles Web Site." P. 95. (It is to be "a metaresource that will be openended, collaborative, and porous").


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**Wes Chapman.** "Blake, Wollstonecraft, and the Inconsistency of Oothoon." Pp. 4-17. ("Blake is consistent with the letter of Wollstonecraft's philosophy, but utterly at odds with its spirit" [p. 13].)

**R. Paul Yoder.** "Not from Troy, But Jerusalem: Blake's Canon Revision." Pp. 17-21. *(Jerusalem "is an attempt to*
replace the legacy of Trojan Brutus with a national/poetic myth based on Jesus" [p. 19].

**Lorenz Becher.** "Lorenz Becher: An Artist in Berne, Switzerland." Pp. 22-24. (He "painted, sprayed, printed, masked on and steel wooled off" his "visual ... reaction" to Blake's *Songs* on top of his transcription of Blake's text [p. 22].)

**REVIEWS**

**Christopher Heppner.** Review of Frank Vaughan, *Again to the Life of Eternity* (1995). Pp. 24-29. (The book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24].)


**John B. Pierce.** Review of Andrew Lincoln, *Spiritual History* (1995). Pp. 35-38. (Though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37].)

**James McKusick.** Review of George Coats, *20/20*. Pp. 38-39. (*20/20* is "a dramatic and musical performance based on the life and work of William Blake" produced in Sao Paulo and San Francisco, with "Urizen playing the bass guitar" and with "digital manipulation of Blake's paintings and engravings to create the illusion of three dimensions when viewed by the audience through special 3-D glasses").

**[MINUTE PARTICULARS]**

"Tyger and Other Tales." (A CD with "soft and smooth 'art-rock' renderings of romantic poems").

"Blake Society Web Site." (It is "http://www.efirstop.demon.co.uk/BlakeSociety/".)

"Blake Society Program for 1997."

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"This was frightful. Beyond parody or invective ... [a] travesty."

A. Harris Fairbanks. "Blake, Burke, and the Clanrickard Monument." Pp. 76-81. (Blake may have seen the monument of Ann, Countess of Clanrickard [d. 1732], in Westminster Abbey with its motto "Un Roy, un Foy, un Loy" [shared with Edmund Burke, who came from the same family] and echoed it in Urizen pl. 4: "One King, one God, one Law").

G.E. Bentley, Jr. "Blake's First Arrest, at Upnor Castle." Pp. 82-84. ("The unworldliness of these young men, blithely making careful sketches ... of military fortifications of the greatest naval base in the world in time of war, almost surpasses comprehension. At least it might appear so to naval intelligence, if that is not an oxymoron" [p. 84].)

Vincent Carretta. "Blake's Meheux?" P. 84. (The J. Meheux who designed "Robin Hood & Clorinda" engraved by Blake is probably the amateur artist John Meheux [1749?-1839].)

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should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [p. 91].)

**Jennifer Davis Michael.** Review of *Speak Silence: Rhetoric and Culture in Blake's Poetical Sketches*, ed. Mark Greenberg (1996). Pp. 92-94. ("It is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [p. 92]. For a "Correction", see *Blake*, XXXI, 4 [1998], 175.)


**Sarah Joyce.** Review of "South Bank Show Documentary on Blake. Directed by David Thomas. ITV (U.K.), 17 September 1995." Pp. 102-3. ("A very appealing program, made with a great enthusiasm for Blake, and an impulse to celebrate as well as to inform" [p. 102].)

**NEWSLETTER**

**Anon.** "Twenty-First Century Blake: Call for Papers". P. 103. (For the 1998 Modern Language Association meeting.)

**Anon.** "Blake and the Book: The Materiality of Books in the Life and Times of William Blake: Call for Papers, St. Mary's University College, 18 April 1998." P. 103.

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Anon. "Blake Course at the Tate Gallery." P. 175. (12 May-16 June.)

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*Robert N. Essick and Morton D. Paley. "'Dear Generous Cumberland': A Newly Discovered Letter and Poem by
William Blake." Pp. 4-13. (Text, reproductions, and essay on Blake's letter of 1 September 1800.)


REVIEW


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*Morton D. Paley. "'To Defend the Bible in This Year 1798 Would Cost a Man His Life'." Pp. 32-43. ("Why should Blake want to defend Thomas Paine [from Bishop Watson]... so unequivocally?" [p. 32].)

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"such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48].

*Thomas Dillingham. Review of Finn Coren, The Blake Project: Spring (Bard Records, BACD-1) and The Blake Project: Spring: Appendix (Bard Records, BACD-2). Pp. 49-50. (In his settings of Blake's poems to rock music, Finn's "responses to Blake are ... complex and interactive".)

**NEWSLETTER**

Anon. "The Blake Journal." P. 51. (A statement of the editorial policy of what was previously named the Journal of the Blake Society of St James.)

Anon. "Pioneers of the Spirit – William Blake." P. 51. (Description of a television programme which "will air early next year" [presumably in 1999].)

Anon. "Cruikshank at Princeton." P. 51. (Description of a "website" exhibition of George Cruikshank prints.)

Anon. "Romantic Revelations." Pp. 51. (Description of "the 6th International Residential Conference of the British Association for Romantic Studies" at Keele University in the summer of 1999.)

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*Eugene R. Freed. "In the Darkness of Philistea': The Design of Plate 78 of Jerusalem." Pp. 60-73. (A generic cock-headed "teufel" with a forward-bending comb in Hans von Gersdorff's medical treatise Feldbüch der Wundartzney (1517, 1532) is sufficiently similar to the figure in Jerusalem pl. 78 to suggest that Blake's scene depicts "man's diseased
imagination, sinking in an aura of deep melancholy and about to be engulfed by 'the darkness of Philistea' (J 78:30 ...)" [p. 70]. For Corrections, see Blake, XXXXII, 4 [1999], 150.)

J.B. Mertz. "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus." Pp. 73-74. (Francis Douce's copy of "Blake's Chaucer: The Canterbury Pilgrims" is in Bodley.)

REVIEWS

Alexander S. Gourlay. Review of Diana Donald, The Age of Caricature: Satirical Prints in the Reign of George III (1996). Pp. 74-75. (Because "the topic is simply too large and too complex to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74].)


Michael Ferber. Review of Nicholas M. Williams, Ideology and Utopia in the Poetry of William Blake (1998). Pp. 81-84. ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81].)


NEWSLETTER

Anon. "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17
December 1999-24 April 2000. P. 86. (Announcement of an exhibition and its catalogue with a section by David Bindman on "millenarianism in England from the mid-seventeenth to nineteenth centuries").

Anon. "The Animated Blake." P. 87. ( Announcement of a "literary freak-show ... created and performed by James Jay" at the Seattle Fringe Festival, March 1999.)

Anon. "New Directions of Blake Scholarship and Teaching." P. 87. (Solicits papers for a Conference of the Midwest American Society for Eighteenth-Century Studies.)

Morris Eaves, Robert N. Essick, and Joseph Viscomi. "William Blake Archive Update." P. 87. (Announcement of "a major new wing of the site, devoted to documentation and supplementary materials 'About the Archive.'")


Warren Stevenson. "Blake at the Winter Solstice." P. 149. (A poem concluding "that it is dangerous to read Blake | and more dangerous not to".)
Ian Singer. "Blake Books for G.E. Bentley, Jr." P. 150. (A poem beginning "My great work of words would be | A work willing others, a bibliography").

Corrections (p. 150) for Eugenie R. Freed, "'In the Darkness of Philistea': The Design of Plate 78 of Jerusalem", Blake, XXXII (1998-99), 60-73.

Anon. "Blake at the Oscars." P. 150. (Blake was quoted by Roberto Benigni.)

Anon. "Going, Going, Gone ..." P. 150. (On the sale of Urizen [E] to an Anonymous buyer for $2,500,000.)

Anon., "Tyger of Wrath." P. 150. (Announcement of the Blake exhibition at the National Gallery of Victoria.)


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(Summer [26 October] 1999)

David Perkins. "Animal Rights and 'Auguries of Innocence'." Pp. 4-11. (In "the couplets on cruelties to animals ... that are auguries", "the voice is that of innocence ... at a moment of crisis" and "the auguries were designed to be inexplicable" [pp. 7, 8].)


REVIEWs

G.E. Bentley, Jr. Review of David Linnell, Blake, Palmer, Linnell and Co.: The Life of John Linnell (1994). Pp. 21-23. (The book "introduces a great deal of new information – and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21].)


NEWSLETTER

Dr Elizabeth B. Bentley. "Urizen in New York City." Pp. 27-30. (A description of the sale of Urizen [E] at Sotheby's, 23 April 1999, for $2,300,000 [+ 10%], which 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" [p. 30].)
(Fall 1999 [17 January 2000])

*Keri Davies.* "William Blake's Mother: A New Identification." Pp. 36-50. (The discovery that Blake's mother Catherine was the daughter of John and Mary Wright, born 28 September 1723, demonstrates that she was not an Armitage (Harmitage) except for her first marriage and that "Despite Thompson's assertions, there is no evidence to connect Blake directly to known followers of Lodowicke Muggleton" [p 47].) (It "forms the basis of ... Chapter I" of his dissertation “William Blake in Contexts” [2004].)

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NEWSLETTER

Anon. "Blake/An Illustrated Quarterly News." P. 63. (The subscription for individuals is rising to $25.)
Anon. "Blake and Music." P. 63. (William Franklin, Professor of English, North Central Texas College, Corinth, is going to make available the music he wrote for some of Blake's Songs.)
Anon. "Blake Sightings." P. 63. (Odd references to Blake.)
Anon. "New Book on Stedman." P. 63. (Nathaniel Weyl is looking for information "concerning John Gabriel Stedman and his relationship with Blake and other antislavery intellectuals in the 1790s."
Anon. "Updating Donald Fitch's Blake Set to Music." P. 63. (Fitch would "like to hear from anyone who has information about musical settings of Blake created in the past decade.")

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*John E. Grant.* "On First Encountering Blake's Good Samaritans." Pp. 68-95. (A densely allusive essay focusing on Young's *Night Thoughts* watercolour No. 68 [engraved 1797 p. 37], chiefly on the wounded man's gesture of rejection at the serpent-encrusted vessel offered by a Christ-like Samaritan and correcting Christopher Heppner, "The Good (In Spite of What You May Have Heard) Samaritan", *Blake*, XXV [1991], 64-69, who argues that the gesture and vessel are benevolent.)

Anon. "Blake Sightings." P. 95. (References to Blake in odd contexts.)

Anon. "Blake at Stephen's College." P. 95. (A small Blake show from the collection of Thomas Dillingham in Columbia, Missouri.)


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The reproductions on pp. 97, 128-34 from *Urizen* (E) pl. 1, 5, 9, 12, 18, 26 illustrate both essays.

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Claire Colebrook. "Blake and Feminism: Romanticism and the Question of the Other." Pp. 4-13. ("Blake offers a way of understanding the relation of difference *positively*" [p. 4].)


MINUTE PARTICULARS

*Martin Butlin.* "A Blake Drawing Rediscovered and Redated." Pp. 23-24. ("The Last Trumpet" [c. 1785] <Butlin #617>, newly rediscovered, has on the verso sketches probably related to Hayley's *Designs to a Series of Ballads* [1802].)
Hans-Ulrich Mohring. "Whose Head?" P. 24. (In "A Vision of the Last Judgment", the phrase "at their head" refers to "little Infants" rather than to Brittania and Jerusalem as in Erdman.)

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Anon. "Exhibition at the Tate." P. 32. (9 November 2000-11 February 2001.)

Anon. "Symposium at York." P. 32. ("Interest is invited in a symposium on William Blake and the 1790s at the ... University of York, 10-11 December" 2000.)

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**Kazuya Okada.** "Orc under a Veil Revealed: Family Relationships and their Symbols in *Europe* and *The Book of Urizen.*" Pp. 36-45. (Identifications of Urizen as Jupiter, Los as Vulcan, Enitharmon as Venus, and Orc as Cupid.)

**Hatsuko Niimi.** "*The Book of Ahania: A Metatext.*" Pp. 46-54. ("Blake is describing in *Ahania* a language situation in which pre-language chaos and oral speech are forcibly suppressed by the written" [pp. 52-53].) Reprinted in her *Blake's Dialogic Texts* (2006).

**REVIEWS**

**Mary Lynn Johnson.** Review of Clifford Siskin, *The Work of Writing: Literature and Social Change in Britain, 1700-1830* (1998). Pp. 54-61. (Though "'Blake' is not even in the index", Siskin's book may serve as "a contrasting backdrop for the kind of work Blake did" [pp. 54, 60].)

**Alexander Gourlay.** Review of Jason Whittaker, *William Blake and the Myths of Britain* (1999). P. 61. (Whittaker's book is "inconsequential", "little more than an index of what is already known, and even as such it will not be very helpful").

**NEWSLETTER**

**Anon.** "Blake Exhibition at Tate Britain." Pp. 62-63. ("Almost verbatim" quotations from the Tate's "press releases").

*Agnes Peter. "The Reception of Blake in Hungary." Pp. 68-81. ("The real breakthrough ... in the history of Blake's reception in Hungary came when his name was first mentioned as one of the great artists whom Béla Kondor [1931-72] considered to be one of his masters." Most of Kondor's 13 rather scratchy etchings [12 made in 1961-62], including "Blake Dines with Prophets", "represent Kondor's own reading of The Marriage of Heaven and Hell" [pp. 70, 75]. The essay is mostly about Kondor.)

Michael Ferber. "Blake's 'Jerusalem' as a Hymn." Pp. 82-94. Translated into Flemish by Fleur De Mayer as “Blakes hymne Jerusalem”, Vlaanderen, XLVI [2007], 25-32. (A fascinating essay on the origin, history, and sponsors of Parry's setting [1916], with illustrations of its perversion, when Blake's text was either comically altered ["Zion" substituted for "England"] or replaced entirely; it includes a "Discography" [p. 89].)

REVIEWS

Patricia Neill. Review of John Diamond, The Healing Power of Blake (1999), 95. (The practical results were varied, but "if I put the book on my head, my posture straightens up quite nicely. For $14.95, that's not a bad deal").


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Anon. "Met Exhibition through June." P. 159. (Part of the Tate exhibition will be shown at the Metropolitan Museum, N.Y., in the spring.)


Anon. "The Erdman Papers." P. 159. ("25 or so boxes" are now in the library of the University of Illinois at Champagne-Urbana.)

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*Peter Otto. "A Pompous High Priest: Urizen's Ancient Phallic Religion in The Four Zoas." Pp. 4-22. (In Vala pp. "24, 26, 32, 88 [96], 90 [98] and 112 [108]", "the Urizenic or hermaphroditic phallus ... is created by Urizen as a privileged image of the absolute (God the Father/Heaven)" [p. 5]. The essay "draws on and develops one strand of the material presented" in his Blake's Critique of Transcendence [2000] Chapters 2, 6, 9, and 10.)

such inflammatory poems as "The Little Black Boy", "The Divine Image", and "The Little Vagabond".)

**Tilar Jenon Mazzeo.** "Verbal Echoes of Cumberland's Thoughts on Outline, Sculpture, and the System that Guided the Ancients (1796) in Jerusalem." Pp. 24-26. ("Blake was thinking of Cumberland's treatise as he composed Jerusalem", though the direct evidence is chiefly that Jerusalem, pl. 99, l. 1 – "All Human Forms identified even Tree Metal Earth & Stone" – seems to echo Cumberland's unremarkable description of the sculptor's materials as "clay, stone, wood, and metals".)

**REVIEW**


**CORRIGENDA**


**NEWSLETTER**

**Anon.** "Blake's Managing Editors, 1986." P. 31. ("A very fond farewell to Patty [Neill], and a hearty welcome to Sarah [Jones].")

**Anon.** "www.rochester.edu/college/eng/blake" (The title says it all.)

*Blake: An Illustrated Quarterly*
Andrew M. Stauffer. "Blake's Poison Trees." Pp. 36-39. (A persuasive demonstration that "the Manchineel tree of the tropical Americas ... offers closer parallels to Blake's poem of hypocrisy and wrath" than the better known Upas Tree of Java which is usually taken to be his source [p. 36].)

*Donald Fitch. "Blake Set to Music: Supplement 2001." Pp. 40-61. ("More than 300 entries" of "Blake-inspired music that has come to light in the past ten years" [p. 40] since the publication of his *Blake Set to Music* [1990].)

**REVIEW**


Anon. "www.rochester.edu/college/eng/blake." P. 63. (The *Blake* "web site now has a Features section, which will include both new material and online versions of items previously published in the print edition" beginning with "an extract from Janet Warner's novel 'Blake's Wife', "G.E. Bentley, Jr.'s review of [Donald Fitch's] *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998)."

Anon. "Winter Issue." P. 63. (The next issue will include "Robert N. Essick and Joseph Viscomi ... 'An Inquiry into Blake's Method of 'Color Printing,' and Martin Butlin ... [on] some Blake watercolors that have come to light."
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*Martin Butlin. "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake." Pp. 68-73. (These 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863; 4 of the previously unknown designs are reproduced.)

*Robert N. Essick and Joseph Viscomi. "An Inquiry into William Blake's Method of Color Printing." B. Also accessible in his "Collected Essays on Blake and His Times", q.v. Pp. 74-103, with 52 monochrome reproductions, mostly of print-fragments. (The chief evidence of double-printing in the colour-prints used by Michael Phillips in William Blake: The Creation of the SONGS From Manuscript to Illuminated Printing [2000] and in the catalogue of the Tate exhibition [2000]) – pin holes in Songs (T) and printing of ink text before coloured design in one plate of Songs (E) – does not exist. "Either Blake used two-pull printing or he did not. All the material evidence indicates that he did not, with the single exception" of ‘Nurses Song’ in Songs (E)". "An online version of this article, with 81 color illustrations, is ... at http://www.blakequarterly.org" [in 2001 it was at www.iblio.org/jsviscom].)

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reproductions of the newly-discovered *Urizen* pl. 3 and *Europe* pl. 13-14 are reproduced "in glorious color on the journal's web site" <www.blakequarterly.org>; an "Appendix: New Information on Blake's Engravings" contains addenda for his *The Separate Plates of William Blake* [1983], p. 129, and *William Blake's Commercial Book Illustrations* [1991], pp. 129-30.)

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(Summer [15 July] 2002)


**Gert Schiff [ed. M.D. P(aley)]**. "The Night of Enitharmon's Joy: Catalogue Entry." Pp. 38-39. ("The color printed drawing formerly known as Hecate" should rather be identified as "The Night of Enitharmon's Joy" [*Europe*, pl. 8]; the Entry was translated into Japanese for the Catalogue of the Blake exhibition at the National Museum of Western Art, Tokyo "of which Dr. Schiff was Commissioner".)
Michael Phillips. “Color-Printing Songs of Experience and Blake’s Method of Registration: A Correction.” Pp. 44-45. (The “error in my book” is the statement that there are “pin-holes” in the Experience prints in the National Gallery of Canada; there is no pin-hole there, but he says this does not invalidate his theory of two-stage printing of colour-prints).)

Martin Butlin. “‘Is This a Private War or Can Anyone Join In?’ A Plea for a Broader Look at Blake’s Color-Printing Techniques.” Pp. 45-49. (In response to Robert N. Essick and Joseph Viscomi, “An Inquiry into William Blake’s Method of Color Printing”, Blake XXXV [2002], 74-103, concerning one-stage colour-printing, Butlin suggests that a broader look may yet justify the theory of two-stage colour printing.)

*Robert N. Essick and Joseph Viscomi. “Blake’s Method of Color Printing: Some Responses and Further Observations.” Pp. 49-64. (A reiteration of their argument, with some new evidence, presented as comments “on Butlin’s observations ... as they arise in his essay” [p. 49]; “An online version of this article, with illustrations in color, is available on the journal’s web site at http://www.blakequarterly.org.”)

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responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66].


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**Christopher Heppner.** “Bathsheba Revisited.” Pp. 76-91. (“I retract that reading” of Blake’s tempera in his *Reading Blake’s Designs* [1995] “and try again”, with extensive use of context but with inconclusive results.)

**Anon.** “Newsletter.” P. 91

**G.E. Bentley, Jr.** “Richard C. Jackson, Collector of Treasures and Wishes: Walter Pater, Charles Lamb, William Blake.” Pp. 92-105. (Bentley has “a persistent suspicion of the accuracy” of Jackson and of those who made claims on his behalf respecting his “wonderful combination of trash and treasures” [p. 96], particularly in “Richard C. Jackson’s Blake Collection” [pp. 101-4], much of which may have derived
from “Jackson’s fertile and apparently self-delusive imagination” [p. 102].)

REVIIEWS

David Minckler. Review of The Tygers of Wrath. Concert held in conjunction with an exhibition of Blake’s works at Tate Britain. 2 February 2001. Purcell Room, South Bank, Centre, London. Pp. 106-7. (A somewhat ambivalent account of the performances, which included that by Alan Moore, novelist, “who actually believes himself to be the reincarnation of Blake”, who read “Angel Passage’, his own densely evocative, epic description of Blake’s life in blank verse (a recording is available ... at www.steveneverin.com”).)


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893 See also G.E. Bentley, Jr, "R.C. Jackson -- A Wild Goose Chase?" Camberwell Quarterly: The Newsletter of the Camberwell Society, No. 130 (Jan 2001), 9 (a letter of inquiry published without GEB’s fore-knowledge in a journal of which he had never heard) and Stephen Humphrey, "R.C. Jackson", Camberwell Quarterly, No. 131 (March 2001), 6 (some facts about him, in response to the letter from Bentley).

REVIEWS


Eugenie R. Freed. Review of Barbara Lachman, Voices for Catherine Blake (2000). Pp. 149-51. (This “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”.)

NEWSLETTER

Mostly an invitation to “visit the newsletter section of our web site at www.blakequarterly.org.”

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(“Blake studies are impressively and increasingly international and polyglot” [p. 5].)

**MINUTE PARTICULARS**

*David Duff.* “Muir’s Facsimiles and the Missing *Visions.*” Pp. 32-34. (He reproduces an “Extra plate in the Aberdeen copy, showing Muir’s [watercoloured MS] rendition of a detail from ’The Ancient of Days’”.

*Alexander S. Gourlay.* “‘Man on a Drinking Horse’: A Print by Thomas Butts, Jr.” Pp. 35-36. (A newly-discovered work by Blake’s student, printed c. 1942.)

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(Fall [October] 2003)

*Rosamund A. Paice.* “Encyclopaedic Resistance: Blake, Rees’s *Cyclopaedia*, and the *Laocoön* Separate Plate.” Pp. 44-62. (She suggests “that the *Laocoön* plate was begun as a commercial plate, and that it may have been more than just a by-product of the Rees commission” [p. 60].)

incorporated Hebraisms into his verbal art .... Blake seems to have unified all of his earlier experimentation around the concept of the \textit{alef}” [p. 78]. According to Anon., “Corrigenda”, \textit{Blake}, XXXVII (2003-2004), 111, the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress.)

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(Winter 2003-2004)

*Robert N. Essick and Rosamond A. Paice. “Newly Uncovered Blake Drawings in the British Museum.” Pp. 84-100. (The nine slight pencil drawings [all reproduced] were discovered on the versos of Blake drawings and prints when they were dismounted; they include designs for \textit{Thel} pl. 6 on the verso of a design for the same subject, the sistrum in Fuseli’s “The Fertilization of Egypt” [engraved by Blake for Darwin’s \textit{Botanic Garden} (1791)] on the verso of Fuseli’s sketch for the whole design, and unrelated designs on the versos of \textit{Europe} (a) pl. 1 and 18, one for Blake’s colourprint of “God Judging Adam”.)

*Alexander S. Gourlay. “‘Friendship,’ Love, and Sympathy in Blake’s \textit{Grave} Illustrations.” Pp. 100-4. (Professor Gourlay proposes that, among the newly discovered watercolours for Blair, the one of eight floating female figures should be called “Friendship” and the one of two men in hats walking along a road, inscribed “Friendship”, should be called “There’s no bye-road \| To bliss”; both are reproduced.)

REVIEW

NEWSLETTER
Anon. “Corrigenda.” P. 111. (In Sheila A. Spector, “Blake’s Graphic use of Hebrew”, Blake, XXXVII, 2 [2003], the reproductions of “Laocoon” and “Job’s Evil Dream” are from the Fitzwilliam Museum and the Pierpont Morgan Library, not the Library of Congress, according to Robert N. Essick.)


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**CORRIGENDA and ADDENDA**


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*Summer [12 July] 2004*

G.E. Bentley, Jr, with the Assistance of Hikari Sato for Publications in Japanese and of Ching-erh Chang for Publications in Taiwan. “William Blake and His Circle.” Pp. 4-35. (“Blake studies are alive and well .... This checklist records 50 books, 205 essays, and 47 reviews” in English, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Korean, Russian, and Spanish [p. 3].)

Keri Davies and Marsha Keith Schuchard. “Recovering the Lost Moravian History of William Blake’s Family.” Pp. 36-43. (A major discovery which will echo through Blake studies.)

**REVIEW**

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(Fall [28 October] 2004)

*Mary Lynn Johnson. “Blake’s Engravings for Lavater’s *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips.” Pp. 52-74. (A brilliant analysis of the graphic and bibliographical intricacies of Lavater’s *Physiognomy*, identifying for the first time the sources of three of Blake’s engravings.)

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Adam Komisaruk. “Introducing The Blake Model.” Pp. 92-102. (A “prospectus” to an “immersive digital environment through which users might navigate to encounter Blake’s characters, places and objects” “Using the digital modeling program Bryce 3D (Corel)” [pp. 92, 93].) “An online version of this article is available on ... <http://www.blakequarterly.org>”

REVIEWS


Joseph Wittreich. Review of Prophetic Character: Essays on William Blake in Honor of John E. Grant, ed. Alexander S. Gourlay (2002). Pp. 107-9. (“In the eloquent testimony of all these essays, ... Grant is a mental prince” who has produced “nearly half a century of dazzling scholarship” [p. 109].)


Antoine Capet. Review of “Blake at Work Exhibition, Tate Britain, London.” Pp. 115-19. (“a magnificent introduction to ‘art appreciation’ from the point of view of the media used” [p. 115]. “This review ... first appeared online at H-Museum, the
H-Net Network for Museums and Museum Studies<br><http://www.h-museum.net>, on 13 August 2004".)

**David Shaddock.** “Nobodaddy Wakes from His Slumber (After Blake 12).” P. 119. (A poem.)


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(Summer [July] 2005)

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

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


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

Joyce H. Townsend, Bronwyn Ormsby, Julia Jönsson, and Mark Evans. “Blake’s Only Surviving Palette?” Pp. 100-3. (The palette, reproduced in black and white here and in colour in *Blake’s* website, is inscribed round the thumb-hole “William Blake ❱ 28 ❱ Broad Street ❱ 1780” [where Blake then lived]; it is said to have come from the dealer Francis Harvey [who sold Blakes acquired from Catherine Blake by Blake’s disciple Frederick Tatham]; it was given in 1927 to the V&A by the dealer Gabriel Wells. Chemical analyses “suggest a date of use of c. 1834-45 for the palette. ... The only certain conclusion is that the paint on the palette could not have been used by William Blake” [p. 103].)

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894 Jason Whittaker calls it “excellent” (*The Year's Work in English Studies* [for 2005], LXXXVI (2007), 661).

*Robert N. Essick. “A (Self?) Portrait of William Blake.” Pp. 126-39. (On the basis of similarities shared by the wash portrait of Blake [Essick Collection], Blake’s tempera of “Adam Naming the Beasts”, and the life mask of Blake, particularly in asymmetrical features such as the deep vertical crease slightly to the right of Blake’s forehead and the slight flaring of his right nostril [features of course on the left in the mirror portrait), Essick demonstrates conclusively that his drawing is a self-portrait of Blake of about 1802. For a minor “Corrigendum”, see Blake, XXXIX (2006), 182.)

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Robert N. Essick. “Corrigendum.” P. 182. (In his “A (Self?) Portrait of William Blake”, Blake, XXXIX [2005-6], 137, Blake’s teacher in miniature painting in 1801 should have been William Myer rather than his father Jeremiah [d. 1789].)

Aileen Ward. “Building Jerusalem: Composition and Chronology.” Pp. 183-85. (Cumberland’s statement in summer 1807 that “Blake has engd 60 Plates of a new Prophecy” [BR (2) 246] must refer to Milton [with 50 plates – Milton “at one time may have contained something like sixty plates”] rather than to Jerusalem [with 100 plates], for 71 Jerusalem plates are said to have references to events after 1807; the “1804" on each title page is merely “to link the two poems ... or perhaps to tie them both to a significant date in Blake’s life”). (For an attempted correction and unrepentant reply, see G.E. Bentley, Jr., “The Dates of Jerusalem” and Ward, “Reply to G.E. Bentley, Jr”, Blake, XLI [2008], 166 and 166-67.)

*Morton D. Paley. “William Blake in ‘The Vanguard of the Age’.” Pp. 185-86. (Edward Armitage made a painting [1870-71, now papered over] on the wall of University Hall [now Dr Williams’s Library] representing Crabbe Robinson surrounded by Blake (copied from the Phillips portrait in Blair’s Grave [1808]), Coleridge, Flaxman, Charles and Mary Lamb, Southey, and Wordsworth; the painting was copied by Herbert Johnson for Hugh Stannus, “The Vanguard of the Age”, The Architect, I [1887], 22.)

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**DISCUSSION**

**Magnus Ankarsjö.** “Blake’s Four ‘Zoas’!” Pp. 189-90. (In “Blake’s Four ... ‘Zoa’s?”, *Blake, XXXIX* [2005], 38-43, Justin Van Kleeck cites Blake’s use of apostrophes in the Illuminated Books, but the formation of “none [of them] ... resembles the debated one in the *Zoas* title”, and therefore “it is not likely that the mark was deliberately inserted by Blake”.)

**Justin Van Kleeck.** “‘mark ye the points’ (*Jerusalem* pl. 83).” Pp. 190-91. (“Punctuation ... in Blake’s *etched*, and then *printed*, works [as cited by Ankarsjö] offers little valuable or reliable evidence” about the formation of manuscript punctuation as in *The Four Zoas*. <Neither Van Kleeck nor Ankarsjö cites Blake’s manuscript apostrophes.>)

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**(Summer [5 July] 2006)**

**G.E. Bentley, Jr** With the Assistance of **Hikari Sato** for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2005.” Pp. 4-41 (with an Index by Sarah Jones). (2005 was “a slow year for Blake’s writings”, but “a strikingly good harvest” for his Commercial Book Engravings, major catalogues by John Windle and COPAC, “the spate of writing about Blake continues unabated”, including works in Afrikaans, Catalan, and Galician [pp. 4-6]).

**REVIEW**

Vision and Landscape, Catalogue of the exhibition[s] at the British Museum ... and at the Metropolitan Museum of Art (2006). Pp. 42-43. (“This exhibition and catalogue are great achievements.”)

MINUTE PARTICULARS

Robert N. Essick. “Blake and Kate Greenaway.” P. 44. (Essick owns a rough sketch for a cover or dust-jacket for a proposed edition [1901] of Songs of Innocence with her own illustrations.)

David Grove. “‘This Class of Imposture’: Robert Cromek’s View of London Booksellers and Engravers.” P. 45. (Cromek’s warranted vilification of illustrated book-publishers such as C. Cook is expressed in his edition of Reliques of Burns [1808]; Blake is present only by analogy.)

W.H. Stevenson. “Blake’s Advent Birthday.” P. 45. (In The Marriage of Heaven and Hell, the “thirty-three years” since the “advent” of the Last Judgment [1757] proclaimed by Swedenborg may refer to 28 November 1790, Blake’s birthday.)


Karen Mulhallen. “Remembrance: Janet Adele Warner 14 February 1931-6 May 2006.” Pp. 46-47. (Janet was “a productive scholar” with “an enormous passion for life, and a sense of fun”, “always exquisitely dressed”, with a “radiant smile” till the end.)

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(Fall [10 October] 2006)
Harry White. “Cruel Holiness and Honest Virtue in the Works of William Blake.” Pp. 52-65. (A dense and impressive essay arguing that Blake “understood vice and virtue to be completely different from good and evil. ... his approach ... was not to inform his readers of what he thought to be right and wrong, but true and false” [pp. 52, 53]).

Morris Eaves and Morton D. Paley. “Newsletter.” P. 65. (After twenty-six years, Nelson Hilton is retiring as Review Editor, to be replaced by Alexander Gourlay.)

E.B. Bentley. “Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave.” Pp. 66-71. (An account of the break-up of the set of illustrations for The Grave at Sotheby’s [N.Y.] 2 May 2006, with prices and buyers; eleven watercolours were sold for $7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which $4,810,000 was offered and rejected at the 2006 sale” [p. 71].)


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“charm and beguile any reader ... a bravura performance” [p. 75].

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*Marsha Keith Schuchard.* “Young William Blake and the Moravian Tradition of Visionary Art.” Pp. 84-100. (The Moravian tradition in art is clear, though the paintings are mostly lost; Blake’s connections with them is highly conjectural, pace Schuchard.)

**Keri Davies.** “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family.” Pp. 100-9. (The career of Blake’s acquaintance Jonathan Spilsbury [1739-1812], a portrait-painter and engraver who became a devout Moravian, has intriguing parallels to that of Blake. “I suspect that the Blake family’s involvement with the Moravian church extended long after Catherine had supposedly [sic] left the congregation, and ... certainly [sic] seems to have been renewed after 1800” [p. 109].)

**MINUTE PARTICULAR**

**Thomas R. Frosch.** “An Analogue to the ‘Greatest Men’ Passage in *The Marriage of Heaven and Hell.*” P. 110. (The analogue is “the reconceptualization of the Church of Sainte-Geneviève [in Paris as the Pantheon in 1791], with its implication of the replacement of God by humanity”.)

**Anon.** “Newsletter.” (“The village of Felpham is celebrating the 200th anniversary of Blake’s birth by planning a festival of arts week in November 2007” and “The Centre for Eighteenth-
Century Studies at the University of York ... is hosting a three-day Blake at 250 conference.”)


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**J.B. Mertz.** “Gilbert Dyer: An Early Blake Vendor?” Pp. 147-49. (Gilbert Dyer [b. 1776], the son of the active Exeter bookseller Gilbert Dyer [1743-October 1820], is probably the vendor in April 1821 of *Marriage* [B] and “Accusers” [B].

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**G.E. Bentley, Jr.** Review of Marsha Keith Schuchard, *Why Mrs Blake Cried* (2006). Pp. 150-51. (“All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated.”)

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**MINUTE PARTICULAR**

**Morton D. Paley.** “‘Mr. J. Blake’.” P. 151. (According to the *New Monthly Magazine* for 1 January 1815, “Mr. FLAXMAN has finished a series of compositions in outline from Hesiod’s Works, which will be engraved by Mr. J. [sic]

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895 George Dyer had been suggested in *BB* and *BR* (2) 378 fn and Gilbert Dyer in *BR* (2) 344 fn.
Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor.

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**REVIEW**

Magnus Ankarsjo. “Blake Society Annual Lecture, 28 November 2006. Patti Smith at St. James’s Church, Piccadilly, London.” Pp. 44-45. (She “has taken the anecdotes of Blake’s life to heart.”)

**MINUTE PARTICULARS**

Keri Davies. “Blake in the Times Digital Archive.” Pp. 45-46. (A Times review on 3 January 1829 of Edmund Lodge’s Portraits of Illustrious Personages of Great Britain [1828] digresses to discuss the “exalted imagination” of “The late Mr. Blake, the engraver” and his interviews with “his distinguished buried [i.e., dead] acquaintance”).

Angus Whitehead. “‘Visions of Blake, the Artist’: An Early Reference to William Blake in the Times.” Pp. 46-47. (A review in The Times on 27 January 1830 of Cunningham’s Lives quotes the first three sentences of Cunningham’s life of
Blake ¶37 about Blake’s Visionary Heads of William Wallace and Edward I.)

*Joseph Viscomi.* “Blake’s ‘Annus Mirabilis’: The Productions of 1795.” Pp. 52-83. (A major essay especially about the “sequencing” and supports of the colour-prints of 1795. The 43 reproductions include all of Song of Los [B]. “An online version of this essay, with six more illustrations [No. 4, 7, 18, 25, 32, 35], all illustrations in color, and a slightly longer first section, is available online ... at <http://www.blakequarterly.org>.” The essay is a sequel to his “Blake’s Virtual Designs and Reconstruction of The Song of Los”, Romanticism on the Net, 41-42 [2006]. According to a Corrigendum in Blake, XLI (2007-8), 135, the plate identified as Song of Los (C) pl. 3 should be identified as Song of Los (E) pl. 7.)

**REVIEWS**

*Karen Mulhallen.* Review of Young, Night Thoughts [facsimile], Commentary by Robin Hamlyn (Folio Society, 2005). Pp. 84-91. (A major review, with original identifications of portraits in the drawings. “We can actually climb into these drawings for the first time, and it is a profound experience.” However, there are “remarkable variations in the accuracy of color in the Folio [Society] edition throughout the series ... [In some reproductions, the] coloring is almost unrecognizable”, particularly with respect to “greenishness”, and there are omissions of many significant
details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90].


**MINUTE PARTICULAR**

*M. Crosby.* “The Sketch on the Verso of Blake’s Self-Portrait: An Identification.” Pp. 92-95. (The very rough lines on the verso of Essick’s self-portrait of Blake seem to represent the colonnade of Hayley’s Turret House, which “reinforces Essick’s dating of the self-portrait to the period Blake was resident in Felpham” [1800-1803] [p. 95].)

**NEWSLETTER**

“*Companion of Angels*, a musical drama based on the lives of the Blakes, will be performed” three times in the autumn of 2007.

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**(Winter 2007-8)**

Justin Van Kleeck. “A Bibliography for the Study of *VALA / The Four Zoas.*” Pp. 100-24. (“This bibliography is also online in an expanded version – including reviews, which have been omitted from the present version ... – at the journal’s website <http://www.blakequarterly.org>, where it will be updated yearly.”)

**REVIEWS**


*C.S. Matheson*. Review of [Robert C. Brandeis], *William Blake and His Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University, Victoria University Library, Toronto, 20 October-15 December 2006*. Pp. 131-33. (“The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration.”)


**MINUTE PARTICULAR**

Morton D. Paley. *The Last Judgment* by ‘B. Blake’.” P. 135. (In the 1808 Royal Academy catalogue, “The Last Judgment” is identified as being by the landscape artist “B. Blake” of 37 Broad Street, Soho, rather than by the poet-engraver William Blake of 17 South Molton Street.) (For his “Corrigendum” that the mis-attributes was “explicitly corrected” in *BR* (2) 250 fn, see *Blake*, XLI [2008], 163.)

**CORRIGENDUM**

Joseph Viscomi. P. 135. (In his “Blake’s ‘Annus Mirabilis’” [2007], the plate identified as *Song of Los* (C) pl. 3 should be identified as *Song of Los* (E) pl. 7.)


**REVIEWS**


**Anne K. Mellor.** Review of *Women Reading William Blake*, ed. Helen P. Bruder (2007). Pp. 164-65. (The collection of essays is “a hodge-podge”, “deeply disappointing”, and some of the essays have “almost nothing to say about Blake’s ... construction of gender and/or sexuality”. For a “Response” by Anne K. Mellor” and a “Response” to the Response, see *Blake*, XLII [Fall 2008], 78-79.)

**Discussion**

**G.E. Bentley, Jr.** “The Dates of *Jerusalem*.” P. 166. (An attempt to correct Aileen Ward, “Building *Jerusalem*: Composition and Chronology”, *Blake*, XXXIX, 4 [2006], 183-85, which claimed that the “new Prophecy” with “60 Plates”
described by Cumberland in 1807 must be Milton [which has at most 50 plates] and not Jerusalem [with 100 plates] and to argue that there is both external and internal evidence for the 1804 on the title page of Jerusalem, while Ward placed “Jerusalem firmly in the decade of the 1810s”).


**Blake: An Illustrated Quarterly**
Volume XLII, Number 1
(Summer [17 July] 2008)


**Blake: An Illustrated Quarterly**
Volume XLII, Number 2
(Fall [14 November] 2008)

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

REVIEW

MINUTE PARTICULARS
Angus Whitehead. ***“Mrs Chetwynd & her Brother” and ‘Mr Chetwynd’.”*** Pp. 75-78. (*The Mrs Chetwynd & her Brother* who called on Blake, according to his letter of 28 September 1804, were the Irish widow Penelope Carleton Chetwynd [b. 1762] and her brother Weber or Webber Carleton [born c. 1777], and the “untutored Artist” Mr. Chetwynd whom Hayley and Blake “made a Coxcomb” in 1801 was her son John, who was no more than 15 in 1801. [BR (2) is astray in almost all these details.])

DISCUSSION
Helen P. Bruder. ***“Response to Anne K. Mellor.”*** Pp. 78-79. (“Much of the displeasure expressed in Anne K. Mellor’s review of my book *Women Reading William Blake* [Blake XLI, 4 (Spring 2008), 164-5] appears to derive from her conviction that it should have been about something else”.)
Anne K. Mellor. ***“Response to Helen P. Bruder.”*** P. 79. (“Readers of course should consult the volume itself and make up their own minds.”)

*Blake: An Illustrated Quarterly*
Volume XLII, Number 3
(Winter 2008-9 [13 January 2009])
Angus Whitehead. ***“this extraordinary performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books.”*** Pp. 84-108. (Wonderfully
generous details about Blake’s use of gold, with tables of temperas, watercolours, separate prints, and Illuminated books with gold and about carvers and gilders Blake must have known, such as John George Lohr whose shop was above the Blakes’ flat at 3 Fountain Court, Strand.)The Blake web site has supplementary illustrations for it.

MINUTE PARTICULAR


REVIEWS

*James Rovira. Review of Wings of Fire: Exhibition at Muhlenberg College 19 March-19 April 2008. Pp. 110-11. (The exhibition was “curated by Grant Scott and his senior seminar students”.)


NEWSLETTER


CORRIGENDA

Robert N. Essick. P. 111. (In the reproduction of the Huntington Songs (E) “the paper color ... is too brown ... the original is much whiter” except for “The Tyger”; a passage in Essick’s commentary should be adjusted.)

Blake: An Illustrated Quarterly
Volume XLII, Number 4 (Spring [20 April] 2009)

*M. Crosby.* “William Blake’s Miniature Portraits of the Butts Family.” Pp. 147-52. (“The stylistic similarities among the three [Butts] portraits”, all on ivory, suggest that they were made in 1809, as that of Elizabeth Butts is dated; Butlin had speculated 1801 for that of Thomas Butts Sr.)


NEWSLETTER

Anon. “Blake’s Grave.” P. 158. (“Luis and Carol Garrido have rediscovered the exact site of Blake’s grave at Bunhill Fields”.)


*Blake: An Illustrated Quarterly*

*Volume XLIII, Number 1*  
*(Summer [July] 2009)*

Céline Mansanti. “William Blake in transition Magazine (Paris, 1927-38): The Modalities of a Blake Revival in France during the 1920s and 1930s.” Pp. 52-60. (Wide-ranging and thorough; “the Blake revival which takes place in France at the time is based on serious misconceptions of the poet” [p. 52].) 896

REVIEWS

Grant F. Scott. Review of the Petit Palais Blake exhibition (2009). Pp. 61-64. (The exhibition “succeeds admirably”, ”a magnificent introduction to Blake’s versatility and range”.)


896 Jason Whittaker, Year's Work in English Studies, XC, 1 (Jan 2011), 658, calls it "marvellously detailed".
MINUTE PARTICULARS

Wayne C. Ripley. “Printed References to and Known Prices of Blake’s Night Thoughts 1796-1826.” Pp. 72-75. (Quotes and analyses 11 previously unrecorded references to the edition of Young’s Night Thoughts (1797) with Blake’s designs in catalogues (1798-1820), chiefly of booksellers.)

*Paul Miner. “A Possible Sketch of Blake’s Napoleon.” Pp. 76-77. (A recently rediscovered sketch is perhaps for Blake’s “The Spiritual Form of Napoleon” (c. 1809, Butlin #652, untraced since 1882.)

Angus Whitehead. “A Further Reference to William Blake in the Letters of Charlotte Smith.” P. 78. (The letter to her publishers Cadell and Davies, of 16 December 1802, refers to “the person who made the drawings” for Hayley’s “last publication about animals (the title I forget).”)


Blake: An Illustrated Quarterly
Volume XLIII, Number 3
(Winter 2009-10 [19 January 2010])

Angus Whitehead. “Mark and Eleanor Martin, the Blakes’ French Fellow Inhabitants at 27 South Molton Street, 1805-21.” Pp. 84-95. (Wonderfully rich “new information concerning Martin, his wife, his nationality, and his trade” [p. 84].)

REVIEWS

Alexander Gourlay. Review of “William Blake’s 1809 Exhibition, Room 8, Tate Britain, 20 April-4 October 2009” and of Seen in My Visions: A Descriptive Catalogue of

**MINUTE PARTICULARS**

**Morton D. Paley.** “’And the sun dial by Blake’ (Butlin #374A).” Pp. 105-6. (About a lost drawing by Blake.)

**G.E. Bentley, Jr.** “Blake Copperplates in the Thomas Ross Archive.” Pp. 107-8. (The copperplates in the archive of the print-publishing firm of Thomas Ross are almost certainly copies of Blake’s plates, not the originals.)


REVIEW


REMEMBRANCE


NEWSLETTER

Anon. “Conferences in Oxford ... and in Toronto.” P. 151. (“Blake, Gender, and Sexuality in the Twenty-First Century” is organized by Helen Bruder and Tristanne Connolly, 15-16 July 2010, at St Aldate’s Church Oxford” and “Blake in Our Time”, organized by Karen Mulhallen, “will celebrate the future of Blake studies and the legacy of G.E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of Toronto”.)

*Blake: An Illustrated Quarterly*

Volume XLIV, Number 1

(Summer [20 July] 2010)

*G.E. Bentley, Jr*, With the Assistance of *Hikari Sato* for Japanese Publications. “William Blake and His Circle: A Checklist of Publications and Discoveries in 2009.” Pp. 4-48. (The 269 previously unrecorded references to Blake before 1863 helped swell the Checklist to fill the whole issue, and even so the Introduction was severely curtailed, some entries
were conflated or postponed, and the customary “Addenda and corrigenda to Blake Records, 2nd ed. (2004) … now appear on the journal’s web site. They will be updated yearly” [p. 4]. The most remarkable discovery [by David Alexander] is the apprenticeship record [1788] of Thomas Owen to William Blake [p. 5].

**Blake: An Illustrated Quarterly**

**Volume XLIV, Number 2**

(Fall [November] 2010)

*Mark Crosby* and Robert N. Essick. “‘the fiends of Commerce’: Blake’s Letter to William Hayley, 7 August 1804.” Pp. 52-72. (Blake’s newly-discovered letter is reproduced, transcribed, and most impressively annotated.)

**REVIEW**


**MINUTE PARTICULAR**

*Paul Miner*. “Blake’s Design of Nebuchadnezzar.” Pp. 75-78. (One source of Marriage pl. 24, first suggested by Frederick York Powell, “Blake’s Etchings”, Academy, VII [16 January 1875], 66, but later ignored, is probably in le Sieur de Royaumont [Nicholas Fontaine], The History of the Old and New Testament[1691, 1701, 1703, 1705, etc. in English, 1670 in French].)

**Blake: An Illustrated Quarterly**

**Volume XLIV, Number 3**
William Blake and His Circle
Part VI: Biography and Criticism

(Winter 2010-11 [8 January 2011])

*Philip J. Cardinale and Joseph R. Cardinale. “A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s The Mystical Initiations; or, Hymns of Orpheus (1787).” Pp. 84-102. (An admirably argued demonstration that the annotations in a copy of Taylor’s book in Bodley are in a hand “strikingly similar” to that in An Island in the Moon [?1784-85], and the extensive underlinings and side-bars in similar inks are probably also by Blake. Colour versions of pp. vii-viii are reproduced at http://blakequarterly.org.)

REVIEWS


Blake: An Illustrated Quarterly
1726
"Editor’s note: Color versions of all illustrations are online at http://www.blakequarterly.org"


**REVIEW**


**NEWSLETTER**

Anon. “Blake Goes Online.” P. 143. (From Vol. XLV, No. 1 [Summer 2011], Blake will be published both on paper and online: http://www.blakequarterly.org; “The online and print content will be the same.”)

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897 The sketch of “The Olympic Devils” implausibly attributed to Blake “attracted 17 bidders, 16 of whom were fortunate” (p. 125).
"Editor's notes. Illustrations to the checklist are available in the online version of the article ... Addenda and corrigenda to Blake Records, 2nd ed. (2004) now appear online. They are updated yearly in conjunction with the publication of the checklist.


REVIEWs

Philippa Simpson, review of William Blake (1757-1827): Le Génie visionnaire du romantisme anglais, ed. Michael Phillips and Catherine de Bourgoing (2009). Pp. 37-38. ("It is hard to excuse the large overlaps among several of the essays", and the catalogue of Blake's graphic work is oddly supported by "the concentration upon Blake's writings").


Blake: An Illustrated Quarterly
Volume XLV, Number 2
(Fall [20 October] 2011)

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

Note that the online version has more reproductions, some of them in colour (the hard copy reproductions are only in black-and-white).

Mary Oliver writes poems with faint echoes of Blake.)


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

REVIEW


**Blake: An Illustrated Quarterly**

**Volume XLV, Number 3**

(Winter 2011-2012)

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

REVIEWS

*Tristanne Connolly. Review of Laura Quinney, William Blake on Self and Soul (2009). Pp. 90-91. ("Quinney's emphasis on authentic experience of the self leads her away from adequate research and precise reading."
Nelson Hilton.  Review of Editing and Reading Blake, ed. Wayne C. Ripley and Justin Van Kleeck (2010).  Pp. 92-94. (In all this process of "editionings", "immersive textuality", and "electronic heuristics" which "remediates Blake", "would it be such apostacy to say that none of this matters?")

*Alexander Gourlay.  Review of Gerald E. Bentley, Jr, William Blake’s Conversations: A Compilation, Concordance, and Rhetorical Analysis (2008).  Pp. 94-96.  (Bentley has "created something rich, strange, and likely to prove enduringly useful", especially in the concordance and the "fascinating" evidence "about the way he probably pronounced words").

*Christopher Z. Hobson.  Review of Blake and Conflict, ed. Susan Haggerty and Jon Mee (2009).  Pp. 96-98.  (The volume "does a great deal both to extend knowledge of Blake's intellectual and historical contexts and ... to sustain an ongoing debate over his complicity with or defiance of ideologies of oppression.")


Mary Silverstein.  Review of Mickle Maher, There Is a Happiness That Morning Is (Theatre Oobleck, Chicago, 2011) P. 103.  ("a witty, amusing, and moving love story about two
college professors inspired by "Infant Joy" and "The Sick Rose".) "Editor's note: Photographs of the production are in the online version of this review."

NEWSLETTER
Anon. "New Members of Blake's Advisory Board." P. 103. (They are Tristanne Connolly and Tilar Mazzeo.)
Anon. "Blake Exhibition in Moscow." P. 103. (Announcement of "The first major exhibition of Blake's works in Russia ... at the Pushkin State Museum of Fine Arts").


MINUTE PARTICULAR
Angus Whitehead. "Mr CLAY of Hercules Buildings." Pp. 143-44. ("Mr CLAY of [13] Hercules Buildings" was robbed by his housekeeper of all his household goods which "were to have been sold the next day", according to the Evening Mail of 26 January 1791 and the Times of 28 January 1791, indicating that the Blakes did not move into 13 Hercules Buildings until about February 1791.)

[POEM]

NEWSLETTER

Blake: An Illustrated Quarterly
G.E. Bentley, Jr., With the Assistance of Hikari Sato for
Japanese Publications and of Li-Ping Geng for Chinese
Publications. “William Blake and His Circle: A Checklist of
*Eliza Barkowska. “Translating Blake’s Jerusalem into
Polish.” Pp. [46-53]. (It includes “some reflections
concerning the history of Polish Blake translations” (p. [46])
with a list of Blake “References”, mostly from anthologies, in
Polish (p. [52]) and English (pp. [52-53]).

REVIEWS

*Grant F. Scott, review of Sarah Haggerty, Blake’s Gifts:
Poetry and the Politics of Exchange. Pp. [54-56]. (In the
“thickets of dense theoretical matter … perhaps only the
veteran Blake scholar will find wisdom along this book’s
perilous path” [p. (56)].)

*Alexander S. Gourlay, review of Songs of Innocence and of
intellectual and critical gem” [p. (57)].)

Blake: An Illustrated Quarterly
Volume XLVI, Number 2
(Fall [October] 2012)

N.B. From LXVI, 1 (Summer 2012), Blake: An Illustrated Quarterly
appears in two forms: (1) online, with side-notes, and (2) hard copy, with
footnotes. The hard copy is cited here.
(A dauntingly learned essay on the forms of Blake's written Hebrew characters; they are "in classical Hebrew-style", sometimes "scrambled", requiring "Ashkenazi pronunciation", often with the letters erratically formed, creating ambiguity in their interpretation.)

MINUTE PARTICULARS


REVIEWS


R. Paul Yoder. Review of Hazard Adams, William Blake on His Poetry and Painting: A Study of A DESCRIPTIVE CATALOGUE, other Prose Writings, and JERUSALEM. Pp. [96-98]. (There are "gems scattered throughout the book", but the writing is "a bit dry").

Blake: An Illustrated Quarterly
Volume XLVI, Number 3
(Winter 2012-2013)


*David W. Ullrich. "Deciphering Blake's 'The Angel that

899 Shiff's typescript is in the Pierpont Morgan Library.
presided o'er my birth'." Pp. [16-24] (A minute and fruitful examination of the transcription of Blake's 3-line poem, chiefly in the editions of Bentley (1957), Erdman (1988), and Bentley (1978), focusing on whether l. 3 reads "live" ("Go live without the help ...") or "love". It "illustrates ... difficult issues confronting editors in transcribing Blake's manuscripts and in making informed, but sometimes conflicting, decisions." [P. 23])

MINUTE PARTICULAR


REVIEWS


Blake: An Illustrated Quarterly
Volume XLVI, Number 4
(Spring [online 24 April] 2013)

"Life exhal'd in milky fondness' -- Becoming a Mother in William Blake's *The Book of Thel.*" Pp. [51-64]. ("Thel's dilemma--whether to become a mother" is "proof of her maturity and independent spirit" [p. 51].


**MINUTE PARTICULAR**

**Angus Whitehead.** "'another, but far more amiable enthusiast': References to Catherine and William Blake in the *Literary Gazette* and *La Belle Assemblée* (1830)." Pp. [75-76]. (A review of Cunningham's *Lives* with a significant new account of Blake.)

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**Blake: An Illustrated Quarterly**

**Volume XLVII, Number 1**

(Summer 2013)

*G.E. Bentley, Jr,* with the Assistance of **Hikari Sato** for Japanese Publications and of **Li-Ping Geng** for Chinese Publications. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2012." Pp. [3-70]. (2012 was "a bumper year for records of previously unrecorded Blake publications” [1,099 entries], especially from *WorldCat*, with 112 publications in Chinese and the discovery of George Cumberland’s Sketchbook and meticulous imitations of Blake’s Stedman engravings [Paris, 1798].)
*Kurt Fosso.* “Blake’s ‘Introduction’ [to *Innocence*] and Hesiod’s *Theogony.*” Pp. [71-74].

**REVIEWS**


*Vera Serdechnaya.* Review of the exhibition of “William Blake and British Visionary Art, Pushkin State Museum of Fine Arts, Moscow, 28 November 2011-19 February 2012” and of its catalogue, Pushkin State Museum of Fine Arts *Уильям Блейк и британские визионеры. Каталог выставки [Uil’yam Bleik i britanske vizionery. Katalog vystavki] [William Blake and the British Visionaries: Exhibition Catalogue] (Moscow: Krasnaya ploshchad’, 2011), 248 pp., 800 roubles. Pp. 77-79, plus large, unlabeled photographs of the exhibition, pp. 79-81. (The “lavish” catalogue included works by Blake’s successors; “the queue [was] half a kilometer long”, but the responses were mostly perplexed.)

*Vera Serdechnaya.* Review of *ПЕСНИ ИЕВИННОСТИ И ОИЬІТА Songs of Innocence and of Experience* [copy W] (Moscow: Rudomino, 2010), pp. [82-83] 20.5 x 12.0 cm, 240 pp., 475 roubles (“For the first time in Russia, this edition reproduces the illuminated prints of the *Songs*, and all translations [by M. Falikman, M. Kostionova, A. Kruglov, S. Lichacheva, and M. Lipkin] are new”. There are “introductions by Richard Holmes [from the Folio Society edition of 1992] and Gregory Kruzhkov as well as critical commentary by Sasha Dugdale”, with an appendix which gives “alternative translations”.)

*J.B. Mertz.* Review of *The Marriage of Heaven and Hell*
[B], ed. Michael Phillips (2011) Pp. 84-86. (This is “a valuable tool”, though “I find several instances where Phillips’s transcription does not agree with ... this reproduction of copy B”.)


**Blake: An Illustrated Quarterly**

Volume XLVII, Number 2

(Fall [online 24 October] 2013)

Linda Freedman. "Blake, Duncan, and the Politics of Writing from Myth." Pp. [1-13], 46¶. (If "we read both poets [Blake and Robert Duncan] along side each other, we arrive at a better understanding of the involvement of politics with hermetic vision" [p. 1, ¶1].)

*Jonathan Roberts. "William Blake's Visionary Landscape near Felpham." Pp. [17-36], 39¶ (A fine essay showing that Blake's poem about "My first Vision of Light" in his letter of 2 October 1800 was probably made at the same time as his "Landscape near Felpham" <Butlin #368 (c. 1800)> drawn when "Blake must have been in a boat, a little out to sea" "at full tide" [p. (21), ¶16] on the morning of 2 October 1800 [the tide was high at the right time only on 30 September-2 October 1800 [p. (26), ¶20]. Blake's watercolour of "Jacob's Ladder" <#438, c. 1805> may have been made about the same time, for Blake's letter to Nancy Flaxman of 14 September 1800 refers to where "The Ladder of Angels descends" to "My Cot" in Felpham [p. (28), ¶25]).

MINUTE PARTICULAR
J.B. Mertz. "The Responses of William Blake and Joseph Priestley to Two Swedenborgian Ideas." Pp. [37-39, 5]. (Both Blake and Priestley mock Swedenborg's "ideas of space or duration", as Priestley put it.)

REVIEWS


R. Paul Yoder, review of Susan M. Sklar, *Blake's JERUSALEM as Visionary Theatre: Entering the Divine Body*. Pp. [44-46, 10]. ("It is in Sklar's focus on visionary theatre that her book holds the most promise ... [but] Sklar lacks an adequate working definition of 'visionary theatre'.")

DISCUSSION

*Martin Butlin*. "Harpers and Other Drawings: The Case for a Unified Composition." Pp. [47-48, 6]. (A persuasive argument that the newly discovered drawing from the Tulk collection offered for sale by Lowell Libson has a single subject in diminishing perspective.)

*Blake: An Illustrated Quarterly*

*Volume XLVII, Number 3 (Winter 2013-2014 [23 January 2014])*

*Mark Crosby*. "'Ah! Romney!': Blake's 'Supernaculum' portrait engraving of George Romney." 20. (A proof before letters of George Romney's self-portrait acquired in 2011 by Robert N. Essick may be the proof for the frontispiece to Hayley's *Life of George Romney* (1809) which Blake sent to Hayley on 4 December 1804. The print is on wove paper
William Blake and His Circle
2009

trimmed inside the platemarks (image size: 14.5 x 18.4 cm). This is the only traced impression of Blake's print.)


MINUTE PARTICULAR

Wayne C. Ripley. "New Night Thoughts Sightings." 11 ¶.

REVIEWS

Mark Lussier, review of Claire Colebrook, Blake, Deluzian Aesthetics, and the Digital (2012). 6 ¶. (a "well-written and energetic" book which "breaks open new critical spaces", about which there is "much to admire", but it will "perhaps not [be] pleasing to all Blake scholars" such as Lussier)

Bruce Graver, review of Jonathan Roberts, Blake. Wordsworth. Religion, 4 ¶

Blake: An Illustrated Quarterly
Volume XLVII, Number 4
(Spring [May] 2014)

ARTICLE


MINUTE PARTICULARS

Mary Lynn Johnson. "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1802." [Pp. 43-47] (Wonderful details of Elizabeth Mary Cooper (Butts) as a school mistress (1767-1801) and of Thomas Butts (1786-1801) particularly his residences and work in the office of the Commissary General of Musters.)

*Paul Miner. "Francis Quarles's Influence on Europe 11."
[Pp. 48-50]

**REVIEWS**


*Tristianne Connolly*, review of *Sibylle Erle, Blake, Lavater and Physiognomy*, 2010. [Pp. 55-57] ("What is most impressive about her study is the careful detail on the publication history of Lavater's work and the personal relationships involved.")

*Blake: An Illustrated Quarterly*

**Volume XLVIII, Number 1**

(Summer [July] 2014)

**ARTICLES**

*G.E. Bentley, Jr.*  "Inscriptions by Blake for His Designs."  [Pp. 3-36, 5 reproductions]


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**Volume XLVIII, Number 2**

(Fall [22 October] 2014)

*Eliza Borkowska*.  "'Did he who made the Lamb make the ... Tyger?'"  [Pp. 3-12]  (The question in "The Tyger"
"expresses the most fundamental guideline of his philosophy....")

REVIEWS


ADDENDA

[G.E. Bentley, Jr.] "Inscriptions by Blake for His Designs." [P. 25]

*Blake: An Illustrated Quarterly*

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REVIEWS

G.E. Bentley, Jr. "Shades of Gray." Review of *Poems of Thomas Gray with Water Colour Illustrations by William Blake* (Folio Society, 2013) (Compares the different reproductions of Blake's designs for Gray, concluding that "none of these printed works is a facsimile", but "the Folio Society edition seems to me distinctly the most reliable". There is a record and reproduction of the four fingerprints on p. [158], probably those of William or Catherine Blake.)

*Sibylle Erle.* "What New Is There to Learn from Old Familiars: Burning Bright: William Blake and the Art of the Book. John Rylands Library, University of Manchester, 8 February-23 June 2013." [Pp. 24-28]. ("None of what was on display was actually new"; she felt a "sense of disappointed excitement").

Morton D. Paley. Review of "Tate Britain's New Blake Room". ("It was opened on 14 May 2013; "There is something about the room itself that encourages peaceful contemplation". He gives a "timeline of William Blake at the Tate", 1897-2013; the institution was "re-named Tate Britain" in 2000.)

*Blake: An Illustrated Quarterly*

Forty-five back issues of the journal are included in the *William Blake Archive.*

*Blake: An Illustrated Quarterly*

**Volume XLVIII, Number 4**

(Spring [April] 2015)

*Robert N. Essick.* "Blake in the Marketplace, 2014", [pp. 3-
37], including "Interesting Blakeana", [pp. 22-25], "Blake's Circle and Followers" [Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Parker, Richmond, Romney, Sherman, and Stothard], pp. [25-36], and Appendix: "New Information on Blake's Engravings" for his Separate Plates and William Blake's Commercial Book Illustrations, pp. [36-37].

*Paul Miner*, "'Bad' Queens, 'Good' Queens and George III (as His Satanic Majesty)", [pp. 38-46] ("Blake's condemnation of royalty" of England and France is shown in "Miltonic and biblical allusions" [p. 38]).

Review[s]


Joseph Wittreich, "Rediscovering William Hayley: A Review Article" of William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment, ed. Paul Foster, with Diana Barsham (Chichester: University of Chichester, 2013) [a collection of essays], and of William Hayley (1745-1820): Selected Poetry, ed. Paul Foster with Diana Barsham (Chichester: University of Chichester, 2013), [pp. 49-55] (both volumes suffer from "botched printing" [p. 49]; "What we may learn ... is that, if in life Hayley illustrated the Blakean adage ... 'Corporeal Friends are Spiritual Enemies,' in the aftermath of his death a forgiving Blake ... may have found in their erstwhile friendship grounds for
accommodation" [p. 55])

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(Summer [23 July] 2015)


**Reviews**

**Steve Newman.** Review of Martha Redbone Roots Project, *The Garden of Love: Songs of William Blake*. Blackfeet Productions, 2012. CD/digital download. [Pp. 42-44] (“Appalachian folk and blues ... punctuated by Native American yips and chants” make “the listener feel as if these lyrics were somehow written with this music and this singer in mind”.)


**James Rovira.** Review of Roderick Tweedy, *The God of the*


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*Mei-Ying Sung.* "New Information about William Blake's Pre-Publication Proofs of his Job Engravings." [Pp. 3-54] (Working proofs from the Rosenbloom collection are in Yale. The title page is in the published state on india paper, and pl. "19" is not in a new state. All the other prints are in New State 2 save for pl. "15" and "18" in New State 1, pl. "2", "3", and "16" in New State 3, and pl. "1", "10", and "14" in New State 5.)

*Sibylle Erle.* "Lord Tennyson's Copy of Blake's Illustrations of the Book of Job (1826)." [Pp. 55-63] (Tennyson's copies of Job, given him in 1856 by Benjamin Jowett, Gilchrist (1863), and Poetical Sketches, ed. R.H. Shepherd (1868) with Blake-like sketches, are in the Tennyson Research Centre, Lincolnshire County Council. According to a note by Tennyson, Job was one of [28 or more] books "On Round Table in Drawing Room".)

**Blake: An Illustrated Quarterly**

*Volume XLIX, Number 3*
William Blake and His Circle
Part VI: Biography and Criticism

(Winter 2015-16)
Review
Minute Particulars
Angus Whitehead.  "a bite': The First Published Reference to Blake's Ghost of a Flea?"  [Pp. 34-38]

The Blake Journal
Number 5
The Blake Journal is a continuation of The Journal of the Blake Society at St James's.
Anon. "The Blake Society at St James's."  P. 4. (A statement of the history and purposes of The Blake Society and The Blake Journal.)
Michael Grenfell and Andrew Solomon, Editors. "Editorial."  Pp. 5-6. (About the past and future of the journal.)
*G.E. Bentley, Jr.  "The Peripatetic Painter and the Stroke of Genius: James Ferguson (1790-1871) as a Patron of William Blake."  Pp. 7-22. (Ferguson "is the first collector in the North of England who is known to have bought Blake's works" [p. 18].)

Michael Grenfell. "Bookworks by Linda A. Landers: Review." Pp. 33-34. (A description of her "series of handcrafted books; designed, printed and bound by the artist herself", some of them about Blake.)

Linda Anne Landers. "On Cecil Collins." Pp. 35-39. (Mr Collins's work "reminds me in a way of Blake's view of the world" [p. 36].)

*Michael Grenfell. "Blake and Gnosticism." Pp. 40-53. ("Blake was first and foremost a gnostic", and "much of his work can best be understood when viewed from a gnostic standpoint" [p. 44].)


A Adrian Peeler. P. 54.
B John Woolford. Pp. 54-55. (The poem "is best understood as an allegory of childbirth" [p. 54].)
C Andrew Solomon. P. 55.
D Andrea McLean. P. 56. (A design based on "The Crystal Cabinet").

"2. The Golden Net." P. 57. (A solicitation of "Comments on this poem").


Galina Yackovleva. "Blake in Russia." Pp. 69-70. (A very brief "attempt to outline the history of translating Blake's poetry and the Blake studies in Russia."
Franca Bellarsi. "William Blake and Allen Ginsberg: Imagination as a Mirror of Vacuity." Pp. 71-86. (An argument "from within a Buddhist framework of analysis" that Blake was a major influence on Ginsberg even in his last years and that his unpublished William Blake's Songs of Innocence and Experience (1974-93) is both Blakean and Buddhist [pp. 71, 81].)

REVIEWS


Michael Grenfell. "Blake on CD! The Blake Project: Finn Coren." Pp. 94-95. ("The music is energetic and sophisticated" [p. 95].)

Andrew Solomon. "Music inspired by William Blake composed and accompanied on CD by Francis James Brown and spoken by Mary Gifford Brown." P. 96. ("A very agreeable CD".)

INFORMATION

Anon. "Tate Britain, Millbank." P. 97. (Announcements of a Blake exhibition [9 November 2000-11 February 2001] and of "Events" such as lectures and performances associated with it.)

Anon. Blake "Conferences" and "Courses". P. 98.

The Blake Journal
The Journal of the Blake Society at St. James's
Number 6  
([16 October] 2001)

*Peter Cochran. "Blake, Byron and the Blushing Archangels." Pp. 5-17. ("I wish to examine some of the similarities" between Blake and Byron [p. 5], with a reproduction of an unidentified copy of The Ghost of Abel.)
*Suzanne Sklar. "Apocatastasis Now: A Very Condensed Reading of William Blake's Jerusalem." Pp. 18-25. ("Jerusalem ... may be read as an epic of the dynamics of forgiveness – and ultimate apocatastasis", "a theological doctrine proclaiming the universal redemption of all 'free creatures'" [p. 18].)

Letters To and From the Editors

Adrian Peeler. P. 74. ("For me, nothing can substitute for reading aloud.")

Andrew Solomon. Pp. 74-75. ("Is it not a shame that so many respected scholars ... choose to deal only with historical facts and technical matters, and seem to distrust all intuitive understanding as 'speculative'?")

REVIEWS


Michael Grenfell. Review of "William Blake at the Tate: 9th November 2000-11 February 2001." Pp. 79-80. ("All in all, then, a veritable millennial celebration of Blake's art.")


Michael Grenfell. "Blake on CD! Yorgos Tsakiris: Songs of Innocence and Experience (Blue Green Records) (obtainable through the Blake Society); Jah Wobble, The Inspiration of William Blake (All Saints Records: ASCD29 (PO Box 2767, London NW1 8HU)." Pp. 83-85. (Wobble's music, including
five instrumentals without words, is "an eclectic mixture" which "is quite unique"; it is accompanied by a booklet which "situate[s] Blake as part of a long line of Cockney mystics").


Anon. "New Blake Biography." Pp. 86. (Announcement of a forthcoming review of Bentley's The Stranger from Paradise which "has both the stamp of authority and the readableness which we would expect of the author.")

The Blake Journal
Number 7
([October] 2002)

Anon. “Sir Peter Parker, President of the Blake Society 1997-2002.” P. 5. (An obituary.)


Andrew Solomon. “Romney’s Drawings: Their influence on Blake.” Pp. 18-23. (The one page of text suggests that “we may particularly associate with Blake” the “Neo-classical” style of Romney’s drawings.)

*G.E. Bentley, Jr. “‘My name is Legion: for we are many’: William Blake in London 1740-1830.” Pp. 24-32. (“Legions of ‘William Blake’s ... seemed to swarm in every profession and neighbourhood of London” [p. 32]. The “voluminous notes and appendices with detailed information on individuals
and sources ... [omitted here] can be obtained from Andrew Solomon” [and from BR (2) 831-48].


*Andrew Solomon.* “Blake and Music.” Pp. 46-49. (British subscribers received “a ‘home recording’” of some songs from Blake’s time and late-19th century settings of his poems.)

*Anon.* “Linda Landers.” P. 50. (A reproduction of “‘Welcome to My Garden’ a linocut inspired by the stories of William Blake and his wife in the tree[!] of their garden; and ‘The Shepherd Boy’, based around [sic] Blake’s ‘universal man’.”)

Christopher Rubinstein. “The Mental Traveller and *Lyrical Ballads 1798.*” Pp. 51-61. (“A provisional argument for *The Mental Traveller* as deriving from *Lyrical Ballads*” in the context of Blake’s 1804 trial [p. 56].)

**REVIEWS**


Blake Journal
 Number 8
 (June 2004)

Chad E. Rackowitz. “‘Auguries of Innocence’: Blake’s Fractal Poem.” Pp. 4-27. (“Fractals ... exhibit detailed structure at all scales”; in “Auguries of Innocence”, the 128 lines (2^7) (omitting the introductory quatrain) are here observed “on a number of different scales to see its pattern of self-similar scaling” [pp. 5, 7].)


Angus Whitehead. “‘William Blocke’: New References to Blake in Boyle’s City Guide (1797) and Boyle’s City Companion (1798).” Pp. 30-46.


*Jason Whittaker. “The poetical vigour of history’: Blake’s use of Milton’s History of Britain.” Pp. 50-63. (“The History is, as I believe, the most important text for Blake’s notions of the antiquity of Britain ” [p. 55].)


his emanation in petals of name [flame?], fountains of living water” [p. 73].

**Shirley Mungapen.** “Dennis Severs’ Silk-Weaver’s House, Spitalfields.” Pp. 75-78, 80.

“This Kathleen Raine, 1908-2003"

**Andrew Vernède,** “The Transcendental Cheek (Memories of Kathleen Raine).” Pp. 82-84.

**Mary Gifford Brown,** “Tea-Time Memories.” Pp. 85-86. (“Kathleen was a splendid cake-maker.”)

**REVIEWS**


**Andrew Solomon.** Review of “Lucien Posman, ‘Some Blake Works’” (Cyprès CYP 4616) Performed by the Goeyvaerts Consort directed by Marc Michael De Smet, with Els Crommen (soprano), Marc Legros (flute), and Bart Meynckens (piano).” Pp. 89-91. (The CD is “an interesting addition to the repertoire of Blake settings”.)

**Tim Heath.** “Which is the Way The Right or the Left.” Review of *The Cambridge Companion to William Blake*, ed. Morris Eaves. P. 92. (The “review” consists of a design of a blossom with Blake’s head at the centre and petals bearing the names of authors and titles of essays, underprinted with “IS THIS TO BE DIVINE IN DIGITAL”.)

**Peter Cadogan.** Review of “A Man without a Mask” performed by Ruth Rosen at the New End Theatre, part of the Sixth Hampstead & Highgate Festival, May 11th, 2003 at 8 p.m. and May 12th at 3:30 p.m. and 8 p.m.” P. 93. (“It
worked by virtue of its very simplicity, a delightful disguise for sophistication and hard work”.

**Blake Journal**

[Number] 9

[June 2005]

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

**Susanne Sklar.** “Transfiguration.” P. 19. (A poem.)

*David Fallon.* “‘My left foot’: Milton and Blake.” Pp. 20-35. (Concerned with the “specific anatomical sense of ‘tarsus’ and its relationship to symbolism in Genesis, *Paradise Lost* and antinomian theology”; “Blake uses this motif to stress the palpable humanity of Christ” [pp. 20, 33].).

**Brian Louis Pearce.** “Bunhill Fielders.” Pp. 36-37. (A poem.)

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

**Bill Goldman.** “The Other Side (one word more for Robert Browning).” P. 61. (A poem.)
Susanne Sklar. “Jacob Boehme & Blake’s Jerusalem.” Pp. 63-73. (“Jacob Boehme’s apocalyptic imagery has much in common with Blake’s” [p. 63].)


*Angus Whitehead.* “But, Kitty, I better love thee: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s Life of William Blake (1863).” Pp. 87-97. (George Richmond annotated the word “Kitty” as “his good wifes name”, suggesting that the Song refers to Catherine Blake and was written or revised after Blake’s “twentieth year” [i.e., 1777], when, according to the integral “Advertisement”, Blake no longer touched the poems in Poetical Sketches [pp. 88, 97]. The annotations in the first volume of Richmond’s Gilchrist, belonging then to Anthony W. Richmond, were reported in “William Blake, Samuel Palmer, and George Richmond”, Blake Studies, II, 2 [1970], 43-50; both volumes now belong to Mr Stephen Keynes.)


REVIEWS


**Blake Journal**

The Journal of the Blake Society at St. James’s

Number 10

([copyright 2006, received 3 December 2007])

Kevin Fischer. “Converse in the Spirit: Blake and Boehme.” Pp. 5-24. (A Blake Society lecture silently derived from his *Converse in the Spirit: William Blake, Jacob Boehme, and the Creative Spirit* [2004]; “The difficulties involved in the writings of each [Blake and Boehme] are considerably lessened if each is read in the light of the other” [p. 6 – see Converse, p. 67].)


Jim McCord. “No Bonnet Rouge.” P. 46. (A poem.)

*Andrew Solomon.* “Mental Fight.” Pp. 48-64. (“Blake’s myth ... can, if we use it rightly, lead us to a new state of inner peace. That is my own experience” [p. 53].)

*Rumyana Hristova. “Blake, Dante, and the Bogomils: two short papers with an introduction.” Pp. 67-85. (The two parts of the essay are “The influence of ancient unofficial religious doctrines on William Blake’s art and writings” [pp. 70-77] and “The serpent as a symbol in the context of William Blake’s oeuvre and the teaching of the Bogomils” [pp. 79-83]. Bogomilism is a 10th Century Bulgarian Gnostic heresy whose descendants are alleged to include Albigensians, Waldensians, Lollards, Templars, Rosicrucians, Freemasons, the Moravian Church in the 18th Century, Dante, Bacon, Boehme, Milton, and Blake.)


REVIEWS

*Eugenie Freed. Review of Magnus Ankarsjö, William Blake and Gender (2006). Pp. 88-95. (His “careful and sensitive ... readings are consistently compromised ... by Ankarsjö’s neglect of the visual aspects of any of the poems he considers, by ... largely putting aside the shorter work – and by the lamentable absence of Catherine Blake from these pages” [p. 94].)


REVIEWS


"Our present ambitions include buying Blake's two surviving homes" [17 South Molton Street, London, and Blake's Cottage, Felpham, Sussex] (p. 3).


Blake Studies
(1968-1980)

An index by Detlef W. Dörrbecker is on the Blake web site.


It discusses Blake, inter alia.


Blondel, Jacques, *William Blake, émerveillement et profanation* (1968) <BB>

REVIEW

*Simone Pignard, Blake Newsletter, VIII, 4 (Spring 1975), 120


REVIEW


**REVIEWS**

§John E. Grant, “Blake on Bloomsday”, *Yale Review*, LII (1963), 591-98

§Marius Bewley, *Hudson Review*, XVII, 2 (Summer 1964), 278-85 (with others)

§R. Mullen, *Month*, NS XXXI (1964), 61-62

§Rodney M. Baine, *Georgia Review*, XXV (Fall 1971), 380-81


It consists of Bloom, “The Work in the Writer” and “Introduction” plus


“Works by William Blake.”

“Works about William Blake.”

There are separate sections for Bloom, “Introduction” and Anon., “Biography”. Apparently there are no Classical Critical Views on Blake after 1929.


900 From Piers Plowman: A Contribution to the History of English Mysticism, tr.Marion Richards and Elise Richards (1894), 218-219; not in BB, BBS, or “William Blake and His Circle”. 
634-35 <the whole essay>), and G.K. Chesterton (from *William Blake* [1910])


**Henry G. Hewlett**, “Imperfect Genius: William Blake” (*Contemporary Review* [1876], 763-67 <the whole essay is XXVIII (1876), 756-84, XXIX (1877), 207-28>)

**Lucy Allen Paton** [*Poet Lore* (1893) (whole essay)]

**A.C. Benson**, “William Blake” (*Essays* [1896], 150-62 <the whole essay is pp. 147-79>)

**Henry Justin Smith**, “The Poetry of William Blake” (*Century Illustrated Magazine* [1900], 284-91 <the whole essay>)

**John Sampson**, “Bibliographical Preface to the Songs of Innocence and of Experience” and “Bibliographical Preface to Poems from the ‘Prophetic Books’” (*Poetical Works of William Blake* [1905])

**G.K. Chesterton**, excerpt from *William Blake* (1910)


**Max Plowman**, “Two Examples” (from *An Introduction to the Study of Blake* [1927])

**Dorothy Plowman**, “A Note on William Blake’s Book of Urizen” [*The Book of Urizen* (1929)]

“Chronology” and index

“Scrapings from the bottom of the barrel.”


“This book is a continuous protest against historicizing and contextualizing the imagination of genius”. “My reverence for Blake goes back sixty years” (p. 696).


“Critical Analysis of ‘The Tyger’.” Pp. 17-19

“Critical Views on ‘The Tyger’”


“Harold Pagliaro on the Changing View of ‘The Tyger’.” Pp. 26-28. (From his *Self and Redemption in Blake’s Songs* [1987], 86-88.)

“Martin K. Nurmi on ‘The Tyger’: Revisions Mirroring Changes in Society.” Pp. 29-32. (From “Blake’s Revisions of

“**Stewart Crehan** on ‘The Tyger’ as a Sign of Revolutionary Times.” Pp. 32-33. (From his *Blake in Context* [1984], 104-6.)


“**Critical Views on ‘London’**”


“**Stewart Crehan** on the Social System of ‘London’.” Pp. 54-57. (From his *Blake in Context* [1984], 73-79.)


“Critical Analysis of ‘The Mental Traveller’.” Pp. 63-65

“Critical Views on ‘The Mental Traveller’”


“David Wagenknecht on Blake’s History.” Pp. 72-74. (From his *Blake’s Night* [1973], 169-71.)

“Harold Bloom on ‘The Mental Traveller’ as Standing Alone.” Pp. 74-77. (From his *Blake’s Apocalypse* [1963], 289-92.)

“Alicia Ostriker on Sound and Structure.” Pp. 77-78. (From her *Vision and Verse in William Blake* [1965], 94-99.)


“Nicholas Williams on the Unconditional Non-Traditional Blake.” Pp. 82-85. (From his *Ideology and Utopia in the Poetry of William Blake* [1998], 1-5.)


“Critical Views on ‘The Crystal Cabinet’”


“Kathleen Raine on Alchemy in ‘The Crystal Cabinet’.” Pp. 99-102. (From her Blake and Tradition [1968], 274-76.)


“Critical Views on ‘The Marriage of Heaven and Hell’”


Max Plowman on Hope and Fear.” Pp. 110-12. (From his An Introduction to the Study of Blake [1967], 116-19.)


REVIEWS

Peter Otto, Blake, XXI, 1 (Summer 1987), 29-31 (with another)

§ Dean Wentworth Bethea, South Atlantic Review, LVI (1990), 114-16


REVIEW

Nelson Hilton, Eighteenth Century ... Bibliography, NS XIII (1994), 385-86


*Blunt, Anthony. The Art of William Blake. (N.Y., 1959) ...


REVIEWS

§David Piper, Spectator, 27 May 1960, p. 778
§T.S.R. Boas, Listener, LXII (2 June 1960), 983
§Anon., Times Literary Supplement, 10 June 1960, p. 364
Anon., “Blake: Borrower and Original”, Times [London], 7 July 1960, p. 15
D.V. E[rdman], Philological Quarterly, XXXIX (1960), 144
§Geoffrey Keynes, Criticism, II, 3 (Summer 1960), 306-8
Martin Butlin, Burlington Magazine, CII, 693 (December 1960), 544-46
§J.M., Connoisseur, CXLVI (1960), 266-67


Bogan, James, and Fred Goss, ed., sparks of fire: Blake in a New Age (1983) <BBS>

REVIEWS

Jenijoy La Belle, Blake, XVIII, 1 (Summer 1984), 48-49

I.H. C[hayes], Romantic Movement ... Bibliography for 1982 (1983), 81

§Bogoeva, Ljiljana. “Blejk i nalolazece vreme [Blake and the Future].” Student, No. 6 (March 1973). In Serbian


Transcript of lecture delivered on 25 March 1996 at the Faculty of Niš.


**Bokushin: Bungaku Kikan: Faunus**

*The Quarterly of Literature*

**Number 5(January 1976)**

[Special Issue:] William Blake yogen: to shinpi no sho: William Blake: [The Books of Prophecy and Mystery].

In Japanese <BBS>


**Boland, Tom.** "Romantic Subjectivities: Blake, Wordsworth and the trace of the 'other'." *Textual Practice*, XXIII, 4 (August 2009), 559-80.


It was published in her 2007 book.

**§Boldina, Alla.** *Androgynous Imagination of Difference: From William Blake and Elizabeth Barrett Browning to D.H.*

Apparently derived from her thesis.


Apparently derived from her thesis.


About "the consequences of Blake's 'misreading' of Ololon" and "Milton's confusion over gender and eroticism" (pp. 66, 67).


[6] Pascal Griener. "זח and his two Sons Satan & Adam:
William Blake and His Circle
Part VI: Biography and Criticism


Booth, Mark. See John Black, his pseudonym.

A philosophical consideration of Blake and John Locke.

About aspects of Blake which inspire her.

Blake's impasse is in ethics.

Botero, Manuel José. "Física y Metafísica: notas sobre el espíritu poético de Blake y Whitman." Estudios Ingleses de la Universidad Complutense, XXI (2013), 107-25 In Spanish

REVIEW


REVIEWS


Simone Pignard, *Blake Newsletter*, VI, 2 (Fall 1972), 55-56


REVIEW

§Jean Mambrino, *Etudes*, CCCLXXIV (February 1991), 269-70, in French


About the acquisition of "The Raising of Jairus's Daughter" <Butlin #417> by Amherst College, from Henry deForest Webster's mother who inherited it from her second husband who received from his father, William Augustus White.


About their illustrations of Chaucer.

An analysis of the horses in Stothard's painting and Blake's engraving, with the premise that reason is the rider and passion the horse; "in Blake's picture, the emotionally expressive horses proceed toward Canterbury in spite of each human rider's distortion or dearth of control" (p. 76); one rider has both reins on the right side of the horse's neck, another does not have his feet in the stirrups, and another has his reins fastened to the saddle.


"Blake wants to leave us with a vision of the difference between black and white finally abolished".


On the performance of Britten's "Songs and Proverbs of William Blake" at the Aldeburgh Festival.


Oothoon et al are "versions of the Immaculately Conceived Virgin Mary".

William Blake and His Circle
Part VI: Biography and Criticism


“Blake’s papermakers: Watermarks found in Papers used by William Blake (1757-1827)” (pp. 72-73) in “Appendix: Watermarks Found in Papers Used by William Blake (1757-1827), John Constable (1760-1837) and John Sell Cotman (1782-1842)” (pp. 72-74) gives the name and mill of each papermaker identified by a watermark.


A two-page flyer for David Hume's History says that "W. Blake" is among "the first Artists in the Country [who] have undertaken to exert their abilities in the Embellishments of this Work" [but in fact he did not sign an engraving for it].

[Bowyer, Robert.] "To the Public." ([London: Robert Bowyer,] Historic Gallery, Pall Mall, May 1793) <Gottingen University>
A four-page flyer with a "Proposal for the Publication of the Complete History of England" by David Hume, accompanied by two different engraved dedications, title page, pp. 3-36 of printed text, an engraving (Hamilton-Fittler) of "The Death of Arthur", and the engraved table of contents for Chapters I-III (all the text in a different setting from the final one). "W. BLAKE" is said to be one of 19 engravers who have "undertaken to exert their abilities in the Embellishments of this work" [but he signed none of the 195 prints in the published version of 1793-1806]. (For other Bowyer prospectuses for Hume of January and June 1792, see BR (2) 62.)


Comparison of Blake with Jung “and his modern interpreter James Hillman” in the context of Rousseau.


On Patti Smith's view of Blake.

Bracher, Frederick Mark, Being Form’d: Thinking through Blake’s MILTON (1985) <BBS>

REVIEWS


§Joseph Wittreich, Religion and Literature, XVIII, 1 (1986), 79-82
Brian Wilkie, *Blake*, XXI, 1 (Summer 1987), 43-44


David Riede, *Eighteenth Century ... Bibliography for 1985*, XI (1990), 495-96


Concerns "the way in which Blake's poetry revises Milton's theology and politics".


The book is on Shelley, Blake, and Keats.

The thesis "focuses on the ways in which the illuminated writings of William Blake and James Joyce's Ulysses develop a poetics of the incommensurable"; Blake is in chapters 3-4.

**Brandist, Craig.** "Deconstructing the Rationality of Terror: William Blake and Daniil Kharms." *Comparative Literature*, XLIX (Winter 1997), 59-75.

"For Bakhtin, Kharms, and Blake, to think critically is to be aware of the reverse of the actual" (p. 74).


It is especially about Blake, Hardy, and Joyce.


There is no indication of the university at which the seminar took place.


REVIEW mentioning Blake

**Anon.,** "The Life and Works of Thomas Stothard, R.A.", *Gentleman’s Magazine*, NS XXXVII (1852), 146-50 (includes Cromek’s letter to Blake of May 1807
[pp. 149-50] and derogatory references to Blake’s picture from Chaucer) <BB #969>


   About the Bentley Collection.


   A standard chapter on Blake, with references to his disciples (including Flaxman), and a paragraph on Fuseli.


It "focuses on the ways in which Blake's work both reflects and contributes to the debates on gender and power in British society" in his time.


William Blake and His Circle
Part VI: Biography and Criticism


Discusses Tiriel, Thel, Marriage, and Visions.


About Blake’s poetry and the Gothic tradition.


A duplicate engraved title page with coloured vignettes is headed “MIRTH versus MISERY” and is dated February 1807.

Britton’s book is a comic response to James Beresford, The Miseries of Human Life (1806). In his Preface about embellishments in books, Britton mockingly cites Blake’s letter to the Monthly Magazine of July 1806 defending Fuseli’s “Ugolino” – the index calls it “Fuseli; and his flatterer”).


§**Broeke, Isaballe van den.** "Visions of Death: Robertson's Phantasmagoria as a Visual Paradigm for Goya and Blake." *Journal of the LUCAS Graduate Conference* [Leiden], No. 2 (2014), 60-81.


§**Brogaard, Jens Johan.** *Urizenskikkelsen i Blakes Mytologi.* (København, 1973) In Danish

"The Zoas [i.e., *Four Zoas*] is part of Blake's working through the problems of publication" (p. 129); he is concerned with "'vector' relationships" especially in *Vala* pp. 99-100.


**Ron Broglio.** “Living Inside the Poem: MOOs and Blake’s *Milton.*”

**David M. Baulch.** “‘If the Acts Have Been Perform’d Let the Bard Himself Witness’: William Blake’s *Milton* and MOO Space.”

**Marcel O’Gorman.** “The Fourfold Visions of William Blake and Martin Heidegger.”

**Nelson Hilton.** “Golgonooza Texts.”

**Joseph Byrne.** “Blake’s Contrary Games.” (On *Songs of Innocence and of Experience.*)

**Adam Komisarvik et al.** “Blake and Virtuality: An Exchange.”

**Steven Guynup.** “William Blake and the Study of Virtual Space: Adapting ‘The Crystal Cabinet’ into a New Medium.”

**REVIEW**

**Jason Whittaker,** *Year’s Work in English Studies*, LXXXVI, 1 (January 2007), 659


"The instability of the [*Four*] Zoas defies and critiques the political, economic, and industrial machinery of publication during the turn of the century."

**REVIEW**

*D.W. Dörrbecker,* *Blake, XXV, 1 (Summer 1991),* 16

*Bronowski, J.* "Artist in Revolt: What do YOU know about William Blake, whose bicentenary is now being celebrated? Here the famous writer, scientist and brains-truster presents a new view of the artist." *Books and Art,* December 1957.

A general introduction.

**Bronowski, Jacob,** *William Blake 1757-1827: A Man Without a Mask* (1943 [i.e., 1944])

B. (1944)  
C. (1945)  
D. (1947)  
E. (1954)  
F. (1961)  
G. (1964)  
H. Revised as *William Blake and the Age of Revolution* (1965).  
I. (1967)  
J. (1969)  
K. (1976)  [in Japanese]  
L. *Blake kakumei no jidai no yogensha,* tr. Susumu Takagi (1976) in Japanese  
O..§(N.Y.: Faber and Faber, 2012)  
314 pp.; ISBN: 9780571286935

**REVIEWS**

§**Anon.**,* Times Literary Supplement,* 22 April 1945, p. 200

1947

1790

D.V. E[rdman], *ELH*, XV (1948), 9-10 1954

§Jean Wahl, *Etudes anglaises*, IX (1956), 262, in French

§Aileen Ward, *Herald Tribune* [N.Y.], 23 January 1966, pp. 4, 14 (with another)

§Anon., “Is There a Natural Blake?”, *Times Literary Supplement*, 28 April 1972, p. 470 (with 2 others)


   Parts I ("Blake's Myth of the Four Zoas and Jung's Picture of the Psyche") and II ("The Fall into Disintegration") are in *Aligarh Critical Miscellany*, I (1988), 47-74, and II, 2 (1989), 158-84. <BBS>

   "The public relations guru Sir Alan Parker is weighing
plans to buy the former London home of the poet [17 South Molton Street] ... and preserve it for the nation." He "would need to raise £7m".


Review of three books; about Blake’s Visionary Heads: “Whatever images he remembered in whole, or constructed out of parts drawn from memory, reached the retina from within. ...” (P. 401, Edinburgh, 1848)


Elizabeth Barrett Browning wrote on 6 April 1842 to Mary Russell Mitford: "Blake! Mr Kenyon had just lent me those curious 'Songs of innocent' [sic] &c with their wild glances of the poetical faculty thro' the chasms of the singer's shattered intellect--& also his life by Cunningham".

Bruce, Harold Lawton, William Blake in This World (1925) <BB>

REVIEWS


§Anon., “The Complete Blake”, Times Literary Supplement, 8 October 1925 (with another)

Joseph Collins, “The Sanity of William Blake”, Bookman [N.Y.], LXI (1925), 553-55 (Blake is less interesting for his work than for his biography); B. Pp. 154-58 of his The Doctor Looks at Biography: Psychological Studies of Life and Letters (N.Y., 1925) <BB #1408>

"The proto-feminist aspect ... of his work ... is one of the best reasons for our continued reading and viewing of his texts".


This is a "partisan exercise" in "feminist-historicist methodology", "fervently so in places", which suggests that Blake "often let[s] women and their rights slip from his work" (pp. 2, 179, 132). It concentrates on Thel, Visions, America, Marriage, and Europe, with extensive background (a third of the book is notes), and with frequent complaints about "patrician disinterest" in her subject (p. 182).

The book grew out of her dissertation, and a version of her essay on "The Sins of the Fathers: Patriarchal Criticism and The Book of Thel", pp. 147-58 of Historicizing Blake, ed. Steve Clark and David Worrall (1994) is in Chapter 2 with the same title.

REVIEWS

Nelson Hilton, Blake, XXXII (1998), 20-25 (the book is "at times interesting and provocative" [20])
Stephen Vine, *BARS Bulletin and Review*, No. 16 (September 1999), 27-29 (with another)
§Steve Clark, *Times Literary Supplement*, 5 December 1997, p. 26 ("thorough and astute")
David Worrall, *Year's Work in English Studies*, LXXVIII (2000), 492-93
Jason Whittaker, *Romanticism*, VII, 1 (April 2001), 96-99 (Bruder's "readings ... are polemical, provocative, and stimulating" [p. 95])

Helen M. Bruder. “‘The Bread of sweet Thought & the Wine of Delight’: Gender, Aesthetics and Blake’s ‘dear Friend Mrs Anna Flaxman’ (E 709).” Pp. 1-11. (Chiefly about Blake’s designs to Gray.)
Tracy Chevalier. “Peeking over the Garden Wall.” Pp. 12-15. (She is unwilling to give up the story of the Blakes naked in their Lambeth garden in her novel with “the working title ... Blake’s Neighbours” merely because “po-faced scholars” such as G.E. Bentley, Jr “relegate it to a footnote” [p. 13]. The essay was first published “in an abbreviated form” in pp. 40-42 of the 2005 August-September 4 catalogue called *Cloud & Vision*.)
Claire Colebrook. “Blake, Literary History and Sexual Difference.” Pp. 16-25. (“Milton ... a text about literary
“history expressed through a drama of sexual difference” “provides a new way for feminist criticism to approach the politics of literary history” [pp. 23, 20].) 


Shirley Dent. “‘The right stuff in the right hands’: Anne Gilchrist and The Life of William Blake.” Pp. 35-43. (In the completion of his biography of Blake after Gilchrist’s death, “Anne Gilchrist is the person calling the editorial shots” [p. 36].) 


Europe [especially in pl. 7] as Blake’s response to Orc’s role in America” [p. 70].

Germaine Greer. “‘No Earthly Parents I confess’: the Clod, the Pebble and Catherine Blake.” Pp. 78-90. (She “suggests that the Blakes’ childlessness might have been deliberately contrived” [p. 78].)


Catherine L. McClenahan. “‘Endless Their Labour’: Women in Blake’s Illuminated Works and in the British Workforce.” Pp. 137-47. (An account of how Blake’s “depictions of women in the illuminated works correspond to
the occupations of women in the labouring classes between 1750-1830" [p. 137].

*Cindy McCreery.* “Sentiment, Motherhood and the Sea in Gillray and Blake.” Pp. 148-58. (“James Gillray and William Blake both addressed the terrors of shipwreck and the vulnerability of unfortunate mothers in their art” [p. 149].)

*Jennifer Davis Michael.* “Framing Eve: Reading Blake’s Illustrations.” Pp. 159-69. (An exploration of “the relationship between her [Eve’s] creation and her fall” in the designs to the Bible and *Paradise Lost* [p. 160].)

**Gerda S. Norvig.** “Lucid Dreaming/Lucid Reading: Notes on Sleepers in Blake’s *Songs*.” Pp. 170-78. (“Lucid dreaming ... [is] the capacity to attain waking consciousness within one’s dreams” [p. 170].)

**Heather O’Donoghue.** “Valkyries and Sibyls: Old Norse Voices of Female Authority in Blake’s Prophetic Books.” Pp. 179-88. (A learned and persuasive account of how the “representations of valkyries and sibyls ... [in Gray’s Norse Odes and Percy’s *Northern Antiquities*] can be traced in Blake’s works” [p. 180].)


**Marsha Keith Schuchard.** “The ‘Secret’ and the ‘Gift’: Recovering the Suppressed Religious Heritage of William
Blake and Hilda Doolittle.” Pp. 209-18. (The “Suppressed Religious Heritage” is Moravianism.)

Sheila A. Spector. “A Kabbalistic Reading of Jerusalem’s Prose Plates.” Pp. 219-27. (A “reading that provides some plausible explanations for a few of the conundrums” in “To the Public” [pl. 3], “To the Jews” [pl. 27], “To the Deists” [pl. 52], and “To the Christians” [pl. 77].)


Julia M. Wright. “Baillie and Blake: at the Intersection of Allegory and Drama.” Pp. 270-78. (Joanna Baillie, Plays on the Passions, and “Blake are responding in similar ways to the impact of sensibility on understandings of human character” [pp. 274-75].)

REVIEWS

§Susan Matthews, BARS Bulletin and Review, No. 32 (December 2007), 33-34
Anne K. Mellor, *Blake*, XLI (2008), 165-65 (the collection of essays is “a hodge-podge”, “deeply disappointing”, and some of the essays have “almost nothing to say about Blake’s ... construction of gender and/or sexuality”; for a “Response” by Helen P. Bruder and a “Response” to the Response, see *Blake*, XLII [Fall 2008], 78-79)

Hatsuko Niimi, *Studies in English Literature* [of the English Literary Society of Japan], XLIX (2008), 117-22


5 Marsha Keith Schuchard. "'A Secret Common to Our Blood': The Visionary Erotic Heritage of Blake, Thomas Butts and Mary Butts." Pp. 71-82, 189-92. (The focus is on Mary Butts and Jacobitism.)


8 Elizabeth Bernath. "'Seeking Flowers to Comfort Her': Queer

9 **Elizabeth Effinger.** "Or Wilt Thou Go Ask the Mole?: (Con)Figuring the Feminine in Blake's *Thel.*" Pp. 123-31, 200-4.


**REVIEW**

**Nicholas M. Williams,** *BARS Review*, No. 45 (2015) (the essays are "often quite strong")

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There are some queer uses of “queer” here.

**Helen Bruder** and **Tristanne Connolly.** "Introduction: ‘What is now proved was once only imagin’d’.” Pp. 1-20. ("Blake’s queer themes are striking and abundant” [p. 12].)

**Helen Kidd.** “Pansexuality (Regained).” Pp. 21-22. (A poem.)

1 **Christopher Z. Hobson.** “Blake and the Evolution of Same-Sex Subjectivity.”" Pp. 23-39. (About “ideas of same-sex subjectivity” [p. 23].)

2 **Richard C. Sha.** “Blake and the Queering of Jouissance.” Pp. 40-49. (About “jouissance, meaning enjoyment” [p. 40], i.e., masturbation.)

3 **Peter Otto.** “Drawing Lines: Bodies, Sexualities and Performance in *The Four Zoas.*” Pp. 50-62. (About Swedenborg
and the illustrations on *Four Zoas* pp. 40, 112.)

4  **Elizabeth C. Effinger.** “Anal Blake: Bringing Up the Rear in Blakean Criticism.” Pp. 63-73. (“much of his work invites us to get cheeky with Blake” [p. 72].)


7  **Helen P. Bruder.** “’Real Acting’: ‘Felpham Billy’ and Grayson Perry Try It On.” Pp. 97-115. (About the Pickering Manuscript and Felpham; Perry is a “peerless transvestite” [p. 97].)

8  **Tristanne Connolly.** “‘Fear not / To unfold your dark visions of torment’: Blake and Emin’s Bad Sex Aesthetic.” Pp. 116-39. (Tracy Emin is an artist and poet.)


11  **Steve Clark.** “’Yet I am an identity / I wish feel & weep & groan’: Blake’s Sentimentalism as (Peri) Performative.” Pp. 163-85.

12  **David Fallon.** “’By a False Wife Brought to the Gates of Death’: Blake, Politics and Transgendered Performances.” Pp. 186-98.

13  **Mark Crosby.** “’No Boys Work’: Blake, Hayley and the Triumphs of (Intellectual) *Paiderastia.*” Pp. 199-208. (About Hayley teaching boys such as the sons of the Earl of Egremont and

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901 A “tranny” is apparently a transvestite.
E.G. Marsh, as well as Blake.)


15 Keri Davies. “'My little Cane Sofa and the Bust of Sappho’: Elizabeth Iremonger and the Female World of Book-Collecting.” Pp. 221-35.

REVIEW

Max Fincher, Times Literary Supplement, 6 August 2010, p. 26 (Blake as “a queer icon”)

Jason Whittaker, Year's Work in English Studies XCI, 1 (2012), 675


I: Violence and Dominance


II: Chastity, Redemption and Feminine Desire


6 Magnus Ankarsjö. "'Abstinence sows sand all over': William

III: Conceptual Sex, Conceptual Art
Coda

The work consists of notes, doodles, and echoes of Blake’s
designs from “The Ancient of Days” to Dante. It originated in a Symposium on his 70th birthday, 18 October 2008, and an exhibition 17 October 2008-25 January 2009, Blake’s Jobs in Neue Galerie, Graz, Austria.

BRYAN, Michael

A BIOGRAPHICAL AND CRITICAL DICTIONARY OF PAINTERS AND ENGRAVERS, FROM THE REVIVAL OF THE ART UNDER CIMABUE, AND THE ALLEGED DISCOVERY OF ENGRAVING BY FINIGUERRA, TO THE PRESENT TIME: WITH THE CIPHERS, MONOGRAMS, AND MARKS, USED BY EACH ENGRAVER; AND AN AMPLE LIST OF THEIR PRINCIPAL WORKS. TOGETHER WITH TWO INDEXES, ALPHABETICAL AND CHRONOLOGICAL. TO WHICH IS PREFIXED AN INTRODUCTION, CONTAINING A Brief Account of the Painters of Antiquity. - BY MICHAEL BRYAN. IN FOUR VOLUMES. VOL. IV. = OMNES ARTES QUÆ AD HUMANITATEM PERTINENT, HABENT QUODDAM COMMUNE VINCULUM, ET QUASI COGNATIONE INTER SE CONTINENTUR.----CICERO. = LONDON: PRINTED FOR CARPENTER AND SON, OLD BOND STREET; J. BOOKER, NEW BOND STREET; AND WHITTINGHAM AND ARLIS, PATERNOSTER-ROW. - 1816. <Biblioteca la Solana>

In an Appendix to Vol. II of 1816 (p. 717) is a list of the "principal works" of Luigi Schiavonetti, including "A set of etchings, illustrative of Blair's Grave; after the designs of Blake."

In "A new edition, revised, enlarged, and continued to the present time ... By George Stanley" (1849) was added a biographical account of Blake, largely from Cunningham <BB #1305>, reprinted (1865) <BBS, 427>, which was revised by Mrs M. Heaton in the edition revised by Robert Edmund Graves, Vol. I
(1886) <BB #1822>, (1898), and again revised by E.M. Oldmeadow in the edition revised by George C. Williamson, Vol. I (1904), and Vol. I (1920) <BB #2321>.

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


**Bu, Jing-Ting.** “Lun Xiao Hong Yu Wei Lian Mu Bu Lai Ke Bi Xia De Er Tong Ming Yun—Bu Tong Shi Jiao Xiang Tong Zhui Qiu [A Discussion of the Fate of Children in Xiao Hong’s and William Blake’s Works—Different Perspective, Same Goal].” *Cai Zhi [Intelligence]*, No. 25 (2015), 243. In Chinese


“He has the Cosmic Sense, which he called ‘Imagination’ (1905, p. 159).


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


Blake's lyrics after 1800 "show a radical change in Blake's conception of the lyric as a poetic form" (p. 34).


Bull offers vague parallels to suggest that in "The Sick Rose" and "The Garden of Love" we can see Blake's "rewritings of Watts" in his "The Rose" and "The Church the Garden of Christ".

*Bulletin of Research in the Humanities*

LXXXV

(1981)
David Worrall, “Blake and the Night Sky: I ...”
David V. Erdman, “Blake and the Night Sky: II ...”
Paul Miner, “Blake and the Night Sky: III ...”
Patrick J. Kean, “The Human Entrails and the Starry Heavens ...” <BBS>

REVIEW
D.V. E[rdman]. Romantic Movement ... Bibliography for 1984 (1985), 99


[Bulwer Lytton, Edward.] “A Strange Story”, Chapter LXIV, All the Year Round, ed. Charles Dickens, No. 143 (18 January 1862), 386. <California (Santa Cruz)> B. Sir E. Bulwer Lytton, A Strange Story. (Boston: Gardner A. Fuller, 1862) P. 271 <Harvard> C-O (1863 ...) <BB #1314C-N>

Her drawings “had a resemblance to those which the
painter Blake, himself a visionary, illustrated the poems of the ‘Night Thoughts’ and ‘The Grave.’ Faces of exquisite loveliness, forms of aerial grace, coming forth from the bells of flowers, or floating upwards amidst the spray of fountains, their outlines melting away in fountain or in flower.”


With photographs of Blake's Cottage and the Fox Inn at Felpham.


REVIEW

§Anon., *Glasgow Herald*, 4 November 1926

§Anon., “Blake as a Man of Letters”, *Times* [London], 11 November 1926


§W.L. Courtney, *Daily Telegraph*, 3 December 1926
§S. Foster Damon, *Saturday Review of Literature*, 4 December 1926, pp. 357-58 (with another)


An extract from Burdett’s *William Blake* (1926) <BB>.


The 1863 edition seems to consist of individually
paginated chapters first issued separately.

The reproductions are of the portrait of Blake by Thomas Phillips for Blair's *Grave* (signed "E. Bocourt D." and "J Guillaume S"), plus the designs on the title page of Blair's *Grave* and "Death's Door" (both reversed).

The wood engraving of "Death’s Door" (11.3 x 17.4 cm), signed “L. Chapon” (i.e., Léon Louis Chapon [1836-1918]), is not noted in *BB*.902

"Blake est assurément le plus excentrique de tous les artistes de l'école anglaises".

Blake is also noticed in a list of death-dates ("Blake, [mourut] à soizante et onze" (recte 69) and under Thomas Phillips (p. 19 -- Phillips painted his portrait).


"Two major influences, Methodism and the theories of the creative imagination of William Blake, come together in the work of Northrop Frye to create a 'redemptive vision.'"


**Burkett, Andrew.** "William Blake and the Emergence of Romantic Media Studies." *Literature Compass*, XII, 9 (Sept 2015), 439-47

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Burt, Daniel S. “William Blake 1757-1827.” Chapter 28 (pp. 104-7) of his The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time. (N.Y.: Checkmark Books, 2001)


B. §Lady Charlotte Bury. .... (London: Henry Colburn, 1839)

Speaks of
the few who live in, and yet out of the world. Such
a man, for instance, as old Blake, the artist, and his
wife, whose characters (if mortal portraiture could
do them justice) would be among the most
extraordinary and the finest that ever were shown.
Persons who, living in a garret and in an abject
poverty, enjoyed the brightest visions, the brightest
pleasures, the most pure and exalted piety. The
world might call them mad, but they might with
far more truth have called the world mad. [Vol. II,
p. 76]

In her Diary (published 1839) Lady Charlotte described a
notable dinner (in ?1818) with Blake and Lady Caroline Lamb
(BR (2) 333-34).

Bury, Edward. “Mysticism surrounds Blake display.” Daily
Vidette [Normal, Illinois], (c. September 1976)

An account in the student newspaper of the Center for
the Study of William Blake founded by Roger and Kay
Easson at Illinois State University.

903 The association of the poet with madness and madhouses is made more
complicated by the fact that Dr Andrew Blake wrote A Practical Essay on the
Disease Generally Known under the Denomination of Delirium Tremens ...
(London, 1830) and was physician to the Lunatic Asylum near Nottingham in
1833. Note also Reports of Cases in Chancery ..., X (1842) <Bodley>, 234-235,
“Hinde v. Blake”: “William Blake became a lunatic in August 1833 and died in
1838; his brother was Sir Francis Blake [d. 1860].”


"A practical and inspirational tool for personal creativity that features the art and ideas of William Blake" (p. 1). The book is accompanied by a box with a Tarot deck about twice the size of ordinary playing cards with designs mostly related to Blake, in four series: (1) Numbered 00-0-I-XXI (but different in size, design, number, and colour from the 1991 set of Tarot cards by Buryn), (2-5) 14 each on Painting, Science, Music, and Poetry, each numbered "Ace of Painting" (&c), 2-10, plus "Angel", Child", "Man", and "Woman of Painting" (&c)

091680046 <BBS>, has a playing-card-sized deck of 22 cards with different designs.

The 2010 edition is said to have better colours, &c. Ed Buryn, “my ex-husband”, created it, but Mary Greer had a lot to do with it.


Filmed interviews with Lisa Gee, Tim Heath, Toby Jones, Daljit Nagra, Sue Thomas, Tim Wright, among others, plus a poem by Adrian Mitchell – “a cultural bite”. “This book will be growing”.


A summary from Cunningham, especially about Job and music; “Blake’s designs … are the grandest of anything produced by the English School” (p. 91).


REVIEW

Morton D. Paley, Blake Newsletter, VI, 3 (Winter 1972-73), (with another) 78-79

*Butlin, Martin. "Blake, Linnell and Varley and A Treatise on Zodiacal Physiognomy." Chapter 23 (pp. 126-35) of
William Blake and His Circle
Part VI: Biography and Criticism

Corrects his essay on pp. 40-44 <BB #1324>.

See R.N. Essick and Joseph Viscomi, “Response”.

"Insofar as Blake saw himself as a fount of divine wisdom, word and image – God's word – have become God" (p. 214).

**REVIEW**

It is about the vague "correspondence between Gourlay's writing and that of Blake" (p. 68), though Gourlay (d. 1863), a Canadian reformer, never mentions Blake.


The paper, based on A.T. Story's *Life of William Blake* (1893), was delivered by the Hon. Sec. of the Club on the occasion of their visit to her home at the Salterns to see the Blake pictures there; the author (1863-1944) was the wife of Captain Frederick John Butts (1833-1905), the grandson of Blake's patron Thomas Butts.

The account of the Blakes in the nude reading *Paradise Lost* in their garden has a

(NOTE BY CAPTAIN BUTTS--He remembers, as a small boy, hearing that his grandfather emphatically denied that there was a word of truth in this story, which has however found a place in all Blake's numerous biographies.)

Buzzini, Louis. "William Blake (1757-1827)." *Chronique des lettres françaises*, No. 29 (September 1927), 630-31. In French

About the Blake centenary "D'après Louis Buzzini, *Le Figaro*, supplément: littéraire, 12 août 1927".

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904 A.E. Briggs, "Mr. Butts, the Friend and Patron of Blake", *Connoisseur*, XIX (1907), 95, wrote that Butts's grandson "distinctly remembers hearing his grandfather declare that there was no truth in it". See *BR* (2) xxvi-xxvii. Ada Briggs was the aunt of the widow of Captain Butts.

Texts, discussion, and questions about "The Chimney Sweeper", "Nurses Song", and "Introduction" from *Innocence* and "London" and "A Poison Tree" from *Experience* (pp. 18-20, 30-45) in a book "designed to prepare readers for higher levels of study" [at the Open University] (p. v).

Byrne, Joseph. "Blake, Joseph Johnson, and *The Gates of Paradise.*" *Wordsworth Circle*, XLIV, 2-3 (Spring-Summer 2013), 131-36

Johnson did not publish *The Gates of Paradise.*


A letter to the editor remarking that Blake's Cottage "has lately changed hands".


It says, inter alia, that “Satan summoning his legions is an awful production; it reminds us very much of Blake” (p. 80). The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-62), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

The *Dictionary of National Biography* records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.


Cai, Han-Ao.  “Jie Shao Yi Wei Zi Xue Cheng Cai de Shi Ren Wei Lian Bu Lai Ke [An Introduction to William Blake, a Self-Taught Poet].”  *Shan Xi Shi Da Xue Xue Bao* (She Ke
Ban) [Journal of Shanxi Normal University (Philosophy and Social Sciences Edition)], No. 4 (1986), 83-86. In Chinese
An introduction to Blake's life and work.

About W.B. Yeats, D.H. Lawrence, Robert Duncan, and Blake, especially Visions and Milton.


Includes a discussion of Blake and his followers.

"The remarkable horological inventions of John Harrison, Thomas Mudge, and others, and the remarkable poetical inventions of Blake arise from a common conceptual source" (p. 165).
Blake’s heir is Simon Starling, a Turner Prize candidate.


Merely a notice of the Tate exhibition.


"The theories of mythology Blake inherited [from Jacob Bryant and the speculative mythologists] made Eden come alive for him" (p. 240).

Caracciolo-Trejo, E.  "Los poetas metafísicos; The Penguin Book of Latin American Verse; La poésia de Vincente Huidobro; William Blake, Visiones; Baroque poetry [with J.P. Hill]."  Essex Ph.D., 1976.


“Blake's love ideal involves the love morals of the ideal human society.”


A deconstructive reading of "The Garden of Love."


Héctor Viel Temperly is a prestigious Argentine poet.


It was one of the most beautiful conceptions of Blake, displayed in those illustrations of the Night Thoughts which forever should cause his name to be associated with the poet’s, that his [Death’s] countenance who is called the Last Enemy, was all sweetness and pitying gentleness.


Gives examples from Wordsworth, Blake, and minor poets.


The second edition, ed. Maria McGarrity, is reprinted in Appendix 2 (pp. 379-422) of Chaucer Illustrated: Five


   On his "use of artistic media and his metaphorical representations of those media in poetry, prose, and visual art", with chapters on language, "Linearism", mirror metaphors, and mechanism.

   It includes a "close reading of Milton".


Carrick, John D.  “Blake the Painter and the Picture of Sir William Wallace.”  P. 152 of The Laird of Logan, or Wit of the West: Being a Collection of Anecdotes, Jests, and Comic Tales.  (Glasgow:  David Robertson; Edinburgh:  Oliver and Boyd; London:  Longman, 1835) <Princeton>
   “This artist was once requested to draw the likeness of Sir William Wallace: ... aspect of a demon” (Cunningham ¶37).


   It is "a simple meditation on aspects of the bible and aspects of Blake" (p. 239).


   “Two poems that contain variations of the sublime are William Blake’s ‘Jerusalem’ [from Milton]and Samuel Taylor Coleridge’s ‘The Rime of the Ancient Mariner’”--“Jerusalem” “is an example of ceremonial oratory”; Blake is only on pp. 88-89.

In the phrase "to sulk upon my mothers breast", "to sulk' [is] a perverse pun on 'to suck'".

**Carter, Peter, The Gates of Paradise (1974) <BBS>

**REVIEWS

David Wade, “Blake and the Highland Clearances”, *Times* [London], 12 May 1975, p. 14 (Highland Clearances refers to a different book)

E.B. Bentley, “Vision in Fiction: Two Novels About William Blake”, *Blake*, XII, 3 (Winter 1978-79), 209-10 (with another) <BBS>


**REVIEW

John La Farge, *Burlington Magazine*, XII, 60 (March 1908), 388-90 (a "careful" and "interesting analysis")


W.A. White "gave them [the Night Thoughts drawings] ... last year to his daughter Mrs Emerson", who will give them to the British Museum Print Room, according to Keynes in
"The London Times" [a journal which does not exist]. White allowed her "a quite prolonged study" of the *Night Thoughts* watercolours.

§Casa, Marie. "Scienza industriale e passione poetica: il *Sublime* Blake (1757-1827) di fronte all'interna corte del bello utilitarista piacevole dove regna Burke 1729-1787." *Quaderni di Lingua e Letterature*, XLIV (1997), 71-75. In Italian


  Blake's poem is followed by "lined pages".


  On Blake’s visionary powers versus his mysticism.


ISBN: 8477861838 In Spanish

Castañedo, Fernando. “Génesis y estructura de la ansiedad
Traces William Blake’s influence on Harold Bloom.


For “Edmund Burke, William Blake, William Wordsworth, and Samuel Taylor Coleridge, it is precisely their conservative and anti-modern commitments that led to their radical departures from ... conventions”. Chapter Three is on Blake.


§ Castillejo, Jorge. "Notas sobre la poesia de William Blake." Razon y Fabula [Santafe de Bagota], No. 29 (May-August 1972), 6-15. In Spanish


Caswell, Ian M. “William Blake’s belief regarding innocence with reference to the Book of Thell [sic] and various other poems from The Songs Of Innocence And [of] Experience.” Sagami Joshi Daigaku Kiyo [Journal of Sagami Women’s University], LXXI (2007), 141-44.


Under 1757 is “Birth of William Blake (died, 1827).”


Cerutti, Toni, ed. Da Blake al Modernismo: Saggi sulla eredità a romantica. (Bari: Adriatica, 1993) Biblioteca di Studi Inglesi 59. 8°, 258 pp., no ISBN. In Italian

It consists of
Paolo Colaiacomo. "Tel e Daisy." Pp. 33-42. (Comparison of Thel with Daisy Miller.)
Toni Cerutti. "'An Old Man's Frenzy': Riflessi Blakiani in Yeats." Pp. 43-64.
William Blake and His Circle
Part VI: Biography and Criticism


About “Thou shalt not”.


*Chainey, Graham. "A site of literary pilgrims that deserves to be saved." Brighton & Hove Independent [online], 9 October 2014.
On the proposed sale of Blake's Cottage in Felpham.


Deals especially with the Marriage and Songs.


Under 31 August is “John Bunyan”: “Bunyan was buried in Bunhill Fields ... [with] William Blake, the visionary poet and painter, Thomas Stothard, and a host of others ...” (II, 288).


Details in The French Revolution, ll. 29-32, may derive from popular prints and a play; Blake's innovation is to make the Man in the Iron Mask still alive in 1789, though he was supposed to be a brother of Louis XIV (1638-1715).


"In Chapter One, 'Blake's visions and Revisions of a Daughter of Albion,' I argue that contradictions in the character of Oothoon ... [in Visions] reflect the contradictory investments Blake had in the feminism of Mary Wollstonecraft, whose philosophical underpinnings Blake rejected but whose new vision of women Blake's own political project required."


“Dr. [Kevin] Hutchings puts Blake’s poems to music”, which are audible on his web-site.


REVIEW
§Bulletin of Ramakrishna Mission Institute of Culture [Calcutta], LVII, 2 (February 2006), 93-94


The frontispiece represents "Death's Door" (William Blake-W.J. Linton).

See John Jackson [and William A. Chatto], A Treatise on Wood Engraving (1839, 1861) <BB #1932> in which the 1839 edition has "Upwards of Three Hundred Illustrations" and that of 1861 has "145 additional wood engravings".

§Chaucer, Geoffrey. Cuentos de Canterbury. Traducción de Cándido Pérez Gállego, Prologo de Pedro Guardia Massó,
William Blake and His Circle
Part VI: Biography and Criticism

Ultílogo de William Blake (Barcelona: Circulo de Lectores [1997]) Biblioteca Universal, Clásicos Ingleses In Spanish


§Chauvin, Danièle. “A propos de deux aquarelles apocalyptiques de William Blake: le temps et l’éternité.” In L’Apocalyptisme (Pau: Université de Pau et des Pays de l’Adour [?1986]) Cahiers de l'Université, NS, No. 10; Convergences, No. 3 In French


Comparés London and Jerusalem.

Gilbert Durand, "Preface" (pp. 9-14). This is a "mythocritique" study of images and structures, with separate sections, each with its own Conclusion, on "Images apocalyptiques" (pp. 23-102), "Le Cercle, les structures closes" (pp. 103-60), "Le Spirale: les structures progressives" (pp. 161-208), and "L'arc-en-ciel: les structures prophétiques" (pp. 209-64).

Blake's militant apocalypse is certainly in his phrase about seeing "through the eye" (p. 269).

It is based on her Thèse d'Etat.

REVIEW

Robert Davreu, Romantisme, No. 83 (1994), 115-16, in French ("lumineuse et convaicante")


In his illustration, the "substitution of Blake's own demon Death [a false guide] for the Mercury statue" (representing a roadside finger-post) of Young's poem is said to constitute "a critique and correction of what Young is saying" (pp. 131, 135).

REVIEW

D.V. E[rzman], Romantic Movement for 1993 (1994), 64-65 ("A valuable program from which all Blakeists can benefit")


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 90


A "naive" reading of "The Tyger" by "seeing the tiger as
a real animal in the first place". The poem's "realistic concern about animals" reflects Blake's thoughts on the issue of real innocence.


**Chen, Jian-Hua.** “Bei Mei Shu Shi Yi Wang De Fan Pan Zhe—Wei Lian Bu Lai Ke [The Rebel Forgotten by Art History—William Blake].” *Mei Shu Da Guan [Art Panorama]*, No. 3 (2014), 52. In Chinese

About the development of Blake’s status in art history.

**Chen, Jing, and Li Zhang.** “Zhang Li, Qian Xi Wei Lian Bu Lai Ke Shi Ge de Yi Xiang Te Se [Analysis of Characteristic Images in William Blake’s Poems].” *Qing Nian Wen Xue Jia [Young Writers]*, 27 (2012), 11. In Chinese


On the use of different images in the "London" poems by Wordsworth and Blake, attributing them to "the two poets' different points of view and different techniques."

Discussion of the two “Chimney Sweeper”s, the two “Holy Thursday”s, “The Little Black Boy”, and “London”.

Chen, Run-Ping. “Sheng Ming de Dui Zhi yu Rong He—Dui Bu Lai Ke de ‘Yang’ he ‘Hu’ de Jie Gou Xing Yue Du [Neither Lamb Nor Tyger: A Deconstructive Reading of ‘The Lamb’ and ‘The Tyger’].” *Jiang Su Ji Shu Shi Fan Xue Yuan Xue Bao* [Journal of Jiangsu Teachers' Training University of Technology], XXIII, 208; 9 (2008), 97-100. In Chinese

A deconstructive reading of “The Lamb” and “The Tyger” in terms of "the binary oppositions in the two poems".


An attempt to analyze the social differences between the two London poems by Wordsworth and Blake.

An account of his experience visiting exhibits of Blake’s poetry and painting. For a response, see Mu Yang.

For a reply, see Mu Yang.


About Helen Maria Williams, Mary Wollstonecraft, Godwin, and Blake.


**REVIEWS**

*Anon.*, "Chesterton on William Blake ...", *New York Times*, 9 April 1911 ("we doubt if ever Blake will again have an interpreter so amusing, so engaging, and so indisputably illuminating as G.K. Chesterton")

§ *North American Review*, CXCI, 66 (May 1911), 776-78

§ *Anon.*, *Times Literary Supplement*, 6 July 1911 (with another)


*Camillo Marks*, "Brillante, heterodoxo, inclasificable", *El Mercurio* (Revista de los Libros) [Mexico] (11 August 2013), p. E14 In Spanish

1846

William Blake and His Circle
Part VI: Biography and Criticism


About research for her Blake novel.


A novel in which Thomas Kellaway, a Windsor Chair maker, comes from Piddletrenthide, Dorsetshire, to work for Thomas Astley’s Circus and live during March 1792-July 1793 at 12 Hercules Buildings next door to William Blake, of whom he and his family see something.

**REVIEWS**

§*Anon.*, “Chevalier’s Burning Bright, but Lethem says, You Don’t Love Me Yet”, *Library Journal*, CXXXI, 18 (2006), 50(a pre-publication puff)

§*Sarah Emily Miano,* “A radical in the garden”, *Times* [London], 3 March 2007, p. 6

§*Giles Waterfold,* *Spectator*, No. 9317 (10 March 2007), 40.
Jonathan Keates, Times Literary Supplement, 16 March 2007, p. 19 (with five other novels)


Tristan Trémeau, Critique d'art (2013) In French


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

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


§Chong, Cue-Huan. “[Blake’s Poetics of Self-Liberation and Holistic Imagination].” *Yonguhyongmoonhak* [Journal of
William Blake and His Circle
Part VI: Biography and Criticism

*English Language and Literature* [Seoul, South Korea], XLIV (1998), 275-98. In Korean, with an English summary


§Chong, Cue-huan. “[The Muse and the Femininity of the Other: Blake’s *Comus* Designs].” *Nineteenth-Century Literature in English* [Seoul, South Korea], IV (1998), 119-49. In Korean, with an English summary


An excerpt about the “Jerusalem” hymn from Milton appeared as “The Story behind the Hymn”, Telegraph [London], 27 September 2007, online.>


§ Church, Michael. “The Story Behind: Jerusalem.” Times Educational Supplement, 28 March 2003, p. 15

On the background of the “Jerusalem” lyric from Milton.


   Michael Eavis, "Foreword" (p. xi).

   Frank van Lamoen, "Foreword" (pp. xiii-xiv).

What is new about this biography? There is a leit motif of Freemasonry as a context ("was Blake a Freemason? In short, we do not know" [p. 70]) and a surprising amount from the papers of the author's ancestor Archdeacon Ralph Churton (1754-1831), which serves merely for context -- Trafalgar, Waterloo, Napoleon returns, and the like. The Moravianism of Blake's mother (pp. 13-25)\(^{\text{905}}\) is properly emphasized.

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\(^{\text{905}}\) G.E. Bentley, Jr, William Blake in the Desolate Market (2014), 12-13. Some of Churton's "facts" are curiously askew. Poetical Sketches is said to have "eleven quarto pages" (p. 99) rather than 76 pp.; "His Songs of Innocence [1789] ... were not apparently available until 1794" (p. 145); the "shadowy female" on Europe pl. 4 is said to be "shameless" rather than "nameless" (p. 212); For the Sexes was issued "at an unknown date between 1806 and 1818" (p. 336), though all copies are watermarked 1825-26 except for one watermarked 1818; Fuseli is quoted as saying that the Blakes "live together with a servant" (p. 245), but Fuseli
Churton strongly disapproves of Blake having become an engraver ("The awful truth" [p. 62]), partly because engravers were not as well-paid as the most fashionable painters -- "as an engraver, he received scraps" (p. 108) [but for Blake's engraving of "The Fall of Rosamond" (1783) Thomas Macklin paid £80, and for three other plates of the same size in 1782-83 he may have paid as much or £320 in all].


said "with.¹ a servant" (BR (2) 71).

Some of Churton's "facts" are curiously askew. Poetical Sketches is said to have "eleven quarto pages" (p. 99) rather than 76 pp.; "His Songs of Innocence [1789] ... were not apparently available until 1794" (p. 145); the "shadowy female" on Europe pl. 4 is said to be "shameless" rather than "nameless" (p. 212); For the Sexes was issued "at an unknown date between 1806 and 1818" (p. 336), though all copies are watermarked 1825-26 except for one watermarked 1818; Fuseli is quoted as saying that the Blakes "live together with a servant" (p. 245), but Fuseli said "with.¹ a servant" (BR (2) 71).

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


"Blake retains the classical metaphysical opposition of essence and existence, but crucially displaces its moral valuations" (p. 165). His essay "Visibility Should Not Be Visible" in Wordsworth Circle (1994) says it is part of "Against Theological Technology", but the latter does not seem to refer to the "Visibility" essay


"Pity" "stands in a striking revisionary relationship with its Shakespearean source" (p. 106).

About the *Job* engraving of "When the Morning Stars Sang Together". It is said to be part of his essay "Against Theological Technology ..." in *New Romanticisms*, but the latter does not seem to refer to it.


The 1973 edition is "Limited 100 copies".

Clark, Kenneth, *Blake and Visionary Art* (1973) <BB #B1390>

**REVIEW**

*Jean H. Hagstrum*, *Blake Newsletter*, VIII, 4 (*Spring 1975*), 143-44


**REVIEWS**

I.H. C[hayes], *Romantic Movement ... Bibliography for 1991* (1992), 81-82

Stephen Clarke [i.e., Clark], *BARS Bulletin & Review*, No. 2 (*February 1992*), 9-10 (it is "problematic in several major respects")
Anon., *Virginia Quarterly Review*, LXIX (1992), 12 ("succeeds brilliantly and in unexpected ways")


For "A Reply", see "A Reply by Lorraine Clark", *Wordsworth Circle*, XXIV (1993), 232 (Clark defends her claims about "choice" and deconstruction in Blake and Kierkegaard)

Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 279-80 ("lucid and intelligent", but "it denies the historic specificity of the writers")

David Fuller, *Literature & Theology*, VIII (1994), 331-32 ("Blake is made to seem more like Kierkegaard than he really is")


Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-5 (along with Behrendt and Mee; Clark sets out a "subtle and clearly presented argument")

François Piquet, *Etudes anglaises*, XLVII (1994), 478-79, in French (a work of "érudition précise")


§*Church History*, LXIV (1995), 694-96


  Blake's references to Locke "may be seen as part of a more general reinstatement of an empiricist perspective in the poem ... ultimately Lockean in origin" (p. 458).


  It concerns Rousseau's *Emile*, Mary Wollstonecraft's response to it, and especially *Visions* and *Jerusalem*; "Blake's work cannot be reduced to a simplistic opposition between masculine activity and feminine passivity".

"Much of what Blake wrote and drew ... seems to anticipate the 'new' paradigm of the 20th century, which attempts to reintegrate the mind and body, subjective experience and objective matter" (p. 200).


Steve Clark and Masashi Suzuki. “Introduction.” Pp. 1-13. ("Blake in the Orient ... adopts the central postulate that the text means what it will become” [p. 2].)

Part I: The Orient in Blake:
The Global Eighteenth Century.

David Worrall. “Thel in Africa: William Blake and the Post-colonial, Post-Swedenborgian Female Subject.” Pp. 17-28. (“Thel’s refusal ... to join the mode of life offered to her by Clay, Lilly and Cloud is a specific refusal of Swedenborg’s doctrine of conjugal love” [p. 18].) The essay also appears

**Kazuya Okada.** “‘Typhon, the lower nature’: Blake and Egypt as the Orient.” Pp. 29-37. (“Blake’s knowledge of Egyptian iconography among other Egyptian backgrounds can be inferred to fundamentally motivate him in the formulation of his own mythology” [p. 30].)

*Keri Davies.* “Rebekah Bliss: Collector of William Blake and Oriental Books.” Pp. 38-62. (A densely factual essay which suggests that Blake and Rebekah Bliss may have had “some personal acquaintanceship” which gave Blake access to her remarkable library [p. 58].)

*Mei-Ying Sung.* “Blake and the Chinamen.” Pp. 63-76. (The flourishing trade in English pottery by firms like Spode and Wedgwood illustrated with transfer-engravings meant that the demand for engravings by “chinamen” was increasing during Blake’s lifetime.)


*Sibylle Erle.* “Representing Race: The Meaning of Colour and Line in William Blake’s 1790s Bodies.” Pp. 87-103. (An exploration “of the belief systems – both religious and scientific – which contributed to the identities of some of Blake’s ‘raced’ and ‘animalized’ figures” [p. 88].)


[visual] imagery was directly affected by [scientific] natural history illustration” [p. 124].)

*Hikari Sato. “Blake, Hayley, and India: On Designs to a Series of Ballads (1802).” Pp. 134-44. (“Blake acquired his knowledge of Indian scenery and culture under the guidance of Hayley who had a good collection of Oriental literature” [p. 143].)


**Part II: Blake in the Orient:**

The Early-Twentieth-Century Japanese Reception


Part III: Blake in the Orient: Later Responses


Jason Whittaker. “‘Walking thro’ Eternity’: Blake’s Psychogeography and other Pedestrian Practices.” Pp. 279-87. (Presents a “theoretical perspective on Blake’s map-making through some of the viewpoints offered by [Iain] Sinclair”, *Lights Out for the Territory* (1997); “Los is engaged in ... visionary reterritorialization” particularly in *Jerusalem* pl. 45 [pp. 278, 285].)


All the essays save Sato’s and perhaps Shaffer’s were presented at the *International Blake Conference*, q.v.
REVIEWS

Donald Richie, “William Blake, well traveled through the imagination of all”, Japan Times, 28 May 2006

§M.F. Lowe, Literature and Theology, XXI (2007), 330-32 and online (20 August 2007)

Hiroko Nakamura, Roman Ha Kenkyu [Essays in English Romanticism], No. 31 (2007), 89-94, in Japanese

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

Jason Whittaker, Year’s Work in English Studies, LXXXVII (2008), 726 ("a marvellous introduction to Blake's effect on Japanese culture")

Mark Lussier, European Romantic Review, XI, 1 (February 2010), 131-37 (with two others)


David Worrall. “Blake in Theatreland: Fountain Court and its Environs.” Pp. 26-38. (Blake ignored the rowdy singing at the Coal Hole at the corner of Fountain Court and the Strand and instead “chose to illustrate the Book of Job” [p. 37].)

Shirley Dent. “‘Esoteric Blakists’ and the ‘Weak Brethren’: How Blake Lovers Kept the Popular out.” Pp. 57-68.
Matt Green. “‘This Angel, who is now become a Devil, is my particular Friend’: Diabolic Friendships and Oppositional Interrogation in Blake and Rushdie.” Pp. 127-39. (Salman “Rushdie himself lists The Marriage as a seminal text in the development of the oppositional standpoint presented in The Satanic Verses” [p. 128].)


### REVIEWS

**Helen M. Bruder**, *BARS Bulletin and Review*, No. 32 (December 2007), 36-38


**Jason Whittaker**, *Year's Work in English Studies* [for 2007], LXXXVII, 1 (2009), 731-32

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Essays from the conference at St Mary's University College, Strawberry Hill, in July 1994:

**Steve Clark and David Worrall.** "Introduction." Pp. 1-6. ("*Blake in the Nineties* is an assessment of Blake's own work in the 1790s but also a consideration of critical debates during the 1990s" [p. 1].)
Robert N. Essick. "Blake and the Production of Meaning." Pp. 7-26. ("Blake from let us say 1804 onwards, became an increasingly tonal printmaker" [p. 21], as seen particularly in Jerusalem copy C.)


Nelson Hilton. "What has Songs to do with Hymns?" Pp. 96-113. (A learned comparison of Blake's Songs with the hymn tradition.)

Angela Esterhammer. "Calling into Existence: The Book of Urizen." Pp. 114-32. ("This essay is an attempt to trace the devolution of performative language from the God of Genesis to the tyrant in The Book of Urizen" [p. 114].)

Clark, Steve. "Labouring at the Resolute Anvil: Blake's Response to Locke." Pp. 133-52. ("An attempt to redefine the
relation between Blake and Locke"; "Blake's mythology is most compelling where it incorporates its apparent adversary most directly" [pp. 133, 149].

**Michael Ferber.** "Blake and the Two Swords." Pp. 153-72. (About Blake's responses to war.)

**Marsha Keith Schuchard.** "Blake and the Grand Masters (1791-4): Architects of Repression or Revolution?" Pp. 173-93. ("Blake made occulted defences of radical Illuminist Masonry and coded attacks upon conservative Grand Lodge Masonry" [p. 174].)

**David Worrall.** "Blake and 1790s Plebian Radical Culture." Pp. 194-211. (A persuasive essay on "Blake's proximity to 1790s plebeian radical discourse" [p. 194].)

**Keri Davies.** "Mrs Bliss: a Blake Collector of 1794." Pp. 212-30. ("Rebekah Bliss's library is not only of great importance to Blake studies, but also to the history of book-collecting in Britain as one of the earliest female collectors" [p. 212].) (This is the beginning of Chapter II of his thesis “William Blake in Contexts” [2004].)

**REVIEWS**

**Sheila A. Spector,** *Blake*, XXXV (2001), 26-30 ("the anthology projects an expanded mode of critical thought" [p. 29])

**Margaret Storch,** *Modern Language Review*, XCVI, 1 (January 2001), 165-66 (with another) (a summary of the 12 essays)

William Blake and His Circle
Part VI: Biography and Criticism


Steve Clark and David Worrall. “Preface.” P. ix. (“The present volume grew out of the 2000 William Blake conference held at Tate Britain”.)


“A longer and much more elaborate version of this essay appears as one of the chapters in my book William Blake and the Impossible History of the 1790s” (2003).

David Worrall. “Thel in Africa: William Blake and the Post-Colonial, Post-Swedenborgian Female Subject.” Pp. 40-62. (In Thel, “Blake ... creates a satiric critique of the Wadstrom project”, described in Wadstrom’s Plan For A Free Community Upon The Coast Of Africa [June 1789], which was “to be run entirely on the principles of conjugal love as outlined by Swedenborg” [pp. 50, 42].)

The essay also appears silently in Steve Clark and Masashi Suzuki, ed., The Reception of Blake in the Orient (2006).

The Elements of Medicine (May 1795)] or knew something of it” [p. 74].


Morris Eaves. “National Arts and Disruptive Technologies in Blake’s Prospectus of 1793.” Pp. 119-35. (“In proposing to cut out the middle man, Blake produces a business plan distinct from both Reynolds’s [lectures] and Boydell’s [Shakspeare Gallery]” [p. 125].)

Christopher Z. Hobson. “‘What is Liberty without Universal Toleration’: Blake, Homosexuality, and the Cooperative Commonwealth.” Pp. 136-52. (“As he grew older, ... he increased his attention to male and female homosexuality in texts and art” [p. 139].)


Steve Clark. “Jerusalem as Imperial Prophecy.” Pp. 167-85. (In Jerusalem (1804[-1820?]), the “central attitude ... is of an abrasive brand of Protestant nationalism formed in opposition to France and Catholicism”, and “precise links with the preaching of Edward Irving”, and “Thus Jerusalem should be read ... as a text specifically of the 1820s” [pp. 171, 172, 181].)

Robert N. Essick. “Erin, Ireland, and the Emanation in Blake’s Jerusalem.” Pp. 201-13. (“Irish history is the contemporary matrix that shaped not just Erin, but also Blake’s treatment of British/biblical analogies and the construction of ... the emanation” [p. 209].)

Joseph Viscomi. “Blake after Blake: A Nation Discovers Genius.” Pp. 214-50. B. Also accessible in his “Collected Essays on Blake and His Times”, q.v. (He focuses on “the pictorial record” of “pre-Gilchrist” Blake, particularly the “recently discovered [in Yale in summer 1989] album titled Blake: Proofs, Photos, Tracings, compiled by W.J. Linton” and the technique of kerographs “that Linton had invented in 1861 ... the nature and aesthetic of his new reproductive process affected the kinds of work selected and excluded for reproduction, the result of which was to emphasize Blake the printmaker and poet rather than painter” chiefly because kerographs could not reproduce tone well [p. 215].)

The essay first appeared online on 8 March 2003 at http://sites.unc.edu/viscomi/blakeafterblake.html.

REVIEWS

§M.F. Lowe, Literature and Theology, XXI (2007), 330-32 and online (20 August 2007)

§Morton D. Paley, European Romantic Review, XX (2009), 418-29 (with another)

Julia M. Wright, Romantic Circles (19 January 2009)

online
Steven Goldsmith, *Studies in Romanticism*, XLVIII (2009), 527-33 (“useful”)

Jason Whittaker, *Year's Work in English* Studies, LXXXVII (2008), 726-28


According to Clark and Worrall, "Preface" (p. xi) "The essays collected here were given, in earlier forms, at the conference 'Historicizing Blake' held at St Mary's College, Strawberry Hill, Twickenham, on 5-7 September 1990." A number of the essays are scarcely related to Blake.


**Iain McCalman.** "The Infidel as Prophet: William Reid and Blakean Radicalism." Pp. 24-42. ("I hope by analysing Reid to contribute also towards the elusive task of historicizing the culture and milieu of William Blake" [p. 25].)


**Edward Larrissy.** '"Self-Imposition', Alchemy, and the Fate of the 'Bound' in later Blake." Pp. 59-72. ("Blake's use of alchemical imagery provides an important thread in the symbolism of the late work" [p. 60].)

**Andrew Lincoln.** "Blake and the 'Reasoning Historian'." Pp. 73-85. ("In The Four Zoas Blake adopts a number of ideas and patterns that had become familiar in historical writings in the latter half of the eighteenth century, and attempts to
reconstitute them on the basis of spiritual causes" [p. 73].)
Material from the essay is incorporated in revised form in his
*Spiritual History: A Reading of William Blake's vala or the four zoas* (1995).

**Philip Cox.** "Among the Flocks of Tharmas': *The Four Zoas* and the Pastoral of Commerce." Pp. 86-104. ("A reading of the roles of Tharmas and Urizen in the context of earlier eighteenth-century philosophical, economic and poetic texts" [p. 86].)

**Mary Lynn Johnson.** "Blake, Democritus and the 'Fluxions of the Atom': Some Contexts for Materialist Critiques." Pp. 105-24. (A densely-packed analysis of the origins of atomistic philosophy; in particular, "Voltaire ... was probably the main source of Blake's inaccurate equation of Newtonian science with mechanism and atheism" [p. 113].)

**D.W. Dörrbecker.** "Innovative Reproduction: Painters and Engravers at the Royal Academy of Arts." Pp. 125-46. ("A historical reconstruction of the ideological tenets that were at stake in the engravers' claims for their admission to full membership in the Royal Academy" [p. 127], with evidence chiefly from Sir Joshua Reynolds and Sir Robert Strange.

**Helen Bruder.** "The Sins of the Fathers: Patriarchal Criticism and *The Book of Thel.*" Pp. 147-58. (An attack upon the "patriarchal" "critical establishment", exemplified by the "almost rabid ferocity" of Robert F. Gleckner, which concludes that in "this luminously woman-centred poem" "Blake is exploding stereotypical notions of youthful femininity by pushing them to their limits and hence revealing their absurdity" [pp. 148, 149, 156]. A version of the essay
appears with the same title as Chapter 2 in her *William Blake and the Daughters of Albion* [1997].

*John Beer.* "Blake's Changing View of History: The Impact of the Book of Enoch." Pp. 159-78. (The possibilities that Blake's Enoch designs may be earlier than 1821 and that "his writing of Milton" may have been affected by the Book of Enoch is raised by hitherto unremarked extracts from the apocryphal Book of Enoch in *The Monthly Magazine* [February 1801] [p. 173]. The reproductions include six for the apocryphal Book of Enoch.)

**REVIEWS**

Michael Grenfell, *Journal of the Blake Society at St James*, I (1995), 42-43 ("What comes through, loud and clear, is the atmosphere of Blake's world .... For this, I have not come across a better book")

§*Jason Whittaker, BARS Bulletin and Review*, No. 9 (November 1995), 19


**Part I Blakean Circulations**


2 *Peter Otto.* "'Rouze up O Young Men of the New
William Blake and His Circle
Part VI: Biography and Criticism


4 Shirley Dent. "'Rob & Plunder ... Translate & Copy & Buy & Sell & Criticise but not Make': Blake and Copyright Today." Pp. 56-68. (Largely concerned with the William Blake Archive.)


Part II Blake and Visual Art


8 *Mark Crosby. "'The Sculptor Silent Stands before His Forming Image': Blake and Contemporary Sculpture." Pp. 120-31. (Concerned especially with Eduardo Paolozzi and Helen Martins.)


Part III Blake in Film and Graphic Arts

10 Susan Matthews. "'And did those feet?': Blake and the
Role of the Artist in Post-War Britain." Pp. 149-61.


12 Matthew J.A. Green. "'The end of the world. That's a bad thing right?': Form and Function from William Blake to Alan Moore." Pp. 175-86. (Concerned with comics and graphic novels.)

**Part IV Blake in Music**


14 Steve Clark and James Keary. "'Only the wings on his heels': Blake and Dylan." Pp. 209-29.

15 Tristanne Connolly. "'He Took a Face from the Ancient Gallery': Blake and Jim Morrison." Pp. 230-47.


**REVIEWS**

*Grant F. Scott, Blake: An Illustrated Quarterly,* XLVII, 4(Spring 2014), 51-54 ("most of the essays read like standard reception studies", pace the editors)


A collection of essays, including one on Blake. Neither Sir Edward G. Manton nor the Sterling and Francine Clark Institute is recorded by Butlin.


Clarke says that, insane or not, "Blake's spiritual voice is becoming daily more audible, more insistent, and more clear"; Sheppard says that "'Manic-depressive insanity' is the technical name for the complaint which gave us Blake's poems and his pictures"; the Ed. says plaintively: "This correspondence must now cease."


§*Clayton, Ellie. Divine Economy With Illustrations by*

**Clutton Brock,** Alan Francis, *Blake* (1933) *<BB>*

REVIEWS

*Anon.*, “William Blake”, *Times* [London], **30 May 1933,** p. 5

*§Anon.*, *Times Literary Supplement*, **24 August 1933,** p. 558


Includes a discussion of Blake’s “Elohim Creating Adam”.


"Blake's mythopoeia reveals an intimate familiarity" with the "distinct female prophetic tradition" (p. 48). She is concerned particularly with Eno in *The Book of Los* (1795).

*§Cogeval, Guy.* "L'Apocalypse selon William Blake." *Beaux*
Arts Magazine (1999). In French


Blake in the Marriage and Einstein in his Theory of Relativity "share an anti-Newtonian belief in a reality” (p. 164).


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 91


REVIEW

D.W. Dörrbecker, Blake, XXIII, 3 (Winter 1989-90), 128

Cohn, Jesse S. "Blake's THE MENTAL TRAVELLER." Explicator, LVIII, 3 (2000), 130-33.

The poem is "a description of a cyclical world".

On classical antecedents especially for The Book of Thel.

Colby Library Quarterly
Volume XIII
(1977)

[with essays by Heppner, Rose, Warren Stevenson, Sutherland, and Warner] <BBS>

REVIEW

§Bevis Hillier, Times Literary Supplement, 17 February 1978, p. 212


A third copy of "Albion Rose" [E] in the second state (1804) has been found in an anonymous collection near Barcelona with a mysterious inscription apparently by Blake (not reproduced).


An intensely theoretical book which "explores three claims through the concept of Incarnation" and "hapticity".

REVIEW
Mark Lussier, *Blake: An Illustrated Quarterly*, XLVII, 3 (Winter 2013-14), 6 ¶ (a "well-written and energetic" book which "breaks open new critical spaces", about which there is "much to admire", but it will "perhaps not [be] pleasing to all Blake scholars" such as Lussier)


Coleridge, John Duke. *The Necessity of Modernism in the Arts, Especially When Devoted to the Service of Religion, ... Read at the Quarterly Meeting at the [?Exeter] College Hall, October 7, 1853.* <Bodley> [This is the heading; there is no title page.]

"We have lost, and cannot regain, for the Church the powers of Sir Joshua and Flaxman, of Blake and Turner; but we have great artists still left." (p. 13)

The heading describes the author as "John Duke
Cambridge, Esq., M.A., Barrister at Law, late Fellow of Exeter College, Oxford." John Duke Coleridge (1820-94), First Baron Coleridge (1873), lawyer, M.P., was a great-nephew of the poet.


"Blake's verses are intelligible and excused as the extravagant and hysterical expression of rapt enthusiasm" (p. 149).

For ramifications of this *TLS* teapot tempest, see Collins, "The 'Quarterly Review' and Mr. Stephen Phillips's Critics", 9 May 1902; Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton Collins on Blake", 30 May, 13 June 1902; Alfred Ainger, "Mr. Churton Collins and William Blake", 6 June 1902; B.C. Beeching, "The Poetry of Blake", 20 June 1902.


About an article in the current *Quarterly Review* which takes Blake's "When the stars threw down their spears" from "The Tyger" as "a touchstone for what constitutes true poetry".

For ramifications of this *TLS* teapot tempest, see Anon., "Mr. Churton Collins and the 'Quarterly Review'", 16 May 1902; "The 'Quarterly Review' and Mr. Andrew Lang", 23 May 1902; W.B. Yeats and J. Churton Collins, "Mr. Churton


Colmer, John, "Lawrence and Blake." Chapter One (pp. 9-20, 133-35) of D.H. Lawrence and Tradition. Ed. Jeffrey Meyers. (Amherst: University of Massachusetts Press, 1985) Concerns "Lawrence as writing within the Blake tradition".


Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist’s Life and Rossetti’s reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of
Blake’s poem “London” from the *Songs of Experience*:

In every cry of every man
   In every infant’s cry of fear,
In every voice, in every ban,
   The mind-forged manacles I hear,--
and so forth.


   She "examines images of the human body in Blake's designs and verse".

   Her *William Blake and the Body* is based on the thesis.


   Based on her Cambridge dissertation (1999)

REVIEWS
*Thomas Frosch, *Blake, XXXVIII (2004-2005), 102-7 (the book “is more notable for its highlighting of issues, questions, and complexities than for persuasive or vivid formulations” [p. 106])

Jeffrey Longacre, *College Literature*, XXXI, 2 (2004), 197-99 (the book is “not for the uninitiated” but “a must for Blake scholars” [p. 199])

Jeremy Tambling, *Modern Language Review*, XCIX (2004), 752-54 (with another) (“Connolly’s work most certainly convinced this reader” [p. 754])


Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2005)

W.B. Gerard, *Eighteenth-Century Book Reviews Online, 13 July 2009*


It is concerned with "dissection and its depiction in art" and in John and William Hunter and William Cowper (1666-1709), anatomist and surgeon; "Blake's use of anatomical imagery is critical, transformational, even antagonistic" (p. 19).


Cooper, Andrew M. "Irony as Self-Concealment in *The Marriage of Heaven and Hell*." *a\b: Auto/Biography Studies*, II, 4 (Winter 1986-87), 34-44. "Blake's rampant perspectivism annihilates any distinct authorial presence" (p. 34).


About "the political valence of labor in William Blake's aesthetic practice".

Ackroyd says that "in fiction you have to tell the truth. In biography you can make things up."

§Cormack, Alistair. “Blake the Irishman.” Chapter Four (pp. 72-86) in his Yeats and Joyce: Cyclical History and the Reprobate Tradition (Aldershot, Hants, and Burlington, Vermont: Ashgate, 2008)


§Coman, B.J. “William Blake and the Rawleigh’s Man.” Quadrant [Sydney, Australia], LI, 1/2 (January-February 2007), 72-75.

A "Rawleigh's man" is an Australian outback travelling salesman.


A longer version appeared as Chapter 6 ("Freedom from The Book of Urizen") in Cooper's William Blake and the Productions of Time (2013).


"This book ... is a biography ... of the life allegory disclosed by his [Blake's] developing poetic practice" (p. xv).

**REVIEWS**

Mark Crosby, *Review of English Studies*, LXVII, 273 (June 2014) ("intriguing readings of Blake’s particular formulation of time as an eternally recurring moment")

James Rovira, *Journal for Eighteenth Century Studies*, XXXVIII, 3 (Sept 2015), 472-74


"Two or three pages" were reprinted in Chapter 2 ("Seeing Voices in *Songs of Innocence*"") of Cooper's *William Blake and the Productions of Time* (2013).


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


In Italian

Concerned with “Arti sorelle o arte composita?” (p. 198).

On mysticism.


Papers presented at a conference in 1997 at Sant’Arcangelo di Romagna, Forli, Italy.


Corti, Claudia. Il primo Blake: Testo e sistema (1980) In Italian <BBS>

REVIEW

§Serena Cenni, Rivista di Letterature Moderne e Comparate, XXXI (1980), 313-15, in Italian


It consists of "Introduzione: William Blake nel canone romantico" (pp. 5-18) and three parts: "Linguaggi e Discorse" (pp. 19-88), "Transgressioni e Prococazioni" (pp. 99-148), and "Filosofi' Amici" (especially Descartes, Newton, and Hume) (pp. 153-244).

The 16 much reduced black-and-white Figures include Visions pl. 1-11 with no identification of the original.


   Compares Blake with Hume’s “Of the Passions”.


   Thomas Pitchford discovered that “Two Sunflowers Move into the Yellow Room” in Nancy Willard’s *A Visit to William Blake’s Inn* (1981) was “widely attributed to William Blake, [and was] included in school reading lists” as by Blake, particularly in the United States.

Said to concern Blake.


He reminded himself of the supernatural visions which used to trouble the fancy of the celebrated painter, Blake, who illustrated the Night Thoughts – but in vain: his was no fancied vision ... [III, 173].

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

REVIEW
Angus Whitehead, Blake Journal, No. 9 (2005), 103-10
(“A very readable book [which] is excellent on contemporary context”, though with “frequent grammatical errors and typos” and frequent “attempts to impose upon Blake too rigorous a socialist reading” [pp. 107, 103])


"Wittreich's version of Blake's patron [in Angel of Apocalypse] ultimately fails" (p. 430) because he does not sufficiently account for Hayley's ambiguity about Milton; the essay scarcely concerns Blake.

REVIEW
David Worrall, Year's Work in English Studies, LXXV for 1994 (1997), 391-92 (Cox corrects Wittreich)

REVIEWS


Angela Esterhammer, *Blake*, XXVII, 3 (Winter 1993-94) 84-86 ("Stephen Cox's new book is well worth reading for what it says about Blake, about Blake's critics, and about the evolution of ethical, aesthetic, and logical thought over the past two centuries")


       About "verbal warfare" in *The French Revolution* (p. 48).


A paragraph under engravers: “It is not denied that this vigorous mind was diseased”.


“Producers and Devourers” is reprinted in *William Blake*, ed. John Lucas (1998), and pp. 104-6 are reprinted as “‘The Tyger’ as a Sign of Revolutionary Times” on pp. 32-33 of *William Blake: Comprehensive Research and Study Guide,*

REVIEWS

§Frank Stack, *Times Higher Education Supplement*, 4 May 1984, p. 24 (with another)

§Paul Hamilton, “From the Position of Dissent”, *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)

§T. Hoagwood, *Choice*, XXII (1984), 266

§T. Hoagwood, *Choice*, XXII (1984), 266


Stuart Peterfreund, *Blake*, XIX, 3 (Winter 1985-86), 113-16


§Maria José Barroso Horrillo, *Anglo-American Studies* [Salamanca, Spain], VI (1986), 177


Mark L. Greenberg, *Eighteenth Century ... Bibliography for 1984* (1989), 559-61


A responsible general account, focusing on the *Songs*

*Crespo Martín, Bibiana. "El Libro de Artista de ayer a
William Blake and His Circle
Part VI: Biography and Criticism

Pp. 317-19 are about Blake's printing method and Songs of Innocence as precursors of Artist's Books.


Crisman, William C. “Blake’s ‘The Crystal Cabinet’ as a Reworking of Thomson’s The Castle of Indolence.” English Language Notes, XXIX (1991), 52-59 <BBS>
REVIEW
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 91-92

"The series of 'Songs,' then, would seem a statement of what can go wrong in writing lyric poetry" (p. 623).
REVIEW

Review of a BBC television program about Blake.


Chiefly about the *Marriage of Heaven and Hell.*


Blake was tried at the Chichester Quarter Sessions in January 1804 for Assault (including “putting in fear”), a common law offence, for Sedition, and for Deduction from Allegiance and Duty, statutory offences. However, only the first, Assault, was subject to the jurisdiction of the Quarter Sessions; the others were, by statute, subject to trial only at the higher court of Assizes. The only other trials for sedition at the time (“damn and bugger the bloody King”) were at the
assizes and resulted in three convictions (sentenced to three months imprisonment for two, one unknown) and one case abandoned for lack of witnesses.

*Crosby, Mark.* “‘Sparks of Fire’: William Blake in Felpham, 1800-1803.” Oxford D.Phil., 2008. 300+ leaves, 68 illustrations, including all those for Hayley’s *Designs to a Series of Ballads* (13), the annotations attributed to Blake in Milton, *Paradise Lost*, ed. Richard Bentley (1732 – 2), and the watercolours for *Comus* (Huntington – 8).


A densely factual and rewarding essay.


“This article situates his [Blake’s] time in the Abbey in the context of his apprenticeship before offering a few examples of how the Gothic aesthetic resonates in his later works.” (P. 162). It is part of an issue “In Celebration of Richard Gough (1735-1809)” (pp. 118-224).


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


2 Keri Davies and David Worrall. “Inconvenient Truths: Re-historicizing the Politics of Dissent and Antinomianism.” Pp. 30-47. (Despite the statements by Crabb Robinson [1811] and Alexander Gilchrist (1863) that Blake was from a dissenting community, he was probably not a dissenter.)


4 Andrew Lincoln. “Blake, America, and Enlightenment.” Pp. 63-82. (“This chapter explores some of the ways in which Blake’s *America a Prophecy* (1793) can be seen to allegorize historical events” [p. 63].)

5 *Mark Crosby and Angus Whitehead. “Georgian Superwoman or ‘the maddest of the two’? Recovering the Historical Catherine Blake, 1762-1831.” Pp. 83-107. (A careful survey of “the few hard facts and contemporaneous accounts of Catherine” [p. 86].)
6  *Susan Matthews.  “Blake’s Malkin.”  Pp. 108-29.  (“This chapter aims to reconstruct the Malkin family culture in order to show both why Malkin promoted Blake, and why his appreciation was limited” [p. 109].)

7  *John E. Grant.  “Prospects of Divine Humanity: A Vision of Heaven, Earth, and Hell.”  Pp. 130-43.  (An analysis of Blake’s picture usually called “The Fall of Man”; Grant proposes that it should be known as “Prospects of Divine Humanity” [p. 130].)


REVIEW


1900

Originally an Arkansas Masters thesis.


An oak sapling was planted at Peckham Rye to commemorate Blake's vision there, sponsored by the Blake Society and the Forestry Commission.


An “essentially psychological” argument focusing on *The Four Zoas* based on ”Lipót Szondi’s theory of mental functioning, more precisely the personality typology based on the Szondi test” or “system of drives” which “revives the age-old theory of physiognomy by assuming that one can determine character by facial appearance” (pp. 14, 45). A Budapest doctorate.
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An “essentially psychological” argument based on “[Lipót] Szondi’s fate analysis (commonly known as Schicksal analysis)” (pp. 162, 173).


“Once we accept McGann’s contentions, all the formal problems discussed so far seem to be resolved, the diagrammatic designs of The Four Zoas becomes deliberate architecture” (p. 36).


Using as her “main framework” “Lipót Szondi’s theory of ... personality typology”, she concludes that “Urizen has an
intrinsically progressive role in *The Four Zoas*” (pp. 132, 150).

**Cumberland, G.** “Hints on various Modes of Printing from Autographs.” *Journal of Natural Philosophy*, XXVIII (January 1811), 56-59. <BB> B. “Hints on Various Modes, etc.” from “Journal de NICHOLSON, No. 126”. *Bibliothèque britannique, ou Receuil Extrait des Ouvrages Anglais périodiques* [Genève], L (1821), 69-76. In French (The Blake reference is on p. 71.)


The 1987 edition is a translation of Great English Painters: [Five] Selected Lives from Allan Cunningham’s Live of Eminent British Painters ([1886]), including that of Blake.

REVIEW referring to Blake

Anon., “Major’s Cabinet of Pictures; with Historical and Critical Descriptions and Dissertations, by Allan Cunningham. No. I.” Athenaeum, No. 254 (8 September 1832), p. 582 (the review gives in toto the “capital anecdote” of Blake and the Archangel Gabriel)<BB>


A set of Cunningham’s Lives in the National Library of Scotland (MS 827) with MS notes on the life of Blake from the Second Edition (1830) by Allan’s son Francis<sup>907</sup> carries information from Malkin (1806) <BB>, Robert Hunt in The Examiner (1808) <BB> and 1809 <BB>, Cunningham’s Cabinet Gallery of Pictures (1833) <BB>, Gilchrist (1863) <BB>, and Swinburne (1868) <BB> – but, oddly, not Cromek’s letter to Blake of May 1807 which Cunningham’s son Peter (1816-69) lent for publication in The Gentleman’s

<sup>907</sup> The hand is that of the note among them signed “F.C.” (MS 831, f. 172) and of Francis Cunningham’s letter to Thomas Carlyle in 1869 (MS 1769, f. 119), according to Dr Iain G. Brown, Principal Curator, Manuscripts Division, National Library of Scotland.
Magazine (1852) <BB 280>. The notes were apparently used by Mrs Charles Heaton in her edition of Cunningham’s life (1880). The only previously-unrecorded information seems to be that on MS f. 92: “I saw in Harvey’s shop (1867) an exquisite little drawing of Angeli non Angli”. Butlin (#55) records that the drawing was sold in 1862 to Palser and that Francis Harvey sold it in 1869 to the Victoria & Albert Museum. Clearly Harvey had it by 1867.

This is not the manuscript of Cunningham’s Lives as claimed in the Oxford Dictionary of National Biography.

REVIEWS referring to Blake

Anon., “The Family Library, No. X. The Lives of the most eminent British Painters, Sculptors, and Architects. By Allan Cunningham. Vol. II. London, 1830. J. Murray”, London Literary Gazette, 6 February 1830, pp. 85-86 ([8-10, 23 [omitting the first sentence]-24, 36-49 are quoted because they are “so curiious a sketch of a very extraordinary mind”]) <BB #938>

Anon., “The Lives of the Most Eminent British Painters, Sculptors, and Architects. By Allan Cunningham. Vol. II. London: Murray”, Athenaeum, 6 February 1830, pp. 66-68 (extensive quotations from Cunningham demonstrate that Blake was an “extraordinary man” both for his artistic visions and for the felicity of his marriage. The authorship of this anonymous review is not indicated in the marked editorial file of The Athenaeum in the London office of The New Statesman) <BB #973>

Anon., “Family Library.– Painters”, Sheffield Iris, 9 February 1830, p. 4 ("What a singular being was
William Blake!” The review was first identified and quoted in David Groves, “Blake and the Sheffield Iris”, Blake, XXXIX (2005-6), 125

Anon., Dublin Literary Gazette, I, 7 (13 February 1830), 99-102 <New York Public Library> (“Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining” [p. 102])

Anon., “Family Library, No. X – Cunningham’s Lives of British Painters”, Edinburgh Gazette, II (13 February 1830), 103-4 (extracts from Cunningham’s life of Blake lead to the conclusion that “There is something wildly impressive in this enthusiasm, awakening at once our pity and our admiration.” <BBS 344-45> The essay is quoted extensively by David Groves, “Blake and the Edinburgh Literary Gazette – with a Note on Thomas De Quincy”, Blake, XXV (1991-2), 133-35, who suggests that the author may be De Quincey)

Anon., "The Lives of the Most Eminent British Painters, Sculptors, and Architects.  By Alan Cunningham.  Vol. II.  Being No. X of the Family Library.  London.  John Murray.  1830.  12mo.  Pp. 320", Edinburgh Literary Journal, No. 67 (20 February 1830), 112-14 (quotations from ¶9-10 [“Blake’s Courtship and Marriage”] and ¶47-49 and end of 52[“Blake’s Last Illness and Death”]) justify the conclusion that Blake was “one of the happiest of his race; and ... this happiness is mainly to be
attributed to his wife” [p. 112]. <BBS 347> The review may have been written by Henry Glassford Bell, or by his good friend James Hogg, according to David Groves, "Blake, the Edinburgh Literary Journal, and James Hogg", Blake, XXXII [1998] 14-16)

**Anon.**, “The Lives of the most eminent British Painters, Sculptors, and Architects. By Allan Cunningham. Vol. II. Murray. 1830”, Gentleman’s Magazine, C (February 1830), 141-43 <BB #974>

Of Blake, the visionary, we hardly know how to speak: he appears to have been an amiable enthusiast on the wrong side of the line of demarcation as it respected his sanity. “His fancy overmastered him,” says Mr. C. until he at length confounded ‘the mind’s eye’ with the corporeal organ, and dreamed himself out of the sympathies of actual life. The following absurdity is recorded of him; and his friend, Mr. Varley, has authenticated the story by giving an engraving of the “Spiritualization,” in his equally absurd volume on ‘Astrological [i.e., Zodiacal] Physiognomy.”

Anon. quotes Cunningham ¶39.

**Anon.**, “Monthly View of New Publications ...”, Belle Assemblée, or, Court and Fashionable Magazine, N.S., LXIII (March 1830), 120-23 <New York Public Library>: The life of another, but far more amiable enthusiast [than Barry], poor William Blake,
who could not only ‘call spirits from the vastly deep,’ but compel them to arise and appear before him, is, in its details, singularly striking and curious [121.]

Anon. quotes Cunningham ¶36-37.

Many a time have we ourselves seen these portraits; and we may add, that the “artist of some note,” alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil, of Cunningham, is nearly as graphic as that of Blake. Some other capital stories of the worthy pair, are given; but, for these, we must refer the reader to the work.

The “artist of some note” is Varley, but the anonymous reviewer is unknown.


Anon., “Visions of Blake the Artist”, New-England Weekly Review [Hartford, Connecticut], 3 May 1830, p. 1 (Cunningham ¶36-37 are silently reprinted from The Casket) <BB #1046>
Anon., “Model of a Painter’s Wife”, *Literary Port Folio*, I (13 May 1830), 150 (this is simply an unacknowledged reprint of all but the first paragraph of the Blake section in the review of Cunningham in *The Athenaeum*. N.B. There is some confusion about the title of this short-lived journal. The first page of each number carries the title *Literary Port Folio*, but the running title is consistently *Philadelphia Port Folio).*<BB #991>

Anon., “Visions of Blake the Artist”, *Casket* [Philadelphia], V (May 1830), 231-32 (an extract from Cunningham ¶36-39, 41) <BB #1045>

L. Sw.-Belloc,908 *Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, les Arts industriels, la Littérature, et les Beaux-Arts de tous les personages qui figurent dans la dernière partie la galerie; par un Réunion de Membres de l’Institut et d’autres Hommes de Lettres* [Paris], XLVI (juin 1830), 664-67, in French <New York Public Library> (Sympathetic paraphrases of Cunningham; “le plus curieux et le plus attrayant est Blake”, “il se livrait à la fin de la journée à toutes les fantaisies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’une fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de

908 The list of collaborateurs includes “Mme L. Sw. Belloc” (without a hyphen). Louise Swanton Belloc was a prolific translator of, e.g., Tom Moore (1823), Byron (1830), and Harriet Beecher Stowe, *Le Case de l’Oncle Tom* (1851); her grand-son was Hillair Belloc.
la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie”[pp. 666-67])


Anon., *Friends’ Monthly Magazine*, II, 1 (First Month 1831), 20-26 <Harvard> (“We arrive, after those of Blake and Barry, at the account of Opie …” [p. 24])


Anon., “Literary Notices”, *Spirit of the English Magazines* [Boston], 3 S, III, 11 (1 March 1831), 448 <California> (“Jan. 9, 1830. … Allan Cunningham has been busy … on his Painters, and the lives of West, Opie, Barry, Blake, Bird, Fuseli, Raeburn, &c. are to grace his next volume”)


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909 The general title page calls it *The Athenaeum; or Spirit of the English Magazines.*
“condensed biographies of…William Blake”)

Anon., “Lives of the Painters. By Allan Cunningham. Messrs. Harpers”, American Monthly Magazine, III (1831), 155-74 (introduces anecdotes concerning Blake [pp. 164-71] from Cunningham with the remark: “The following anecdotes give one of the most singular pictures of a mind we have ever met:—") <BB>

Anon., Athenæum, No. 226 (25 Feb 1832), 124-25 <Princeton> (“he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty”)

Anon., review of Cunningham Vol. VI, Mirror of Literature, Amusement, and Instruction, XXI, 610 (22 June 1833), 405-7 <Oxford English Faculty Library> (“Eminent painters were now arising on all sides …. Phillips, too, had shown such poetic feeling in his portrait of Blake, as raised him high among his brethren” [p. 406])

[Thomas Henry Lister] “Art III. Lives of the most Eminent British Painters, Sculptors, and Architects. By Allan Cunningham. 6 vols. 12 mo. London: 1830-1-2-3”, Edinburgh Review, LIX (April 1834), 48-73 (a passing reference affirms that “the able, but, alas! insane” Blake “could scarcely be considered a painter” [p. 53; cf. p. 64]; the author is identified in The Wellesley Index to Victorian Periodicals 1834-1900, ed. W.E. Houghton [1966], I, 476) <BB #2138>; appended to the review is “Progress of British Art” (pp. 54-73): “possessors
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of a rare gift … not to be circumscribed by common rules. Such were Fuseli and Blake …” [p. 64])


In the first edition, there are Blake references in Vol. I under Bunhill Fields (p. 153) and Fountain Court (p. 320) and in Vol. II under Molton Street (p. 565).

Bunhill Fields: “William Blake, painter and poet, (d. 1828); at the distance of about twenty-five feet from the north wall in the grave numbered 80; no monument.” (P. 90)

Fountain Court in the Strand, gives useful details; “At No. 3, in this court, died William Blake, the painter, that eccentric but real genius.” (P. 191)

“MOLTON STREET (SOUTH), NEW BOND STREET. William Blake, the clever but eccentric painter, lived for seventeen years at No. 17 in this street. Here he had interviews with angels and persons of scarcely inferior distinction” (p. 341).

Cunningham, Peter, ed. Poems and Songs by Allan Cunningham (London: John Murray, 1847)

Peter Cunningham's father hoped that his Lives<BB> would be remembered "by all who felt an interest in the wild but noble imagination of Blake, the classic conceptions of Flaxman, or the all-ennobling poetry of Robert Burns" (pp. ix-x).

The American Indian idea that “life [is] a journey even after death ... is at the core of the relationship between William Blake and Dead Man”.


REVIEW

Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (William Blake), 155-65 (with five others) (a "major publication" with "Individual contributions which would be superior in any company" by Grant ("the most substantial essay"), Rose, Kroebser, Paley, Grimes, Curran, and Wittreich; Easson "seems to be entangled in a contradiction" and "distorts Jerusalem", and McGann is "curiously inexact")

D
An interpretation of Blake's “London”, using the approach of social criticism, e.g., the miserable life of the chimney sweepers, the pathetic and complaining prostitutes.


Analysis of Ninette de Valois's dance piece based on Blake's illustrations of Job.

An essay related to the Barcelona exhibition: "William Blake constitueix un cas únic en la historia del art."

4°, xxvii, 552 pp.; ISBN: 9781611684438

2013: "Updated Edition" with a revised foreword and annotated bibliography.

REVIEWS


*John E. Grant, Philological Quarterly, XLV, 3 (July 1965), 533-35

§Anon, "Blake More or Less", *Times* [London], 2 September 1965 (with 2 others)

§Anon., *Times Literary Supplement*, 2 September 1965, p. 756


§David V. Erdman, *Journal of English and Germanic Philology*, LXV, 3 (July 1966), 606-12

M.K. Nurmi, *English Language Notes*, IV (1966), 21-22

John E. Grant [bis], *Philological Quarterly*, XLVI (1967), 328-329

Michael J. Tolley, *Southern Review* [Adelaide], II (1967), 269-77 (with 4 others)

Anon., “Guides to a New Language”, *Times Literary Supplement*, 3 October 1968, 1098 (with another)


G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

Bill Platypus, *Spectator*, CCXXXI (14 July 1973), 52


Frederick Laws, *Daily Telegraph* [London], 13 September 1973, p. 8 (with another)


John E. Grant [bis], *Blake*, XIV, 3 (Winter 1980-81), 131-35


Edward Larrissy, *Notes and Queries*, XXXVII, 2 (June 1990), 226 (with another) (an omnibus review)
§Edwina Burness, *English Studies*, LXXI, 5 (October 1990), 455-62 (with 5 others)

2013

*Shirley Dent*, *Times Literary Supplement*, 8 August 2014, p. 25 (Eaves’s “excellent” forward is appropriate to Damon’s book which succeeds “Brilliantly but peculiarly”)


**REVIEWS**

1924

§Anon., *Times* [London], 24 April 1924 (notice of forthcoming publication)

§Anon., *Times Literary Supplement*, 26 June 1924


§**Robert Hillyer**, “William Blake the Philosopher”, *Dial*, LXXVII (September 1924), 257-59 ("a book which must serve as a foundation to all future study of William Blake")
1947


A critical study of Blake's literary works.

**REVIEWS**


*Richard Holmes, "The Greatness of William Blake", *New York Review of Books* (14 Nov 2015) (with 2 others) (a frequently accurate review concluding that the book is "admirable", "part biography, part critical reflection, and part a scholar's testimony to the experience of actually teaching Blake over many years", "with occasional wicked professorial sallies" and "a certain pedagogic earnestness")


1918
REVIEWS


Anon., *Choice*, XVIII (1981), 1544


I. H. C[hayes], *Romantic Movement ... Bibliography for 1981* (1982), 79-80


Thomas R. Frosch, *Wordsworth Circle*, XIV, 3 (Summer 1983), 152-56

Nelson Hilton [bis], *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)

Edward Larrissy, “Horses of Instruction”, *Art History*, VI (1983), 478-81


§John Beer, Modern Language Review, LXXIX, 2 (April 1984), 425-30 (with others)
§J.M.Q. Davies, Durham University Journal, XLV (1984), 300-3
Leland E. Warren, Eighteenth Century ... Bibliography, NS VII (1985), 393-94
§A.A. Ansari, Aligarh Critical Miscellany, II, 2 (1989), 231-39
§James K. Bracken, American Reference Books Annual, XX (1989), 1,100
§M.E. Devine, Choice, XXVI (1989), 1656


The William Blake Archive is discussed on pp. 136-40.


Like "the mad artist Blake", Poe "is a painter of ideas, not of men and things" (p. 182). He cites Allan Cunningham, Lives of the Most Eminent British Painters, and Sculptors.

There is "the same fluidity" in Blake and in E.M. Forster's *A Passage to India*.


Blake's "point of view [was] unChristian" and his "Jerusalem" from *Milton* is not a hymn, partly because it "has no argument at all".


An extraordinarily original and mature dissertation, with valuable new information.

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XXXIII [1999], 36-50 “forms the basis of ... Chapter I” [p. 3].

II “Rebekah Bliss: a book-collecting context.” Pp. 59-91. (Her extraordinary library, including For Children (A) and Songs (P), is “a possible vector of influence on Blake’s art” [p. 63]. The chapter “began” in his "Mrs Bliss: a Blake Collector of 1794", pp. 212-30 of Blake in the Nineties, ed. Steve Clark and David Worrall [1999].)


IV “Alexander Tilloch: the context of printing technology.” Pp. 134-86. (Tilly Lally [Lally is a diminutive of “Alexander”] in An Island in the Moon may be Alexander Tilloch, scientist, alchemist, Rosicrucian, book collector, journalist, stereotype inventor, and Dissenter.)

V “Isaac Newton: the context of a private library.” Pp. 134-86. (Books in Tilloch’s remarkable library included scientific, alchemical, and astrological works which could have influenced Blake.)


VIII “Catherine Wright: the religious context.” Pp. 279-307. (Blake’s mother and her first husband were members of the Moravian Church in Fetter Lane in 1750?-52, and their (previously unknown) baby was buried there in 1751.)

There are also Genealogical tables of

[1] “Descendants of Richard Armitage (father of Thomas)” (Blake’s stepfather) (p. [364])

[2] “Descendants of Thomas Gorham (including Rebekah Bliss and William Fuller Maitland)” (pp. [365-367])


[6] “Descendants of John Varley (father of Samuel, grandfather of John)” (pp. 373-374)


See also Keri Davies.


The source of "I cannot consider death as anything but a removing from one room to another" is in Donne, "Of the Progress of the Soul" [though of course others said the same thing].

In *The French Revolution*, "Blake's representation might well be drawing on a print published in London on 17 October 1789 which bears the title 'The Iron-Mask'' with a quotation from *Paradise Lost*.


REIEWS

§Kathleen Raine, *New Statesman and Nation*, XXXVI (1948), 377

Douglas Knight, *Journal of Religion*, XXIX, 2 (April 1949), 161 (the book "should be useful to any student of Blake's poetry", though Davies' "claim [of] orthodoxy" for Blake's poetry is dubious)

§Anon., *Times Literary Supplement*, 20 November 1949, p. 658

§Anon., *Durham University Journal*, XLI (1949), 39-40


D.V. E[rdman], *Philological Quarterly*, XXIX (1950), 110

1924
§Howard Davis Spoerl, *Review of Religion*, XIV (1950), 177-82  


A responsible criticism of Blake's designs for Milton, making particularly careful use of inter-relationships among the designs. There are 143 black-and-white reproductions, including all those for *Comus* (Huntington and Boston Museum sets), *Paradise Lost* (Huntington and Boston [&c] sets), The Nativity Ode (Huntington and Manchester Whitworth Art Gallery sets), *L'Allegro* (Pierpont Morgan set),
Il Penseroso (Pierpont Morgan set), and Paradise Regained (Fitzwilliam set).


REVIEWs

§Bookwatch, XIV (1993), 5

G.A. Cevasco, Choice, XXXI (1993), 445 ("rewarding--albeit challenging")

David Gay, Wordsworth Circle, XXIV (1993), 210-12 (a "fine book", which "combines impressive scholarship and challenging and original critical insight" [pp. 212, 210])


Robert Dingley, AUMLA [Australasian Universities Language and Literature Association], LXXXII (1994), 129-30 ("despite its occasionally contentious readings, a useful addition to Blake studies")
David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 325 ("learned readings of Blake's Milton designs")


Davies, Keri. “The Lost Moravian History of William Blake’s Family: Snapshots from an Archive.” Literature Compass on line III.6 (June i.e., Nov] 2006), 1297-1319
A thorough essay incorporating almost all the evidence about the Armitages and Blakes in the Moravian Archives and concluding that scholars must now “abandon” the “lazy cliché of Blake the dissenter, born into a dissenting family” (p. 1316). [However, this seems to overlook the plain statement by Crabb Robinson in *Vaterländisches Museum* (1811) that “Blake does not belong by birth to the established church, but to a dissenting community” (*BR* (2) 599).]

Davies, Keri; see also Alan Phillip Keri Davies

§Davies, Mary. "'Nature has no outline: but imagination has': A Study of the Early Novels of Patrick White, in Relation to William Blake's Symbolic Practice and Theory of Imagination." Western Australia (Crawley) Ph.D., 1998. 428 leaves.


A well-informed and sensitive summary of Blake's life and poetry, though it concludes that "the prophetic books cannot possibly repay, as works of art, the colossal effort required to elucidate them" (p. 62).

About Parry's setting of Blake's "Jerusalem" lyric [from Milton]. This is part of an extensive correspondence; see BB #2429.


A study should be made of the "local allusions" to London in Blake's poetry.


REVIEWS

Morchard Bishop, Times Literary Supplement, May 1977

Michael Davis, “William Blake”, Times Literary Supplement, 3 June 1977, p. 681 (pace Bishop’s review, the third man on Blake’s boating expedition was evidently James Parker, according to Blake Records) <BBS 449>

Robert Kirsch, Los Angeles Times, 24 July 1977

Paul Sherwin, New Republic, 19 November 1977, pp. 34-36

Anon., Choice, XIV (1977), 1211-12


Morchard Bishop, Times Literary Supplement, 20 May 1978, p. 622

Susan Fox, Blake, XI, 4 (Spring 1978), 289-90

Ronald Paulson, Georgia Review, XXXII, 1 (Summer 1978), 435-43 (with 7 others)
§Bruce Stillians, *Biography*, VI, 3 (Summer 1978), 86-88

§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)


§François-Marie Piquet, *Dix-huitième Siècle*, XI (1979), 528-29


See especially "W. Blake: Londres, ville maudite, promesse de cité sainte" (pp. 40-42).


About the *Marriage of Heaven and Hell* as "within the
tradition of confessional writing”.


Blake is particularly on pp. 17-26 in a section called "Enlightenment or Romantic".


Review of a BBC program.


**REVIEWS**

§**Edward J. Rose,** *Wordsworth Circle,* XV, 3 (Summer 1984), 111-12

**D.V. E[rdman],** *Romantic Movement ... Bibliography for 1983* (1984), 77

§**Charlene Werner,** *Milton Quarterly,* XVIII (1984), 35-36


Mary Lynn Johnson, *Blake*, XIX, 3 (Winter 1985-86), 115-16


REVIEWS


William Richey, *European Romantic Review*, III 1 (Summer 1992), 93-97 (the book is characterized by "keen insight and careful scholarship")

Stephen Cox, *Blake*, XXVI, 2 (Fall 1992), 52-57 ("De Luca's book is stimulating, provocative, rich in ideas ... a landmark" [p. 56])

§Michael Lackey, *ANQ*, No. 1 (1992), 34-36

M.T. Smith, *Romantic Movement ... Bibliography for 1991* (1992), 83-84


Barbara S. Worden, *Christianity and Literature*, XLI (1992), 357-58


Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 279 ("his arguments are detailed and ingenious, although sometimes unconvincing")

Andrew Lincoln, *Literature & Theology*, VII (1993), 408-9 (with another) (De Luca "throws light on a surprisingly wide range of Blake's poetic practises" [p. 408])


"Many of the patriarchal biases normally associated with men were indulged and presented by middle- and upper-class [18th Century] women themselves" (p. 36).


"Thel's very abstention from the naming of love seems to me part of her immersion in the amorous field" (p. 386).


About *Jerusalem* chapters II-IV addressed to the Jews, Deists, and Christians as subdivisions of Chapter I, "To the Public".

**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("interesting")

**Dendy, Walter Cooper**, *On the Phenomena of Dreams and Other Transient Illusions* (1832) <BB>

**REVIEW** Referring to Blake

**Anon.**, *Monthly Review*, NS, I (Feb 1832), 278-91

<Harvard>

Blake, the late eccentric artist, has affirmed, that Edward the First sat bodily before him for his picture, which would have been painted to the life, were it not for the sudden appearance of Sir William Wallace in the study, which completely disconcerted the artist and his guest [p. 288]."


Dent, Shirley. “Why a particular location can make a poem universal: As Blake’s poetry shows, very specific settings often resonate far beyond them.” Guardian [London], 28 October 2008 (online only).

Dent, Shirley, and Jason Whittaker, Radical Blake (2003) REVIEW
Mark Lussier, Wordsworth Circle, XXXV (2004 [April 2005]), 168-69 (with 3 others)


REVIEWS

§Anon., Morning Post, 13 May 1909  
Anon., New York Times, 3 July 1909

Robert Ross, "A Recent Criticism of Blake", Burlington Magazine, XVI, 80 (November 1909), 84-87 ("Mr. de Sélincourt is congenitally incapable of appraising or understanding Blake's art", but "As a critical besom the book is invaluable")

Illustrated with a reproduction of a fine medieval manuscript subtitled “William Blake, frontispizio del The Book of Thel”.


An analysis of Blake’s poems in terms of “Blake’s ideas about reason and imagination”, tracing  
an initial stage of unbridled enthusiasm for the imagination [to 1794] ...; a darker, pessimistic interregnum during which the imagination was regarded as fallen [1794-97];
and a final stage of a realization of both reason and imagination as redemptive potentia [1797-1827] [pp. 10, 15].

“This book started out as a doctoral dissertation” (p. [5]).


A novel about a cult whose followers "believed that William Blake's poetry was the Third Testament and Sam [the leader] the second coming of Jesus Christ" (p. 306) and about the ritual murders which served as their rite of initiation.

Dibdin, T.F. The Library Companion ... (1824) ... <BB>

The account in Dibdin of Blake’s “Visionary Drawings” (BR (2) 398-399) is reprinted in Robert Bigsby, Visions of the Times of Old; or, The Antiquarian Enthusiast (London: C. Wright; Edinburgh: Oliver and Boyd, 1848), I, xxix footnote <Columbia>.

“I shall conclude these illustrations of apparitions by presenting the reader with a description of the *ghost of a flea*, by Mr. Varley ...” (pp. 362-363). This is repeated in his *Complete Works* (1838), I, 144.


"Readings of *Piers Plowman*, *Macbeth*, 'Lycidas', and *Jerusalem*" show that "prophecy is increasingly emptied of any properly [sic] historical content".


REVIEWS


W.W. Robson, *Spectator*, CXCIX (6 December 1957), pp. 806-8 (with 2 others) <BB #2495>

For protests, see William Empson, Geoffrey Keynes, W.W. Robson, Philip Sherrard, G.W. Digby, John Wain, “Kidnapping Blake”,

§Times Literary Supplement, 27 December 1957, p. 789
See Kerison Preston, G.W. Dighy, and Kathleen Raine, “Understanding Blake’s Art”, Times Literary Supplement, 10 January 1958, p. 19 (a correction of the review) <BB #2456>, 24, 31 January 1958, pp. *37, *45, 61 (in a rebuttal, Digby gives an exegesis of the “Arlington Court picture, noting differences between his conception of it and that of Kathleen Raine” <BB #2486>, and Miss Raine replies, arguing for the importance of neoplatonic sources) <BB #1490>

D.V. E[rdman], Philological Quarterly, XXXVII (1958), 143-43

§V. de Sola Pinto, Modern Language Review, LIV (January 1959), 100-1

Henri Lemaitre, “Blake Revisited”, Etudes anglaises, XII (1959), 151-55, in French (with others) <BB #2114>


§Albert S. Roe, Art Bulletin, XLII, 1 (March 1960), 79-81
See replies by Digby, p. 315, and Rose, pp. 315-16

§T.A. Birrell, English Studies, XLII (1961), 62


Especially about Blake, Newton, and Dante; “If physics has anything to tell us, it is that Blake’s ideas are worth revisiting” (p. 154).

Din, Ali Mirdrekvande Gunga, No Heaven for Gunga Din

REVIEW

Anon., “Din Meets Blake.” Times [London], 1 July 1965, p. 15 (the book “is as if the authoress of The Young Visitors had set out to write one of Blake’s prophetic books”)


A reading of “A Vision of the Last Judgment” and some poems by Blake, giving the author's interpretations of Blake's thoughts.

DIRECTORIES\textsuperscript{910}

\textsuperscript{910} All but those for Boyle, The Post-Office Directory (1809), (the wrong?) James Blake, William Staden Blake, Butts, and Rev Mr Mathew and The Universal
Blake’s Family

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

§William Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1784 (1784) gives “Blake, James, and Son, Hosiers and Haberdashers, Carnaby-market”, the poet’s father and brother.

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

Blake, James, Haberdasher, 28, Broad-str.
Carnaby-Market
Blake and Parker, Print-sellers, 27, Ditto ...
Stephen Horncastle, Stationer, 29 Broad
Street, Carnaby Market911

Directory are recorded in BR (2) 735-6. Information about Boyle’s directories and the Universal British Directory (1799) derives from 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.

Boyle’s City Companion to the Court Guide for the Year 1798 (1798) is merely a reprint of Boyle’s New London Guide (1797)


[W.] Holden’s Triennial Directory for 1809, 1810, 1811 (1809) for Blake, James, Hosier, 28 Broad Street, Golden Square

Kent’s Directory for the Year 1794 (London, 1794) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28, Broad-street, Soho”

Kent’s Directory for the Year 1795 (London, 1795) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1796 (London, 1796) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1797 (London, 1797) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1798 (London, 1798) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1799 (London, 1799) for “Blake & Son, Hosiers & Haberdashers, 28, Broad-str. Carnaby-mar.” and “Blake, James, Hosier, 28 Broad-street, Soho”


Kent’s Directory for the Year 1801 (London, 1801) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1802 (London, 1802) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1804 (London, 1804) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1805 (London, 1805) for “Blake, James, Hosier, 28 Broad-street, Soho”
Kent’s Directory for the Year 1806 (London, 1806) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1807 (London, 1807) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1808 (London, 1808) for “Blake, James, Hosier, 28 Broad-street, Soho”

Kent’s Directory for the Year 1810 (London, 1810) for “Blake, James, Hosier, 28 Broad-street, Soho”


The London Directory For the Year 1783 (London, 1783) for “Blake, Stephen, Haberdasher, 28 Broad-str Carnaby-Market”

Lowndes’s London Directory For the Year 1784 (London, 1784) for Stephen Blake at 28 Broad Street

The New Annual Directory For the Year 1800 (London, 1800) for “Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho”

The New Annual Directory For the Year 1801 (London, 1801) for “Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho”

The New Annual Directory For the Year 1803 (London, 1803) for “Blake and Son, Hosiers and Haberdashers, 28, Broad-st, Soho”

The New Annual Directory For the Year 1806 (London, 1806) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”

The New Annual Directory For the Year 1807, Eighth Edition (London, 1807) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”

The New Annual Directory For the Year 1808 (London, 1808) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”

The New Annual Directory For the Year 1809 (London, 1809) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”

The New Annual Directory For the Year 1810 (London, 1810) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”

The New Annual Directory For the Year 1811 (London, 1811) for “Blake, James, Hosier and Haberdasher, 28, Broad-st, Soho”

The New Annual Directory For the Year 1812 (London, 1812) for Blake, James, Hosier at 28 Broad Street

The New Annual Directory For the Year 1813 (London, 1813) for Blake, James, Hosier at 28 Broad Street

New Complete Guide To all Persons who have any Trade or Concern with the City of London, and Parts adjacent. The Sixteenth Edition (London, 1783) for Stephen Blake Haberdasher at 28 Broad Street

1946
§The Post-Office Annual Directory (1809) for “Blake, James, Hosier & Haberdasher, 28 Broad-street, Soho” (p. 32)
The Post-Office Annual Directory (1812) for “Blake, James, Hosier, 28, Broad-street, Soho” (p. 34)
The Universal British Directory of Trade and Commerce, comprehending Lists of the Inhabitants of London, Westminster, and Borough of Southwark; And of all the Cities, Towns, and principal Villages, in England and Wales; with the Mails, and other Coaches, Stage-Waggons, Hoys, Packets, and Trading Vessels. ... Together with an Historical and Particular Detail of the Trade, Polity, and Manufactures of each City, Town and Village. [5 vols.] I (London, 1790) for James Blake, Hosier, at Broad Street, Golden Square

JAMES BLAKE
probably not Blake’s brother the hosier
Kent’s Directory For the Year 1825 (1825) linen draper at 9, Grafton Street, Soho
New Annual Directory For the Year 1814 (1814), Hosier, 7, Buckingham-street Fitzroy-square; (1823, 1824, 1825, 1826, 1827) J. Blake, Haberdasher and Furrier, 134, St Martin’s-lane; (1829) James Blake, Haberdasher, 218 Oxford street
Universal British Directory (London, 1797), 77

WILLIAM STADEN (or W.S.) BLAKE, engraver
The Universal British Directory, I (1797), at 16 Exchange Alley
[P.] Boyle’s City & Commercial Companion to the Court Guide for the Year 1803 (London, 1803) at Change alley, Lombard St

[W.] Holden’s Triennial Directory (1799); ... for 1802, 1803, 1804 (1802); ... for 1805, 1806, 1807 (1805); ... for 1817, 1818, 1819 (1817); ... for 1822, 1823, 1824 (1822) at 16, ‘Change Alley, Cornhill

Kent’s Directory For the Year 1808 (1808); ... (1810); ... (1815); ... (1816) at 16, ‘Change Alley, Cornhill

New Annual Directory For the Year 1801 (1801); ... (1803); ... (1806); ... (1807); ... (1808); ... (1809); ... (1810); ... (1811); ... (1812); ... (1813); ... (1814); ... (1815)

“Engraver & Printer, 16, Change alley”

The Post-Office Annual Directory (1812), Engraver and Printer, 16, Change-alley (p. 34)

BUTTS

The Universal British Directory, V (1797): “Mrs Butts” in Great Marlborough Street

New Annual Directory For the Year 1806 (London, 1806), ... 1807 (London, 1807), ... 1808 (London, 1808), ... 1809 (London, 1809), ... 1810 (London, 1810), ... 1811 (London, 1811), ... 1812 (London, 1812), ... 1813 (London, 1813), ... 1814 (London, 1814), ... 1815(London, 1815): “Butts, Thos. Commissary of Musters, office, Whitehall”; (1817) at 53, Parliament-street; (1819) at Duke-str. Westminster

REV MR. MATHEW, 27 RATHBONE PLACE

1948
Directory to the Nobility, Gentry, and Families of Distinction, in London, Westminster, &c (London [1796])
The Universal British Directory, V (1797)

Most of these Directories are in the British Library, a few in Bodley. See Charles W.F. Gosse, The London Directories 1677-1855: A Bibliography (London, 1932) and Gareth Shaw and Allison Tipper, British Directories (Leicester: Leicester University Press, 1988)


**Ding, Yan.** “Hu Dan Ying Xiong Q--'Lao Hu' Yu 'Tie Lan Yu Huo' zhi Bi Jiao [As Brave as a Tyger: A Comparative Study of ‘The Tyger’ and ‘Metal Railing and Fire’].” Zuo Jia [Writers], 16 (2013), 114-15. In Chinese

**DiSalvo, Jackie,** War of Titans: Blake’s Critique of Milton and the Politics of Religion (1983) <BBS>

**REVIEWS**

§Anne Ferry, Romance Quarterly, XXXVII (1984), 671-72


§Joseph Wittreich, Milton Quarterly, XVIII (1984), 92-94

Robert F. Gleckner, Blake, XIX, 4 (Spring 1986), 146-50


§George Anthony Rosso, Jr, *Studies in Romanticism*, XXVI, 2 (Summer 1987), 317-21

Joseph Wittreich [bis], *Eighteenth Century ... Bibliography*, NS IX for 1983 (1988), 524-25


It consists of


**Christopher Z. Hobson.** "The Myth of Blake's 'Orc Cycle'." Pp. 5-36. (Parts of it were reprinted in Chapter 2 ['Interpretation and Ideology: The Myth of Blake's 'Orc Cycle', pp. 46-92] of his *The Chained Boy* [1999].) ("The 'Orc cycle' is almost entirely a product of Frye's imagination, not Blake's", a "liberal venture into conservative political theory" [pp. 6, 29].)

**Stephen C. Behrendt.** "Blake's Bible of Hell: Prophecy as Political Program." Pp. 37-52. (About the "political dimensions" of *Urizen, Book of Ahania*, and *Book of Los*; "William Blake's works stand as powerful testimony to the proposition that all writing--indeed all art--is inherently political" [p. 37].)


Jon Mee. "'The Doom of Tyrants': William Blake, Richard 'Citizen' Lee, and the Millenarian Public Sphere." Pp. 97-114. (Mee "develops a parallel between Blake's brand of millenarian radicalism and the politics of Richard 'Citizen' Lee" who combined "intense religious feeling and violent republicanism" [pp. 97, 106].)

Marsha Keith Schuchard. "Blake's *Tiriel* and the Regency Crisis: Lifting the Veil on a Royal Masonic Scandal." Pp. 115-35. (She is persuaded that "*Tiriel* emerges as a dangerously accurate exposé of the clandestine intrigues of the King's rebellious brothers and sons ... which bordered on treason" [p. 115].)

Joseph Wittreich. "Laboring Into Futurity: A Response." Pp. 136-43. (In recent Blake criticism, "The Blake of popular culture is all but ignored", and such ignorance "threatens to ... displace him from the canon" [p. 138].)

Joseph Hutton. "'Lovers of Wild Rebellion': The Image of Satan in British Art of the Revolutionary Era." Pp. 150-68. ("Blake ... did not so much revise the image of Satan in according with his revolutionary sympathies as shatter it outright and reconstruct the pieces in a new way" [p. 159].)

David Worrall. "The Mob and 'Mrs. Q': William Blake, William Benbow, and the Context of Regency Radicalism." Pp. 169-84. [Also printed in *The Journal of the Blake Society at St James*, No. 3 (1998).] (Fascinating details of the radical political context of Blake's engraving of Mrs Quentin, the mistress of the Prince of Wales.)
William Richey. "'The Lion & Wolf shall cease': Blake's America as a Critique of Counter-Revolutionary Violence." Pp. 196-211.


Peter Otto. "Re-Framing the Moment of Creation: Blake's Re-Visions of the Frontispiece and Title Page to Europe." Pp. 235-46. ("Each revision thematises elements present in (or implied by) the frontispiece and title page but previously overlooked or treated as incidental" [p. 234].)

G.A. Rosso. "Empire of the Sea: Blake's 'King Edward the Third' and English Imperial Poetry." Pp. 251-72. (In "King Edward the Third" from Poetical Sketches, Blake is parodying his "Shakespearean model to attack the empire panegyric tradition" in the context of "the imperial crisis of 1778-79" [pp. 251, 268].)

Anne Rubenstein and Camilla Townsend. "Revolted Negroes and the Devilish Principle: William Blake and Conflicting Visions of Boni's Wars in Surinam, 1772-1796." Pp. 273-98. (They attempt "to unravel the varying discourses from the Narrative [of Stedman], ... to see precisely how they acted upon each other to change the nature of the argument as a whole, even against the will of the different speakers" [p. 273].)

Catherine C. McClenahan. "Albion and the Sexual Machine: Blake, Gender and Politics, 1780-1795." Pp. 301-324. (Blake "represents ... imagination ... as shaped by the sexual machine while it exposes this machinery in order to resist and change it" [p. 304].)
Harriet Kramer Linkin. "Transfigured Maternity in Blake's *Songs of Innocence*: Inverting the 'Maternity Plot' in 'A Dream'." Pp. 325-338. ("Blake's representation of maternity in *Songs of Innocence* offers a more subtle and perhaps sympathetic recognition of a greater variety of maternal positions than contemporary cultural idealizations of the mother allow" [p. 327].)


Anne K. Mellor. "Blake, Gender, and Imperial Ideology: A Response." Pp. 350-353. ("Blake was deeply – if unselfconsciously – complicit in the racist and sexist ideologies of his culture" [p. 351].)

REVIEW

Nicholas M. Williams, *Blake*, XXXIV, 1 (Summer 2000), 26-29

Disraeli, Benjamin. Letter to Mrs Gilchrist of 5 November 1862 [see *BR* (2) 328 fn] offered, transcribed, and reproduced in the Lion Heart Autograph auction catalogue of 15 May 2015, lot 29:

There are some drawings, I believe a considerable number by Blake, in this collection. It is many years since I have seen them, but my impression is, that they are, in a great degree, rather his own etchings, colored by himself, than, strictly speaking, drawings.

I leave this place tomorrow, for a fortnight, but on my return, if M.r Rossetti care to examine them, I will give orders, that they[?] shall be prepared for his inspection--
I am sorry to say, there is not the slightest foundation for any of the statements containd in the letter, to which you refer. My father was not acquainted with Mr. Blake nor is there a single volume, in the Hughenden\textsuperscript{913} library, enriched by his drawings.


"I explore some of the ways in which Blake was himself inspired by ... Edmund Spenser" (p. 1).


It consists of


\textsuperscript{913} Hughenden was the name of Benjamin Disraeli's house in High Wycomb.


§ Doce, Jordi.  "Tiriel."  Cuadernos Hispanoamericanos, No. 610 (2005), 73-91.  In Spanish


Each includes reproductions of all the Job prints.
William Blake and His Circle  
Part VI: Biography and Criticism


Evidence for Romantic imagination comes from Blake and Wordsworth.

  A biography.

§Dominiczak, M.H.  “Poetry, images and visions: William Blake.”  Clinical Chemistry and Laboratory Medicine, XL, 10 (October 2002), 1066-70.

Dominik, Mark.  Black Suns & Moons in Works of Daniel Andreev, William Blake, & Stanislav Grof.  (Beaverton, Oregon: [no publisher], 2000) 8°, 14 pp.; no ISBN.
While in a Soviet prison camp, Daniel Andreev (d. 1959) wrote a strange, trans-material, multi-dimensional work called Roza Mira (published as a samizdat ["in the 1970s"], in book 1956
form in [1991], and translated as *The Rose of the World* by Jordan Roberts [1997]); Mr Dominik finds "a intriguing literary parallel between Andreev's chapter on 'Shrastrs and Witzraors' and a section of *The Marriage of Heaven and Hell* (1793)", each with "an inverted world with a red sky, lit by a black-but-shining orb". If we follow Dr Stansilav Grof, *LSD Psychotherapy* (1994), we might conclude "that Blake and Andreev are giving us similar and mutually-supportive insights into another aspect of 'reality' far beyond anything we know from the material world" (pp. 9, 10, 13).

**Dong, Yun.** “Shi Ge ‘The Tyger’ Zai Qing Jing Yu Jing Zhong de Qian Jing Hua [Foregrounder of ‘The Tyger’ in the Context of Situation].” *Hu Nan Ren Wen Ke Ji Xue Yuan Xue Bao* [Journal of Hunan Institute of Humanities, Science, and Technology], No. 4 (2005), 104-7. In Chinese

An analysis of Blake’s poem with the help of "Halliday’s foregrounding theory."


**Dorfman, Deborah.** *Blake in the Nineteenth Century: His Reputation as a Poet From Gilchrist to Yeats* (1969) <BB>

**REVIEWS**


§Kerry McSweeney, *Queen’s Quarterly*, LXXVI (1969), 731-33 (with others)

John E. Grant, *Philological Quarterly*, XLIX, 3 (July 1970), 328-29


Gilbert Thomas, *English*, XIX (Summer 1970), 66 (with another)

G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)


§Alicia Ostriker, *Victorian Studies*, XIV (1970), 113-14

§W.H. Stevenson, "Perennial Philosophistory", *Essays in Criticism*, XX (1970), 251-59 (with 2 others)


A densely-packed essay, with extensive bibliographical references; there are also entries by the same author on Catherine Blake (the poet's wife [p. 353]) and Robert Blake (his brother [p. 358]).


A careful and extensive study of "the iconography of style and forms, ... Blake's strategies in the choice of compositional treatment of the picture plane, his outline and shading techniques, his colouring, and so on", particularly in comparison with Blake's contemporaries; it "is based on" his dissertation (1985), according to Dörrbecker's "Blake and His Circle" for Blake, XXVI (1993). There is no index.

REVIEWS &c

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 93 (a modest and not uncritical summary)

Angela Esterhammer, Blake, XXVII, 3 (Winter 1993-94), 76-77 ("an interesting, detailed, methodical, and persuasive study of formal aspects of Blake's visual art in relation to the artistic practices of his contemporaries")


Donald Ault, "Foreword" (pp. xv-xxviii): Dortort's book, the "first full-length appropriation of the methods and terms I developed specifically for the study of The Four Zoas" in Narrative Unbound (1987), is "certainly one of the most unorthodox books ever written on Blake" (pp. xvii, xv).

The book is an attempt to "resolve the riddle of the poem" by positing "two totally contradictory sets of meanings" in it, one of "radical English Christianity" and one which "exposed ... [the former's] potential contradictions and ultimately oppressive manifestations", the conflicting attitudes perhaps originating in "an internal conflict ... [in Blake's own] personality" (pp. 11, 22, 38, 13).

"Event Catalogues" (explained on pp. 85-86) constitute a summary of the texts of the four chapters page-by-page (85-91; 155-63; 256-71; 384-400).


REVIEW

R. Paul Yoder, Studies in Romanticism, XLII, 3 (2003), 405-12 (“We should be grateful ... but we might also wish that he had interrogated his own
argument with the same rigor he attempts to bring to *Jerusalem*” [p. 412])


About "Blake's relation to the history of ideas" (p. 53).


**REVIEWS**


§Paul Hamilton, “From the Position of Dissent”, *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)

I.H. C[hayes], *Romantic Movement ... Bibliography for 1983* (1984), 79-80

V.A. De Luca, *Blake*, XVIII, 1 (Summer 1984), 56-58


§Donald John, *Review of English Studies*, XXXV, 143 (August 1985), 434-36 (with another)

§d'Ottavi, Stefania D'Abata. "Blake's Chaucer: Scholasticum Post Litteram." In *Mediaevalitas: Reading the Middle Ages.* Ed. Piero Boitani and Anna Torti. (Brewer, 1996)

About Blake's misreading of Chaucer's Pilgrims in his picture and description of them.

"Frye's explanation of Blake's mythological universe is central for understanding his own theory of archetypal meanings ..." (p. 426).

§D’Ottovi, Stefannia. Friji e Blake. (Rome: Bulzoni, 1990). In Italian


The discovery is of Blake's Job (1826), one of "100 [copies] which Blake [recte Lahee] had printed in 1826" in Trinity College.

REVIEW, &c


1962

A fiction-based-on-fact account of Blake's trial with flashes backward and forward to cover his whole life, written as "my way of befriending and comprehending Billy Blake, whom I greatly admire in absentia" (1994, p. 566).


The four chapters deal with *Marriage* (on "the infernal method ... in *The Marriage of Heaven and Hell* from archetypal [psychological] perspective gleaned from the work of James Hillman" [p. 37]), *Hecate* ("Hecate" is about "initiation into mysteries of the Infernal Goddess" [p. 73]), *Thel* ("Thel is the soul-making par excellence of Blake's work" [p. 107]), and *Visions.* Chapter Two is apparently digested in *Blake Journal, No. 6* (2001), 72-106.

§**Draper, William Henry.** *Courage! or, The Days of Our Fathers, a Record and Remembrance of the Spirit of Great
Britain a Hundred Years Ago from the Works of Sydney Smith, William Blake ... [et al.] Recalled in 1915. (Leeds: Jackson, 1915) 8 pp.


Part of a dissertation turned into a book on Blake’s exhibition (1809-10). Other sections are on Barry’s exhibition strategies.


Prints the "Jerusalem" lyric from Milton.


An attempt to argue that Blake, living through “three revolutions,” has a rebellious spirit and uses his poems to criticize the Industrial Revolution and the British Empire.


The essay agrees with the general critical claim of "the dialectic of contraries and progression" in Blake's poems.


A comment on Blake's "London" focusing on its theme and form.

§Duarte, Flavia Maris Gil. "Londres dos limpadores de chaminés: literatura e experiência histórica nos poemas London e The Chimney Sweeper de William Blake (1789-1794)."
antiteses [Brasil], IV, 7 (January-June 2011). In Portuguese
An M.A. thesis at the Universidade Estadual de Londrina.


"Le poème est assez déconcertant" (p. 31).

Dumbaugh, Winnifred, William Blake’s Vision of America (1971) <BB>

REVIEW
1966
§Max F. Schultz, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)


"William Blake's small poem, romantic poet and painter, could serve, we think, to reaching our goal -- the inducing of the feeling of intercultural understanding." [P. 5]


**REVIEWS**

(with another)

Michael Mason, “Blake and His Commentators", *Times Literary Supplement*, 20 Feb 1981, p. 199 (a correction to his review) <BBS 560>


§**Peter Quennell**, *Apollo*, CXIV (August 1981), 136-37 (with 3 others)


§**Anon.**, *Choice*, XVIII (1981), 931


§**Jean-Jacques Mayou**, *Etudes anglaises*, XXXV (1982), 216-17, in French


§**Désirée Hirst**, *Review of English Studies*, XXXIV, 135 (May 1983), 222-24 (with another)

**Bette Charlene Werner**, *Blake*, XVIII, 1 (Summer 1984), 33-34


No institution identified.


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*Eagleton, Terry. “The Original Political Vision: Sex, art and transformation: Dissent and emancipation were holy for William Blake. He could teach our prime minister so much about how to be radical.” Guardian, 28 November 2007, p. 34.

For an indignant response, see Hobson.


The chief contents are

[Part] I Perspectives


Susan J. Wolfson. “Blake’s language in poetic form.” Pp. 63-84. (“His poetry is unprescribed, ... delivered by inspiration alone”, characterized by “intensely performative antiformalism” [pp. 63, 65].)


Jon Mee. “Blake’s politics in history.” Pp. 133-49. (A sophisticated argument that “Blake was always a deeply political writer” [p. 133].)


[Part] II Blake’s Works.


Alexander Gourlay. “Seeing Blake’s Art in Person.” Pp. 294-95. (About where Blake’s originals are and why one should see them.)

REVIEWS

T. Hoagwood, *Choice*, XII (2003), 337 (“Highly recommended”)

D.W. Dörrbecker, *BARS Bulletin & Review*, No. 25 (March 2004), 30-31 (expresses “huge respect for the achievement of Eaves and his contributors”)

*Tim Heath, “Which is the Way The Right or the Left”, *Blake Journal*, No. 8 (2004), 92 (the “review” consists of a design of a blossom with Blake’s head at the centre and petals bearing the names of authors and titles of essays, underprinted with “IS THIS TO BE DIVINE IN DIGITAL”)

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914 See also Alexander S. Gourlay, glossary of Blake terms (2003) in the William Blake Archive.

Karl Kroeber, *Blake*, XXXVIII (2005), 150-54 (“the most attractive aspect of the Companion” is its demonstration that “confronting its [Blake’s art’s] difficulties is the best way” [p. 154])

§W.H. Stevenson, *Essays in Criticism*, LV, 3 (July 2005), 270-75

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2005) ("an excellent introduction")

R. Paul Yoder, *Romantic Circles* (28 July 2009) online


An important essay in historiography, tracing "significant aspects of the story by which Blake attempted to orient himself to the contemporary situation", with chapters on "The Making of an English School of Painters", "A New Maecenas" (John Boydell), "A Christian History of Engraving", and "The Artistic Machine" (i.e., the technology of graphic reproductions). In the *Descriptive Catalogue* and especially in his "Public Address", Blake argued "that original English art had been superseded by a counter-art of imitation adapted to commerce, 'Suited' to its 'Purposes' and 'Subservient' to the 'interest' of the 'Trader'"; "Blake replaces the standard English school conviction that historical interruptions [such as the Civil War] have prevented English artists from acquiring
painting and allied arts with an energetic conspiracy theory" (pp. xix, 176, 143).

REVIEWs


Martin Butlin, *Burlington Magazine*, CXXXVI (1994), 18-20 (with another) (Eaves "adds immensely to our knowledge of the details and reasoning behind Blake's theories about art" [p. 119])

Dennis M. Read, *Nineteenth-Century Prose*, XXI (1994), 139-46 (with another) (an "illuminating", "extremely ambitious and thorough investigation of the history of the English School of art and the fundamental argument Blake and others had with it" [pp. 142, 140])


Ronald Paulson, *Blake*, XXVIII, 3 (Winter 1994-95), 101-2 ("This is a fascinating study in historiography" [p. 101])

David Worrall, "Art and Industry in the Age of Blake", *Print Quarterly*, XII (1995), 195-97 (it is "a major contribution to Blake studies")

Brian Wilkie, *Yearbook of English Studies*, XXV (1995), 299-300 (it shows "considerable erudition" and "great imaginative power")

David Worrall [bis], *Year's Work in English Studies*, LXXIV for 1993 (1996), 326 ("an original and very significant contribution")

Ralph Pite, "Some Versions of Blake", *English*, XLV (1996), 175-81 (with another) (Eaves's book is "highly informative and detailed" despite "the thinness of his overall argument" [pp. 182, 180])


About the history of editing Blake and the William Blake Archive.


*Eaves, Morris, William Blake’s Theory of Art (1982) <BBS>*

REVIEW


§ Anon., *Gazette des Beaux-Arts*, 6 S, CI, 1369 (1983), 18

I.H. C[hayes], *Romantic Movement ... Bibliography for 1982* (1983), 83-84
§Edward Larrissy, “Horses of Instruction”, *Art History*, VI (1983), 478-81 (with others)


Hazard Adams, *Blake*, XVII, 3 (Winter 1983-84), 107-11

§Richard Harter Fogle, *Clio*, XIII (1984), 293-95

§Peter A. Taylor, *Queen’s Quarterly*, XCVI (1984), 719-22 (with another)


§Thomas A. Vogler, *Studies in Romanticism*, XXIV, 2 (Summer 1985), 289-300


Blake's "Little Black Boy", Gronniosaw's *Narrative* (1770), and Cole's "Thoughts in Exile", *Anglo-African* [newspaper], 30 July 1864, may be part of a larger genre of "theologizing underneath a tree".

**Echion [Edward Chatfield].**


“What will the reader think of a painter representing the Blessed Virgin performing a dance with the Prince of Darkness, or of another delineating the Ghost of a Flea?” (P. 197)


On work at the William Blake Archive.


A very long progress report.

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916 For the identification of Echion as Edward Chatfield, see *Aldine Magazine of Biography, Bibliography, Criticism and the Arts*, I (1839), 234 <Harvard>.


A poem about Blake’s Visionary Heads “suggested by some peculiar traits of his [Blake’s] genius” by Cunningham.


Young’s *Night Thoughts* Night I has a “Worm [that] riot[s] on that Rose so red”, as in Blake’s poem.


REVIEW

§Kate Newton, *Journal of Analytical Psychology*, XXXII (1987), 293-96

§Edmundson, M. "Under the Sign of Satan: William Blake in the Corporate University." *Hedgehog Review*, XIV, 1
William Blake and His Circle
Part VI: Biography and Criticism

(2012), 8-16.

Blake’s “London”, which today he might call “New York” “reveals us to ourselves” as “mentally imprisoned”. (By 2 November 2010 there had been 11 online responses – to the politics, not to Blake.)

REVIEW
David Jasper, Literature and Theology, XX, 1 (March 2006), 87-88


Description of a post-graduate course.

Egarr, Tristan. “A conversation between the editor, William
Blake and Friedrich Nietzsche about technology.” Salient: The Student Magazine of Victoria University, Wellington [New Zealand], 15 September 2008 online.

Eglinton, Guy. <BB gives “Eglington”>


Ehrstine, John W., William Blake’s POETICAL SKETCHES (1967) <BB #1540>

REVIEWS
Michael J. Tolley, Blake Newsletter, II, 3 (15 December 1968), 55-57
§Vivian de Sola Pinto, Modern Language Review, LXIV (1969), 404-7 (with others)


Eigo Seinen: The Rising Generation
Volume LXVII, Numbers 1-5
(Tokyo, 1927)


§Eitner, Lorenz. "British Neoclassicism and William Blake:


A learned essay arguing that Blake's views "echo the views of a number of Muslim sufis."

Eldridge, Æthelred ["Aethelred, the Unready"]. *One Tooth on the Petrific Key to William Blake's System: ('Adam New Created in Edam'), the Work in Progress.* (Millfield [Ohio]: The Author, 1976)

"Printed by hand in Golgonooza--as a matter of fact, in Ohio, Millfield, R.R. 1, 45761--300 copies--where the church of William Blake the stop-gap dislocates." 15 cm, 16 pp. (4 folded sheets).


Both "Blake's 'A Poison Tree' ... and Cowper's 'On the Death of Mrs. Throckmorton's Bullfinch'" use the phrase "veild the pole", "and the historical context of the composition of the *Songs* suggests that Blake knew Cowper's poem" (pp. 10, 12).

About "Blake's camp quotient" in Milton and Ololon, "the almost conscious absurdity that laces Blake's most sublime moments", "a queer reading of Blake"; "For gay poets, Blake is on the side of the angels" which is "gay slang for a young man" (pp. 154, 150, 153, 149).


In 2002 is Boulos A. Sarru’, “Preface” (pp. 7-8).

“This is a study of influences” (p. 14), with little revision, for the latest work in the bibliography is 1979. “Ever since, I have published the dissertation in a series of articles and also translated and published selected chapters in Arabic” (p 13), but these are not recorded in BB, BBS, or Blake.


esseesidl. Tr. Jaak Rähesoo. ([Talinn, Estonia]: Hortus Litterarum, 1997) In Estonian


A review of the literature on the work of the poet.

§Elistratova, Anna Arkad'evna. Vil'yam Bleik, 1757-1827. (Moskva: Znanie, 1957) In Russian <BB>


“Emersonian self-reliance, when read through this Blakean
lens, needs serious consideration ...” (p. 91).

**Elliott, Clare.** “William Blake and America: Freedom and Violence in the Atlantic World.” *Comparative American Studies*, VII, 3 (September 2009), 209-24

About “the American Transcendantists’ reading of *Songs of Innocence and of Experience* (1794) in the 1840s” with “a reading of Blake’s *America: a Prophecy* (1793) showing that the Civil War fulfilled his prophecy of inevitable future conflict” (p. 209).


REVIEW


Anon. "William Blake." *Evening Post* [Wellington, New Zealand], LXXV, 9 (11 January 1908), 13 (the *New York Evening Post* calls it "a model of what a biography ought not to be", but it has some virtues)

*Elouson, Harald.* “Blake [bleik], William.” *Svensk Uppslagbok,* IV (Malmö: Norden AB, 1958) In Swedish


The account of Martin the "fire raiser" and Blake, "a tall, pale man", plainly derives from the irresponsible essay in the *Revue Britannique* (1833) <BB #958> which describes two inmates of Bedlam, Jonathan Martin the York Minster Incendiary and William Blake, "un homme grand et pâle".

**REVIEWS**

**Frits van der Waa,** *De groene Amsterdamer,* in Dutch; tr. Jules van Lieshout, "Opera on William Blake Destroyed by Its Own Radicalism", *Blake,* XXV (1991), 90-91 (on the performance, not the book)


The chapter has sections on “William Blake’s Bodies” and "Prolific Devourers in Blake”.


Blake's descriptions of characters howling in pain and depictions of tortured bodies are attempts to induce readers to take part not through reason but through their bodily senses.

**Endo, Toru.** "Europe Shiron--Hifu to Rinkaku [An Essay on Europe--Skin as the External Covering and Outline]." *Waseda Daigaku Daigakuin Kyoikugaku Kenkyuka Kiyo [Bulletin of
In Blake, there are two contrary concepts of "Infinity". One is "Eternity", and the other is a negative concept expressed by such terms as "void", "vacuum", "non-entity", "eternal death", and "annihilation". "Void" is directly connected with Newtonian "absolute space and absolute time" and is outside "the human existence". In Blake's text, on the contrary, there is "Infinite Space" which is filled with human forms, so that each moment becomes equal to "eternal".
In Blake, the "three levels of the body" are "the Spiritual Body" (the state of pure energy), "the Giant Body" (which is Jesus Christ) and "materialized energy" (where energy and matter conflict with one another) and "the shrinking body" (a mere shadow of energy).


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 93


About birth.

§Engelstein, Stefani. "William Blake's Bodies." In her Anxious Anatomy: The Conception of the Human Form in Literary and


England, Martha Winburn, and John Sparrow, Hymns Unbidden: Donne, Herbert, Blake, Emily Dickinson and the Hymnographers (1966) <BB>

REVIEWS

§R.L. Colie, Modern Languages Quarterly, XXVIII (December 1967), 496-97

M.K. Nurmi, English Language Notes, V (1967), 22

§Edna Parks, Notes [Music Library Association], March 1968, pp. 487-88

§Erik Routley, Bulletin [Hymn Society of Great Britain and Ireland], VI (1967), 111-13


REVIEWS

§Mark Schorer, Philological Quarterly, XXXI (July 1952), 253-54

1988
§Edwin R. Clapp, *Western Humanities Review*, VI (1952), 193-95

**Ennemoser, Dr Joseph.** *Geschichte der Magie.* (Leipzig: F.A. Bodhaus, 1844) P. 177 In German <Columbia>

About “Der Engländer Blake, ein Maler ... unterhielt sich in einem Visiones ... mit Genien und Dämonen”.


An occasionally factual biographical account is used to explain the "two William Blakes": "sweet William", who wrote "crystalline lyrics" and short prophecies before 1800, and "mad, bad Willie" after 1800, who claimed that the "inscrutable", "incoherent" long prophecies such as *Jerusalem* were great epics; the cause of this "delusion" was a "robust narcissism" (pp. 11, 19).

**Erdman, David V.,** ed. *Blake and His Bibles* (1990) <BBS>

REVIEWS
§G.A. Cevasco, Choice, XXVII (July/August 1990), 134-35
Thomas J.J. Altizer, Romantic Movement ... Bibliography for 1989 (1990), 95-97
D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 18-19
§Peter Lundman, Wordsworth Circle, XXII, 4 (Autumn 1991), 217-29
Karen Shabetai, Blake, XXV, 2 (Fall 1991), 92-93
§Peter Lundman, Wordsworth Circle, XXII (1991), 217-20
§David Fuller, Durham University Journal, NS LIV (January 1993), 115-19 (with another)
Brian Wilkie, Yearbook of English Studies, XXIII (1993), 351-52 (praise)


REVIEWS

1954

§John Coleman, News-Leader [Richmond], 2 April 1954
§S. Foster Damon, Saturday Review of Literature, 1 May 1954, p. 29
§Alexander Buchan, Post-Dispatch [St Louis], 30 May 1954, p. 4B
§Anon., Times Literary Supplement, 25 June 1954, p. 410
§Joseph Warren Beach, “Blake the Seer as Artist and Poet”, Sewanee Review, LXII, 3 (Summer 1954), 527-34
(with another)
§Anon. [?Elizabeth O’Higgins], Dublin Magazine, XXX (July-September 1954), 557-60
§H.M. Margoliouth, Oxford Magazine, 28 October 1954
§Hazard Adams, Accent, XIV (1954), 300-1
§Anon., United States Quarterly Book Review, X (1954), 320
§R.T.F., Personalist, XXXV (1954), 432-34 (with another)
§Nicholas Joose, Poetry, LXXXIV (1954), 364-65
§Martin Price, Yale Review, XLIII (1954), 629-33
§Kenneth N. C. Ameron, Philological Quarterly, XXXIII (1954), 105-6

§Anna Balakian, *Comparative Literature*, VII (*1955*), 174-75


§Lodwick Hartley, *South Atlantic Quarterly*, LIV (*1955*), 147-49

§H.M. Margoliouth [bis], *Review of English Studies*, NS VI (*1955*), 324-26

§Alfred Neumeyer, *Journal of Aesthetics and Art Criticism*, XIV (*1955*), 542


§T.A. Birrell, *English Studies*, XXXVII (*1956*), 84-85

§H. Lemaitre, *Etudes anglaises*, IX (*1956*), 63-64, in French

§M.M. Mahood, *Modern Philology*, LIII (*1956*), 208-10

Anthony Blunt, *Burlington Magazine*, XCIX, 648 (*March 1957*), 101-2 (with two others) ("in many cases his arguments are entirely convincing" but some seem "rather strained")

1969

§Patrick J. Callahan, *Blake Studies*, III, 1 (*Fall 1970*), 87-89


I.H. C[hayes], *English Language Notes*, VIII (*1970*), 22


§Rodney M. Baine, *Georgia Review*, XXV, 2 (*Summer 1971*), 238-41 (with 4 others)

§John E. Grant, Philological Quarterly, L (1971)

§Jerome J. McGann, Modern Philology, LXIX, 3 (February 1972). 261-66 (with 2 others)


REVIEWS

M[orton] D. P[aley], Blake Newsletter, II, 2 (15 September 1968), 33

§Anon., “Guides to a New Language”, Times Literary Supplement, 3 October 1968 (with another)

John E. Grant, Philological Quarterly, XLVII, 3 (July 1968), 356-57

§F.W. Bateson, Library, XXIV (1969), 170-71

H.I. C[hayes], English Language Notes, VII (1969), 21-22

§Vivian de Sola Pinto, Modern Language Review, LXV (January 1970), 153-55 (with 2 others)

§Harold E. Pagliaro, "A New Concordance to Blake", Computing and the Humanities, IV, 4 (March 1970), 283-85

G.E. Bentley, Jr, “Blake Scholars and Critics: The Texts”, University of Toronto Quarterly, XXXIX (1970), 274-87 (with 5 others)


**REVIEWS**

§Anon., *Virginia Quarterly*, XLVII (Summer 1970), 110


§William Vaughan, *Studies on Voltaire and the Eighteenth Century*, CLXXXII (November 1971) (with 2 others)
§William Vaughan [bis], “The Third Blake”, *Studio International*, CLXXXII (November 1971), 210-12 (with 2 others)


G.E. Bentley, Jr, *Apollo*, XCV (January 1972), 72 (with another)


§Anthony Blunt, “Blakomania”, *Yale Review*, LXI (Winter 1972), 301-6 (with another)

§Désirée Hirst, *Review of English Studies*, XXIV (February 1973), 95-99 (with 2 others)

§Max F. Schultz, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)

§Mario Praz, *English Studies*, LIV (1973), 516-18

David Bindman, *Burlington Magazine*, CXVI, 857 (August 1974), 482-83 (with another) ("the variation in quality [of the essays] in this book is unusual ... many of them are of an inexcusably low quality")


Especially about the 12 great colour-prints.

REVIEWs

Martin Butlin, Burlington Magazine, CLIII (2011), 608 (with another) ("The account of the publication of Lavater's several writings is detailed and fascinating")

Jason Whittaker, Year's Work in English Studies XCI, 1 (2012), 673 ("compelling and convincing", "superb")

Tristanne Connolly, Blake: An Illustrated Quarterly, XLVII, 4 (Spring 2014), 55-57 ("What is most impressive about her study is the careful detail on the publication history of Lavater's work and the personal relationships involved")


Particularly concerned with “the early history of physiognomy in England, Lavater’s reception and his English connections” (p. 348).


Said to concern Blake.


The "bibliographic sublime" is the "response to semiotic uncertainty, when inscribed within the physical features of a book" (p. 513). The essay ranges agreeably through *Tristram Shandy, Pat the Bunny,* and *Marriage* (pp. 511-13, 523-27). *Marriage* (L) pl. 25-27 ("A Song of Liberty"), "almost certainly printed as a small, independent pamphlet" (pp. 523-24), is reproduced entire.


Essick's text (pp. 7-13) is a history and evaluation of Blake's designs; "technique became the determiner of style .... Every cut is a vector of energy" (p. 9). It is supplemented by an "Appendix to A
Troubled Paradise", which records "Current ownership of the Preliminary Drawings for, and Proofs and Relief Etchings of, Blake's Illustrations for Thornton's Virgil" (pp. 43-44 [silently reprinted from Blake, XXXI (1998), 136-37]), and "A Bibliography to A Troubled Paradise" (pp. 45-47).

John Windle, "A Blake Collector's Vade Mecum" (pp. 33-41) suggests what to look for in designs engraved by or after Blake, excluding the inaccessible books in Illuminated Printing.

REVIEW

[Nicholas Barker], Book Collector, XLIX (2000), 274-75 ("Essick writes sensitively and with deep appreciation")

Essick, Robert N., ed. The Visionary Hand: Essays for the Study of William Blake’s Art and Aesthetics (1973) <BB #A1583>

REVIEWS

§Anon., Choice, II, 5/6 (July/August 1974)
D.V. Erdman, English Language Notes, XII (September 1974), 32
§Stuart Curran, "Recent Studies in the Nineteenth Century," Studies in English Literature 1500-1900, XIV, 4 (Autumn 1974), 642-43 (with 4 others)
*Thomas L. Minnick, Blake Newsletter, VIII, 4 (Spring 1975), 130-32
Brian Wilkie, Blake Studies, VI, 2 (1975), 204-8
§Harvey Stahl, Print Collector’s Newsletter, VI, 2 (1975), 48-49 (with 3 others)
§Dennis M. Welch, Philological Quarterly, LIII (1975)


It concentrates on Blake's frontispieces as epitomes; "Blake's development of his illustrative technique is an exploitation of conventions he shared with his contemporaries more than a revolt against them" (p. 185).

Essick, Robert N. William Blake, Adam's Tongue, and the Uses of Specialization (1991) <BBS>

REVIEW
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 94


REVIEWS
D.W. Dörrbecker, Blake, XXIII, 3 (Winter 1989-90), 29-130
§Robert F. Gleckner, Wordsworth Circle, XX, 4 (Autumn 1989), 118-20
§David Fuller, Durham University Journal, NS LI, 1 (January 1990), 118-20
§Dean Wentworth Bethea, South Atlantic Review, LV, 2 (May 1990), 147-49
§Edward Larrissy, Notes and Queries, XXXVII, 2 (June 1990), 226 (with another)
§David Worrall, “Arrows of Desire”, English (The Journal of the English Association), XXXIX, 164 (Summer 1990), 173-76
§Edwina Burness, English Studies, LXXI, 5 (October 1990), 455-62 (with 5 others)
*Nelson Hilton, Blake, XXIV, 2 (Fall 1990), 67-70
I.H. C[hayes], *Romantic Movement ... Bibliography for 1989 (1990)*, 97-98
§James C. McKusick, *Huntington Library Quarterly*, LIV, 4 (Fall 1991), 353-62
James C. McKusick, *Huntington Library Quarterly*, LIV, 4 (October 1991), 553-62 ("a model of bold, incisive, and carefully researched scholarly analysis of literary and artistic creation from a broad interdisciplinary perspective" [p. 354])
Andrew Cooper, *Journal of English and Germanic Philology*, XCI, 2 (April 1992), 252-55 ("an important and elegant recuperation of Blake's performative aesthetic" with "many old-fashioned virtues" [pp. 255, 252])
Susan Matthews, *BARS Bulletin & Review*, No. 3 (October 1992), 14-15 ("excellent")
Michael McMahon, *Year's Work in English Studies*, LXX for 1989 (1992), 87-88

2000

**REVIEWS**

§**Grace Anne A. DeCandido**, *Library Journal*, December 1980

§**Anon.**, *Choice*, XVIII (1980), 517


§**David Alexander**, *Burlington Magazine*, CXXIII, 928 (May 1981), 311-312

§**David E. McKenty**, *College Literature*, VIII, 2 (Spring 1981), 196-97

§**Peter Quennell**, *Apollo*, CXIV (August 1981), 136-37 (with 3 others)

§**Anon.**, *Art Express*, September/October 1981 (with 2 others)


§**Robert H. Getscher**, *ARLIS/NA Newsletter*, IX, 6 (December 1981), 253-54 (with another)

§**Anon.**, *Antioch Review*, XXXIX, 1 (Winter 1981)


*Ossian Lindberg*, *Blake*, XV, 3 (Winter 1981-82), 140-48

§Brian Alderson, *Times Higher Education Supplement*, 15 January 1982 (with 2 others)
§Zachary Leader, *Art Book Review*, I, 1 (March 1982) (with 3 others)
§Dennis M. Read, *Wordsworth Circle*, XIII, 3 (Summer 1982), 139-41
§Brian Alderson [bis], *Phaedrus* (annual) (1982)
§Nelson Hilton, *Eighteenth-Century Studies*, XVII, 1 (Fall 1983), 64-69 (with 2 others)
Michael Mason, “Blake and His Commentators”, *Times Literary Supplement*, 20 February 1981, p. 199 (a correction to his review) <BBS 560>

**REVIEW**


Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 281 (admiring)


**REVIEW**


**REVIEWS**

§Joan M. Friedman, *Fine Print*, VI, 1 (January 1980)

David Bindman, *Blake*, XIV, 2 (Fall 1980), 106-7

Essick, Robert N., and Donald Pearce, ed., *Blake in His Time* (1978) <BBS>

Hazard Adams, “Revisiting Reynold[s]’s Discourses and Blake’s Annotations” (pp. 128-44), was reprinted in Adams’s *Antithetical Essays in Literary Criticism and Liberal Education* (1990), 184-98 <BBS> and revised in his *Blake’s Margins: An Interpretive Study of the Annotations* (2009), 109-38.

**REVIEWS**


§Raymond Lister, *Journal of the Royal Society of Arts*, November 1979 (with another)
§Anon., “Bewildering Blake”, Books and Bookmen, March 1980 (with 2 others)
§Aileen Ward, Wordsworth Circle, XI, 3 (Summer 1980), 160-62
§Zachary Leader, Studies in Romanticism, XIX, 3 (Fall 1980), 419-33 (with another)
§Spencer Hall, Southern Humanities Review, XIV, 1 (Winter 1980), 75-76
*W.J.T. Mitchell, Blake, XIV, 3 (Winter 1980-81), 116-20
§Maurits Engelborghs, Deutsche Warande en Belfort, CXXVII, 4 (May 1982) (with 2 others) in German

Robert F. Gleckner, Eighteenth Century ... Bibliography, NS V (1983), 349-52


Michael Phillips, in his William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing (2000) and in the catalogue of the Tate exhibition (2000), claimed, particularly on the basis of one "pin-hole" each in four pulls of Songs (T¹)⁹¹⁷ and manifest mis-registration in one pull of Songs (E), that Blake made his colour-prints by

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⁹¹⁷ In any case, registration by pin-holes requires at least two pin-holes and preferably four.
passing the copperplate through the press twice, first with the text and then with the colours. However, these "pinholes" do not exist (see Songs [T1] above), and, according to Essick and Viscomi, the double-printing of "Nurse's Song" in Songs (E) is a unique instance, the text (not the colouring) being printed again to correct scandalously faint inking on the first printing. "There is no physical evidence that Blake ever experimented with the pin-hole method of registration" or passed his colour-prints through the press more than once except in Songs (E).

The essay is printed in abbreviated form in Blake, XXXV (2002), 74-103.


"An awareness of the performative dimension of Blake's language modifies our interpretation of the 'Introduction' to Experience" (pp. 151-52). REVIEW
David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328 (it shows "elegant clarity")


She is concerned with "two types of performativity, the sociopolitical and the phenomenological" (p. 219); the Blake sections concern particularly the *Songs* (pp. 119-45), *Marriage and Urizen* (pp. 146-73), and *Jerusalem* (pp. 174-219).

**REVIEWS**

Stephen C. Behrendt, *Wordsworth Circle*, XXVI, 4 (1995), 201-3 (with another) (an "insightful book" which "at least significantly replots some venerable literary-critical fields")

David Gay, *English Studies in Canada*, XXIII (1996), 347-49 (it is "timely and important" [p. 347])


David L. Clark, *Blake*, XXXI, 1 (Summer 1997), 29-34 ("Esterhammer's instantiation of Blake's work" is "lucidly argued and elegantly written" [pp. 33, 30])

Leslie Tannenbaum, *Studies in Romanticism*, XXXVI, 2 (Spring 1997), 284-91 (with another)
(Esterhammer's book "has its moment of interest" [p. 286])

**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 396 (it contains "some of the sharpest readings of Blake I have seen in a long time")


“The most relevant context for analysing Romantic curses ... is the powerful philosophy of performative language” (p. 22).


§**Evans, Lloyd.** "Fine Arts Special--William Blake." *Spectator* (27 October 2007), 68.

Ill-informed remarks stimulated by the celebrations of Blake’s 250th anniversary.


William Blake's Divine Humanity was a play performed 20 November-2 December at New Players Theatre, Charing Cross, London.


For other essays on the subject, see Anon., “And did those feet”, Goodwin, Gordon, Khew, Morrison, and Strange.


Evenden says that drypoint is visible not only in Dante's "Whirlpool of Lovers", as Todd says (Times Literary Supplement, 29 August 1968) Harry Hoehn had found, but also in the print reproduced in Binyon's Engraved Designs, pl. 33.

Todd says (p. 1090) he had told Hoehn "that he was mistaken in supposing that he had made a 'discovery'."

Reflections on singing Blake's "Jerusalem" hymn in school.

F


Silent quotation from Cunningham, including “The Tyger” (omitting the last stanza). “Blake—how few hear the name to recognise it as that of a genius; yet he was such.” (p. 163)


Apparently about Johnston's novel called The Invisible Worm.


24 pages of doodles, Blake poems, imitations.


A folio flyer for it announces that it is "a reading and study with original drawings and paintings by Barbara Fahrner" (the drawings "executed by hand in each copy"), with letterpress in four colors by Philip Gallo in a "cyber-
punk flavor", printed in 41 copies, 30 for sale at $3,000.

**Fairchild, B.H., Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake (1980) <BBS>**

**REVIEWS**

§Stuart Peterfreund, *Wordsworth Circle*, XII, 3 (Summer 1981), 167-69

*James A. Winn, Blake, XV, 2 (Fall 1981), 94-96


D.V. E[rdman], *Romantic Movement ... Bibliography for 1980 (1981), 76*


§Douglas M. Catron, *South Central Bulletin*, XLII, 1/2 (Spring-Summer 1982), 20

Stephen Leo Carr, *Eighteenth Century ... Bibliography, NS VI (1984), 399-400*


The political contexts of the ceremony at St Pauls “can illuminate our responses to Blake’s poem” (p. 540).


    In Milton Blake portrays Milton as “a self-divided poet composing Paradise Lost.”


    On the context of official statues of Pitt.


    "his narration of the mind's development has a much closer and more nuanced relationship to the Enlightenment than has previously been recognised."

Fan, Yi-Ming. “Ping Yi zhi zhong Jian Qi Jue--Ping Wei Lian Bu Lai Ke Shi Ge de Yin Hua Yi Shu Shou Fa [Elaboration in the Plain--A Study of the Vocal and Visual Artistic Techniques in William Blake's Poems].” He Fei
An appreciation of the sound and visual effects produced by Blake's poems.


A reading of "Blake’s dialectics which developed initially from his concept of 'contrary states of the human soul'".

Farington, Joseph. §The Farington Diary. Morning Post.


C. The important references to Blake of 19 February, 24 June 1796, 12 January 1797, 30 November 1805, first given in 2012.
the edition of James Greig (1922-1928), are reprinted less inaccurately on II, 497, 588-89, III, 756-57, VII, 2652. The thousand-page index is extraordinarily detailed and useful about art and many other matters such as Food, Illness, Travel, and Inns


A survey of Blake's religious sources, including Chapter 2 (pp. 30-50) on "The Moravians". "There was ... a Methodist influence on Blake's works, but it was combined with a number of other religious sympathies" (p. 193).


In “Sooner murder an infant in its cradle than nurse unacted desires”, “Blake may be referring ironically to Locke’s” “Children should ... go without their longings even from their very Cradles”.


Farrell, Michael. “William Blake and the Bible: Reading and Writing the Law.” Chapter Three (pp. 27-36) of *Double
“Blake’s attitude towards the Bible was ambivalent” (p. 27).

§Farrell, Michael. "Young--William Blake and Edward Young's Night Thoughts." Scriblerian and the Kit-Cats, XLIII, 1 (2010), 44.


University Press, 2009), 34-38, 361.


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


**REVIEWS**

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 20

§Kliatt: Kliatt Young Adult Popular Book Guide, XXVI (1992), 22

Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 281

John E. Grant, *Blake*, XXVIII (1994), 71-77 ("the best book-length introduction to Blake the writer for undergraduates and other common readers" [p. 71], but most of the long review is taken up with a discussion of the "Introduction" and "Earth's Answer" from *Experience*)


**REVIEWS**

§Frank Stack, *Times Higher Education Supplement*, 8 November 1985, p. 18 (with another)

§G.A. Cevasco, *Choice* (XXIII (1985), 867

D[avid] V. E[rdman], *Romantic Movement... Bibliography for 1985 (1986)*, 85-86


§Karen Shabetai, *Criticism*, XXVIII (1986), 343-346

§Andrew Lincoln, *Review of English Studies*, NS XXXVIII, 149 (February 1987), 85-87

*Edward Larrissy, Blake, XXI, 1 (Summer 1987), 41-42


§Marcia Bunge, *Journal of Religion*, LXVI, 3(July 1987), 410-13


William Frost, Eighteenth-Century ... Bibliography for 1985, NS XI (1990), 497-98


The Songs are useful in the classroom.


Eighteen paragraphs about the adaptation of Blake’s design of “Death’s Door” for Whitman’s Tomb.


Pretentious.


On Blake's relationship to Mahayana Buddhism.  “The similarities are no less than astonishing” (p. 59).


Blake appears in Chapter Five, "Visionaries, Poets, and Dissenters".


"Blake is unique in the security of his belief that civilization lies within the self, not outside it" (p. 193).

"Portraits of Cain" by Byron, Coleridge, Blake (*The Ghost of Abel*), Gerard de Nerval, Victor Hugo, Charles Baudelaire, and Charles-René Marie Leconte de Lisle are traced "back to their sources in the text of the Hebrew Bible ...."


Based on Lacan, dealing particularly with Coleridge, Keats, Blake, and Wordsworth.


Part III consists of

Chapter 7 (pp. 209-34): "Mock on Voltaire Rousseau." (Blake manifests "the assumption by the poet of the biblical writers themselves" [p. 210].)

Chapter 8 (pp. 235-58): "Cognition and Re-cognition." (About "the paradox of his intense preoccupation with the poetry of the Hebrew Scripture and his traumatic recoil from the entire doctrine and discipline of the Law which forms the substance of that system" [p. 235].)


*Chapter 10 (pp. 288-35): "The Poetics of Incarnation." (About "incarnational hermeneutics" in *Milton* versus the
"conventional hermeneutics" of *Paradise Lost* [p. 289], with an analysis of Blake's *Job* designs.)


“The difficulty of reading each visionary is considerably lessened if each is read in the light of each other. To an extent, Blake and Boehme may, through ‘the Holy Ghost ... the only Key,’ be seen as a key to each other” (p. 67).

**REVIEWS**

§*Bryan Kirby,* *German Quarterly*, LXXVIII, 3 (Summer 2005), 385-386

*Suzanne Sklar,* *Blake Journal*, No. 9 (2005), 114-16 (It “contains some of the best insights about Jacob Boehme I’ve yet encountered” [p. 114])

*Jason Whittaker,* *Year's Work in English Studies*, LXXXV (2006), 614 ("extremely valuable")

*Jason Whittaker,* *Year’s Work in English Studies*, LXXXV covering work published in 2004 (2007), 614-15

2020

Frye’s Preface (pp. v-viii) is reprinted in *Northrop Frye on Milton and Blake* (2005), 313-15, 456-57.

REVIEWs

§Anon., “Language of Divine Anthology”, *Times* [London], 3 August 1962 (plus another)

§Hazard Adams, *University of Toronto Quarterly*, XXXI (1962), 473-75

D.V. E[rdman], *Philological Quarterly*, XL (1962), 658


§H.S. Whittier, *Dalhousie Review*, XLIII (1963), 103-9

§James R. Wilson, *Books Abroad*, XXXVII (1963), 74-75


*Flood, Alison.* "Crowdfunding campaign hopes to save
William Blake's cottage for nation: Fundraisers looking to raise £520,000 to buy the house where he wrote, 'Heaven opens here on all sides her golden Gates'. "Guardian [London], 11 September 2014.


The Hungarian National Library and WorldCat have no record of an edition in Hungarian.


A biographical account, with sections on his visions (they "were but developed subjectivities objectively extruded" [p. 131]) and his achievement ("He is a star of first magnitude in the constellations of poetry and art" [p. 182]).


*Jerusalem* "is analysed in relation to the encyclopaedic discourse of Walter Benjamin's Arcades Project."


On British plans to populate Palestine.


A philosophical examination of "Blake's distinctive mingling of the human animal".

§*Fostowicz, Michal. Boska Anologia: William Blake a

 khá about Blake and contemporary art, particularly Jim Jarmush’s film Dead Man and Orson Scott Card’s fantasy novels about Alvin.

 khá about Druid temples in Europe, Urizen, and Jerusalem.

 khá On 27 October 1843, Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.” (P. 359)


REVIEWS

§Anon., Milton Quarterly, X (1976), 129
§Mary Lynn Johnson, “Recent Reconsiderations of Blake’s Milton and Milton: A Poem”, Milton and the Romantics, II (1976), 1-10 (with another)

*Joseph A. Wittreich, Jr, Blake, XI, 2* (Fall 1977), 115-17


§Stuart Curran, *English Language Notes*, XVI, 1 (September 1978), 55-58


Dennis M. Welch, *Eighteenth Century ... Bibliography*, NS II (1979), 231-32


About the poems and novels of the great grand-daughter of Blake's patron Thomas Butts.

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*fragmentum*\textsuperscript{918}

*N. 34: *"William Blake, Poeta, Pintor e Artista-

\textsuperscript{918} The italicized initial letter of "fragmentum" is obscured when the whole title is normalized in italics. The online journal is sponsored by the Universidad Federal de Santa Maria, Brazil.
Gravurista"
(April 2012)


Enéias Farias Tavares. "Figures/Figuras." In English and Portuguese (Sixteen reproductions especially showing Michael Phillips imitating Blake's plates and printing them.)

"Referências Bibliográficas." (1 page)
"Referências das Imagens."


It is especially about Blake and "the transcendental source of inspiration within the context of the Welsh writers of his era."

Freed, Eugenie R. "Blake and the 'Aleph-Bet'." Notes and Queries, CCLVII, 3 (September 2012), 361-362.

Blake does not distinguish between the letter "bet", "having a dot in the middle" and the letter "vet" which is similarly formed but without the dot. In writing Hebrew, "He uses the printed version of Hebrew lettering"; Erdman and Keynes record it slightly inaccurately.


It deals especially with the images of women weaving on Jerusalem pl. 59.


A persuasive argument that "The 'Notebook' sketches [illustrating Paradise Lost] have a direct bearing on the drafts of The Tyger' that Blake subsequently inscribed near" them (p. 19).


"The underlying conflict that Blake dramatises in the feminist aspect of his Visions of the Daughters of Albion" is
that although Mary Wollstonecraft "might think of herself as the rationalist she urged other women to become, she was nevertheless – despite herself, and almost against her will – a woman of feeling" (p. 73).


A study of the *Notebook* poem.


"Blake's treatment of femininity and of females ... has, on the whole, displeased feminist critics", but he "transcends the images he received from the 'Milton tradition'" and creates "a concept of gender that was remarkable for its time in its sensitivity to female sexuality, and its breaking down of sexual stereotypes" (pp. 122, 126, 125).


**REVIEWS**

Sheila A. Spector, *Blake*, XXX, 2 (Fall 1996), 60-62 ("Freed's book is provocative, relevant, learned, erudite, well documented, and painstakingly designed" [p. 62])

David Worrall, *Year's Work in English Studies*, LXXV for 1994 [1997], 393-393 ("recaptures something 2028
of the holistic Blakean study we are in danger of losing")

*Joseph Anthony Wittreich*, *Studies in Romanticism*, XXXVII, 4 (Winter 1998), 652-57 (the book "seems to belong to an earlier era of 'Blake criticism" [p. 654])


**Freeman, Carl.** “London As Science Fiction: A Note on Some Images from Johnson, Blake, Wordsworth, Dickens, and Orwell.” *Extrapolation: A Journal of Science Fiction and Fantasy*, XLIII (2002), 251-62.

Blake’s “London” is considered on pp. 253-55: “London for Blake is a science-fictional object” (p. 255).

*Freeman, Kathryn S.* *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS*. (Albany: State University of New York Press, 1997) SUNY Series in Western Esoteric Traditions x, 208 pp.; ISBN: 079143298X (paperback) and 0791432971 (hardback)

"Blake emblematizes the epic nostos, the homecoming as a return to wholeness" (p. 159).

REVIEWS


*Nineteenth Century Literature*, LII (1997), 398+

*Reference and Research Book News*, XII (1997), 158

Mary Kelly Persyn, *European Romantic Review*, X, 3 (Summer 1999)

Mary Lynn Johnson, *Journal of English and Germanic Philology*, XCVIII (1999), 122-27 (with another) (Freeman is erratic but has "a certain novelty" [p. 126])

David Worrall, *Year's Work in English Studies*, LXXVIII (2000), 494-95 ("lucid and coherent")

Freeman, Kathryn Sue. "'The Four Zoas': Apocalypse according to Blake's sleeper", Yale Ph.D., 1990. <BBS>


Sections of Chapters 1 and 3 are reprinted in her *Blake's Nostos: Fragmentation and Nondualism in THE FOUR ZOAS* (1997).


An attempt to “recover the pictorialist conventions that shape both Milton’s and Blake’s expulsion scenes” (p. 157).


"The project closely examines specific works of William Blake and Samuel Beckett which problematize the isolation of a text from its concrete nonverbal presentation."

“As a medical doctor” in 1986, he concludes that “Blake’s poetry and paintings present classic illustrations of the schizophrenic experience. So far as I know, these are the best, most beautiful, and most meaningful ones ever created. They are great value by themselves. ... We can look to the schizophrenic experience to understand Blake’s works.”

In German <Michigan>

In the bibliography of “Visionen des Dichters und Malers” (pp. 30-31) for his “Geschichte und Literatur der psychischen Krankheiten”, he includes under Blake Cunningham Vol. II, Das Ausland, No. 101 (April 1830) [which I have not seen], and “Mein Magaz. für Seelenkunde 4 Hefte, p. 34” [i.e., Magazin für ... Seelenkunde; see Anon, “Blake’s Visionen”].

§Friess, Michaela. “Jacobs Traum.” Tätowier Magazin, No. 79 (September 2002). In German

A tattoo based on Blake’s water colour of “Jacob’s Dream”.

§Frintino, Antonio, ed. William Blake e la mitopoiesi: Atti del Convegno in onore di Marcello Pagnini, Pistoia, 2

§Frolick, Gloria. Life, II, 8 (August 1980).
Letter to the editors about Blake’s illustrations to Stedman.

It was slightly revised and published under this title (Aachen: Aachen Verlag der Augustinos Buchhandlung, 1996), 21 cm, 309 pp.; ISBN: 9783860735626

The colour facsimile of Urizen [G], ed. Kay Parkhurst Easson and Roger R. Easson (1978), is reproduced in reduced size and black and white.


REVIEWS
William Blake and His Circle
Part VI: Biography and Criticism

§Donald Gilzing, Library Journal, XCIX (1 January 1974), 57
§Anon., Choice, XI (April 1974), 258
§Pam Bromberg, Studies in Romanticism, XIII, 2 (Spring 1974), 169-71
§Dewey R. Faulkner, “Secrets of Dark Contemplation”, Yale Review, LXIII (Summer 1974), 590-99 (with 5 others)
§Anon., Virginia Quarterly Review, L (Summer 1974), lxxvi
§John E. Grant, Wordsworth Circle, V, 3 (Summer 1974) (with 4 others)
D[avid] V. E[rdman], English Language Notes, XII (September 1974), 32-33
Hazard Adams, English Language Notes, XII (December 1974), 152-53
§Robert Brinkley, Kritikon litterarum, III (1974), 206-7
§James C. Evans, Queen’s Quarterly, LXXXI (1974), 635-36
*Irene Chayes, Blake Newsletter, VIII, 4 (Spring 1975), 114-15
Thomas L. Minnick, Blake Studies, VI, 2 (1975), 192-94
§Donald Ault, Modern Philology, LXXIII, 4 (May 1976), 428-31

2034
§Spencer Hall, “Some Recent Directions in Blake Studies”, *Southern Humanities Review*, X (1976), 172-77 (with 2 others)

§Martin K. Nurmi, *Philological Quarterly*, LIV (1976)


William Blake and His Circle  
Part VI: Biography and Criticism 

An excellent general article. 


Frye, Northrop. “Blake’s Bible Illustrations.” Northrop Frye Newsletter, II, 2 (Summer 1990), 1-12 <BBS>  
A lecture given at the Symposium associated with the Blake exhibition at the Art Gallery of Ontario (4 February 1983). 

F. Excerpted in Ratomir Ristić, Introducing William  

2036


Notes for a slide lecture at the conference on “Blake’s Visual Languages” organized by GEB for the Blake exhibition at the Art Gallery of Ontario (3 December 1982-15 February 1983) <BB5>.


In the Collected Works are “Editor’s Preface” (pp. ix-xiii), “Note on the Citation of Blake’s Writings” (pp. xv-xvii), “Abbreviations and Short Titles” (pp. xix-xxi), Ian Singer, “Introduction” (pp. xxiii-l), “Preface to the 1969 Edition” (pp. 5-7), text (pp. 9-418), “Appendix A: Preface to the Beacon Press Edition 1962" (pp. 419-20), “Appendix B: Preface to the Italian Translation of Fearful Symmetry 1976" (pp. 421-22), “Appendix C: Frye’s Shorter Writings on Blake” (pp. 423-24), “Notes” (pp. 425-78), “Emendations” (pp. 479-81), and “Index” (pp. 483-516).

REVIEWS
1947

§Lloyd Frankenberg, Saturday Review of Literature, 19 July 1947, p. 19
§John Garrett, Canadian Forum, July 1947, p. 50
§Edith Sitwell, Spectator, 10 October 1947, p. 466
§Kenneth Hamilton, Dalhousie Review, XXVII (1947), 381-83
§Anon., Times Literary Supplement, 10 January 1948, p. 25
§Henry Wasser, Modern Language Quarterly, IX, 2 (June 1948), 248-49

D.V. E[rdman], *ELH*, XV (1948), 9-10

§W.G., *Queens Quarterly*, LIV (1948), 395-97


§Helen W. Randall, *University of Toronto Quarterly*, XVII (1948), 204-7

§Anon., *Times Literary Supplement*, 10 January 1949, p. 25


1949


1969

§Alan Weinberg, *UNISA English Studies*, VIII (November 1970), 34-36 (with 2 others)

2004

§Essays in Criticism, LV (April 2005), 159-72

§Alan Bewell, *University of Toronto Quarterly*, LXXV, 1 (2006), 383-85 (with another)


The essays on Blake are in Chapters


8 Review of The Portable Blake, ed. Alfred Kazin (1946). P. 189. (From University of Toronto Quarterly, XVII 2040
(Quite different from the review in *Poetry.*


12 “Poetry and Design in William Blake.” Pp. 212-20, 448. (From *Journal of Aesthetics and Art Criticism* [1951].)


17 “Blake After Two Centuries.” Pp. 290-302, 455-56. (Originally in *University of Toronto Quarterly* [1957].)

18 “Blake’s Introduction to Experience.” Pp. 303-12, 456. (From *Huntington Library Quarterly* [1957].)


28 “Blake’s Biblical Illustrations.” Pp. 402-18, 460. (Printed from the typescript of his address to the Blake Symposium at the Art Gallery of Ontario, Toronto, 2042)


Of course it omits Frye’s *Fearful Symmetry*, which is Vol. 14 of Frye's Collected Works.

**REVIEW**


Interviewed by Melvyn Hill for the Canadian Broadcasting Corporation, 1971,

**Frye, Northrop.** “Poetry and Design in William Blake.” *Journal of Aesthetics and Art Criticism*, X (1951), 35-42. ...


A lecture at the Open University, 25 August 1991.


A series of CBC Radio talks in 1950; the one on “Blake” (pp. 170-76) was given on 30 June.


The Olaf-Festival at Trondheim cathedral will focus on William Blake, with lectures, exhibitions, and performance of music by Gunnar Jess based on Blake's *Songs*.


Pp. 266-70 in Chapter 10: “Britain ‘s little black boys and the technologies of benevolence” are especially about Blake’s “The Little Black Boy”.

**Fuller, David,** *Blake’s heroic argument* (1988) <BBS>

REVIEWS

§**Raman Selden,** *Durham University Journal*, NS L (December 1988), 150-52

§Jon Mee, *Notes and Queries*, NS XXXVI (1989), 244-45
§Edwina Burness, *English Studies*, LXXI, 5 (October 1990), 455-62 (with 5 others)
§Philip Davis, “With Fear and Trembling”, *Cambridge Quarterly*, XIX (1990), 84-95 (with 2 others)
§Andrew Lincoln, *Review of English Studies*, NS XLI (1990), 259-60
Brian Wilkie, *Blake*, XXIV, 3 (Winter 1990-91), 96-99


“Blake had an ambivalent attitude to the body. It is both opportunity and limitation” (p. 53).

Fuller, David. “‘Mad as a refuge from unbelief’: Blake and the Sanity of Dissidence.” Chapter 7 (pp. 121-43) of *Madness and Creativity in Literature and Culture*. Ed. Corinne
Saunders and Jane Macnaughton. (Basingstoke and N.Y.: palgrave macmillan, 2006)

“The constant invocation of madness points to real qualities in Blake’s work”, particularly “a deep resistance to normalisation” (p. 140).

“An earlier version” called “Madness as ‘Other’” was given at the Conference of “Blake in the Orient” (Kyoto, 2003) (p. x).


A sound and straightforward guide designed especially for undergraduates, with essays on "Texts and Facsimiles" (pp. 27-28), "Literary Scholarship and Criticism" (pp. 29-37), and "Art Scholarship and Criticism" (pp. 37-40).


”Blake, the painter, whose life was ... a series of trances ... in his designs of the Resurrection, represents spirits as rising from, or hovering over, their bodies”. [Perhaps she was thinking of the designs for Blair’s Grave.]


Bacon, Newton, and Locke were reverenced by Jefferson and deplored by Blake (pp. 128-34).

G


Gale, Iain. “Gallery Walk: Sir Jeffrey Chaucer and Nine and Twenty Pilgrims on their Journey to Canterbury (1808).” Scotland on Sunday, 6 June 2004 <online>

Gallant, Christine, Blake and the Assimilation of Chaos (1978) <BBS>
REVIEWs

§ Joan Owen, Library Journal, CIII (1978), 1749
§ Anon., Choice, XVI (1979), 388
§ Leslie Tannenbaum, Computers and the Humanities, XIII (1979), 200-2
* Leslie Tannenbaum, Blake, XIII, 4 (Spring 1980), 200-2
§ Brian Wilkie, Wordsworth Circle, XI, 3 (Summer 1980), 158-59
§ Stephen D. Cox, Eighteenth-Century Studies, XV, 2 (Winter 1981-82), 205-9
§ James E. Swearingen, Clio, XI(1982), 208-10
Mary Lynn Johnson, Eighteenth Century ... Bibliography, NS V (1983), 353-355


"The designs encode his real intent as the texts do not ... the capsule history of this Revolt up to 1794", but the resemblances are often pretty approximate, and it is curious to find evidence of "the Haitian Revolution" in Blake's copies of Stedman's designs of Surinam.

§ Gallas, G.E. (written and illustrated by). The Poet and the
Flea: Ode to William Blake. (2012-2013) Published serially online.

A graphic novel set in 1790.

REVIEW

§Sarah Goode, British Society for Eighteenth-Century Studies, 17 January 2013 online (Blake is depicted as "a young Johnny Depp")


A general essay on Blake prompted by the NEH support for the online William Blake Archive. [GEB is told that “All the statements attributed to ‘Eaves’ were actually uttered by Essick over the telephone.”]


"The shift ... in Blake's treatment of the feminine and of sexuality and the writing of The Four Zoas" derives from the new "political context of his poetry", the later context omitting politics (pp. 129, 139).

A comment on Blake’s switching "from singing the praise of the society to castigating the society".

A reading of the imageries in Blake's poem.

About the "shaven swains" in "Blake's urban pastorals" (p. 207).

§Garcia, Adrián Muñoz; see Muñoz Garcia, Adrián

Norman O. Brown's 1982 essay "has not received due attention in Blake studies".

**REVIEW**

§Anon., *Times* [London], 6 April 1916

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**REVIEWS**

§Anon., *Times* [London], 3 October 1919

§Anon., *Times Literary Supplement*, 23 October 1919, p. 585


§*Art and Life*, XI, 8 (February 1920), 466

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Gardner, Stanley, *Blake* (1968) <BB>

**REVIEWS**

Mary Lynn Johnson, *Blake Studies*, III, 1 (Fall 1970), 94-98

§D.W. Harding, *Notes and Queries*, XVII (1970), 126

§Warren Stevenson, "Perennial Philosohistory", *Essays in Criticism*, XX (1970), 251-59 (with 2 others)


Gardner, Stanley, *Blake’s INNOCENCE and EXPERIENCE Retraced* (1986) <BBS>

REVIEWS

§G.A. Cevasco, *Choice*, XXIV (1986), 475


Brian Wilkie, *Eighteenth Century ... Bibliography*, NS XII (1992), 404


REVIEWS

§D.V. E[rdman], *Philological Quarterly*, XXXIV (1954), 107-8

§F.W. Bateson, "Damned Good to Steal From", *Essays in Criticism*, V (1955), 168-74


The biographical account (pp. 1-157) concentrates on 1757-1794 and stresses local details, particularly those relating to charity toward children in the Parish of St James, with frequent cross-references to his *Blake's INNOCENCE and EXPERIENCE Retraced* (1986). The reproductions include *Songs* (I, b) (pp. 161-214), followed by a "Commentary" (pp. 216-47) on each print dealing primarily with the designs.

**REVIEWS**

Sir Peter Parker, *Journal of the Blake Society of St James*, No. 3 (1998), 76-77 (the book is "not good, it is wonderful" [p. 76])

§ Peter Davies, *Times Literary Supplement*, 14 August 1998, p. 26 ("does well" but with "limitations")

§ Keri Davies, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

§ B.E. McCarthy, *Choice*, XXXVII (1999), 1064

§ Jason Whitaker, *BARS Bulletin and Review*, No. 17 (March 2000), 22-24 (with 6 others)


REVIEWS

Anon., “Dr. Garnett on William Blake (Seeley)”, Times [London], 17 October 1895, p. 6
Anon., New York Times, 8 December 1895


§Garofolo, Daniela. "'Take Thy Bliss': Surplus Enjoyment and Oothoon's Joy in Blake's Visions of the Daughters of Albion." In her Women, Love, and Commodity Culture in British Romanticism. (Farnham [Surrey] and Burlington [Vermont]: Ashgate, 2012)


Meticulous details of his grave-site in Bunhill Fields.

**Gatty, Margaret.** *Notes and Queries*, 2 S, VII (16 April 1849), 325.

An answer to a query (2S, VII, 279 [2 April 1859]): “Tis greatly wise to talk to our past hours”, from Young’s *Night Thoughts*, “has been beautifully illustrated by Blake”, a design she describes.


**REVIEWS**

§**Anon.**, *Times Literary Supplement*, 9 November 1956, p. 667 (with another)

§**John Bailey**, *Spectator*, 30 November 1956, p. 797 (with another)

§**Kenneth Young**, “Imaginative Cockney”, *Daily Telegraph*, November 1956 (with another)

§**Günther Klotz**, *Zeitschrift für Anglistik und Amerikanistik*, V (1957), 335-36, in German


The essay describes the three periods regarding the reception of Blake's works in China: as a charismatic poet of mystery between 1911 and 1949, as a progressive poet between 1949 and 1979, and as a prophet of modernism in the 1980s.

*Geijutsu Sincho [Monthly Magazine of Fine Art]*
Volume XXIV, Number 7
(July 1973) <BSJ>

*Tomoaki Horioka.* "Boston Bijutsukan zo Blake no 'Shitsurakuen', Kaisetsu I [William Blake's *Paradise Lost* in Boston Museum, A Commentary I]." Pp. 71-78. In Japanese (The reproductions include the Boston set of *Paradise Lost*.)


George, Diana Hume. *Blake and Freud* (1980) <BBS>

**REVIEWS**

§Alicia Ostriker, *Wordsworth Circle*, XII, 3 (*Summer 1981*), 161-64
§Anon., *Choice*, XVIII (1981), 723
§Michael Ackland, “Blake and His Analysts”, *Southern Review*, XIV (1981), 302-7 (with another)
I.H. C[hayes], *Romantic Movement ... Bibliography for 1980* (1981), 77
§Charles E. May, *Christianity and Literature*, XXXI, 1 (1981), 55-57
*Thomas A. Vogler, Blake*, XVI, 2 (*Fall 1982*), 121-24


"Examines Blake's aesthetic theory and ... The Four Zoas".


Presumably based on his 2007 thesis.


The Blake section of this directory of the South Bank consists mostly of quotations from Blake's poetry.


On Jerusalem as living form.


"If Blake were alive today, he'd definitely be beavering away at making audio books of his poems." William Blake: poems read by Nicol Williamson (Harper/Collins, ISBN: 2060
"is freaky, plummy and wretchedly inadequate", and William Blake: selected poems read by various readers (Penguin Audiobooks, ISBN 014086572) all have "the same dour, unenlightened actor-readers, dreadful music and tasteless biographical commentary".

William Blake and His Circle
Part VI: Biography and Criticism


The Job prints and the portrait of Blake by Phillips engraved by Schiavonetti added to Vol. II in the second edition (1880) were re-issued in Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,] Reduced in Facsimile by Alfred Dawson 1880.

The 1998 edition (Bristol and Tokyo) is a reproduction of the 1880 edition. It is distinct from the Dover publication (1998) of the Graham Robertson edition which is "an unabridged republication" of the 1907 Bodley Head edition, except, perhaps, in the title page. In it are W.G.R. (1906), "Introduction" (pp. v-xi); Anne Gilchrist (1863), "Preface to the First Edition" (pp. xiii-xv); W.M. Rossetti, "Annotated Lists of William Blake's Paintings, Drawings, and Engravings" (pp. 413-90) and "Supplementary List" (pp. 491-96) and the text of Descriptive Catalogue (457-526). There are 53 reproductions, many still marked "From the collection of Mr. W. Graham Robertson".

The 2005 edition adds the “Introduction” (pp. vii-xxxix), “Appendix” of ten letters from the Blake-Butts correspondence (pp. 394-419), “Further Reading” (pp. 421-22) of 18 books. The basic text is that of 1863, lacking Vol. II and without illustration, replacing the “Supplementary” section with the letters from Blake to Butts in Vol. II, 178-98. The Introduction, mostly about Alexander and Anne Gilchrist, is
full of wonderful new information, such as that Coleridge, Wordsworth, and Lamb read Blake’s poems in manuscript and that Blake engraved the “texts” of poems by Young and Blair. An extract from the “Introduction” appeared as “Saving Blake...”, *Guardian* [London], 29 March 2004 [sic].

REVIEWS &c

1863

“Life of William Blake the Artist", *Bookseller*, **26 Sept 1861**, and repeatedly thereafter

*Crossthwaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts* (Whitehaven: Crossthwaite and Co., **1860**), 98

<Bodley> (September 1861) (Gilchrist’s book is “now definitely announced for publication in November”, quotes the *Publisher’s Circular* about it:

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with waste paper,—drawings, be it remembered, every one of which would now be the object of fierce competition in any auction-room in England.”

§Anon., *Athenaeum*, No. 1880 (**7 November 1863**), 599-601, and No. 1881 (**14 November 1863**), 642-44


Anon., "Life of William Blake, the Artist. By Alexander Gilchrist With numerous Illustrations from his
William Blake and His Circle
Part VI: Biography and Criticism

Works", *Athenæum*, No. 1771 (15 October 1861), 455 (an advertisement; notice that "Pictor Ignotus" has not yet been substituted for "the Artist", suggesting that the change was made after Gilchrist's death in 1861)


§[Richard Holt Hutton919], “William Blake”, *Spectator*, No. 1847 (21 November 1863), 2271-73

Anon., "Miscellanea", *American Literary Gazette and Publisher’s Circular* [Philadelphia], II, 3 (1 December 1863), 83 (under “Novelties in English Literature” is “The late Alexander Gilchrist’s ‘Life of William Blake,’ which has been ready for some months, and deferred until the reading season set in, has appeared at last”)


Anon., “Reviews and Notices of Books”, *Lancet*, II, xxv (19 December 1863), 705-7 (“some of the productions of William Blake were in their sublimity of conception almost superhuman ... we are of the bewitched”, but “he really was insane” [p. 706])

§Anon., “Retrospect of Literature, Art, and Science, in 1863", *Annual Register* [for 1863], 352

§Anon., *Quarterly Review*, CXVII (1863), 1-27


§Anon., “Notes on Books, Etc.”, *Notes and Queries*, V (April 1864), 312


§Anon., “On Books”, *British Quarterly Review*, LXXVII (1864), 245

§Anon., “William Blake”, *Eclectic Magazine*, CXIX (1864), 373-91


§[Eneas Sweetland Dallas], “William Blake”, *Macmillan’s Magazine*, XI (1864), 26-33


[W.M. Tartt], “‘Pictor Ignotus’; A Biography”, *New Monthly Magazine*, CXXX (1864), 309-19,
revised as “‘Pictor Ignotus’”, Vol. II, pp. 192-215 of Tartt’s *Essays on some Modern Works, chiefly biographical*, In Two Volumes (London, 1876) (a highly unsympathetic review; in passing it attributes to Blake some doggerel about Hayley and Miss Seward [the mistaken attribution without the verses themselves is repeated in 1876]) <BB>

*Anon. [Francis Turner Palgrave], *Quarterly Review*, CXVII, 233 (January 1865), 1-28 ("We consider this book one of the most satisfactory amongst our recent biographies" [p. 1]). A summary of the review appears in *London Review*, 28 Jan 1865, 131

§[Francis Turner Palgrave], “The Life of William Blake, Illustrated from his Works”, *Quarterly Review*, CXVII (January 1865), 1-27


P.M., “William Blake”, Light Blue, II (1867), 146-51, 216-26, 286-94 <BB #2155>
Anon., Illustrated London Magazine, N.S., XXIV (1867), 19-28 <Bodley> (mostly paraphrase)
Anon., “Pictor Ignotus”, Sharpe’s London Magazine, NS XXXI (1867), 19-28 <BB #1011, dated 1876>
W.A. Cram, “William Blake”, Radical, III (1868), 378-82 <BB #1421>
1880
Blake's life from Gilchrist; "To know Blake is to be glad to be with him" [p. 167])

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


1906


Anon., “Liverpool and Blake”, Liverpool Courier, 27 November 1906, p. 6 (review article on Gilchrist and other books, noting the contribution of Liverpool to Blake studies) <BB #972>

§Anon., “William Blake”, Times Literary Supplement, 11 January 1907 (with 3 others)

Anon., "Blake and Bristol. 'The House of Interpretation'", W.D., 21 January 1907 (a review of Graham Robertson's edition of Gilchrist [1907] with an appended an account of the relationship of Blake, "this flame-like spirit", with George Cumberland of Bristol)

§G.A.W., Burlington Magazine, X, 46 (January 1907), 263-64

§Chronique des arts et de la curiosité: Supplement à la
Gazette des beaux-arts (1907) In French 1942
§Anon., Times Literary Supplement, 28 February 1942, p. 104

1973
§Anon., Books and Bookmen, XVIII (September 1973), 95

Robert N. Essick, Blake Studies, VI (Fall 1973), 108


*Matt Shinn, “On a Classic Biography that Rescued the Visionary Poet from Obscurity”, Times [London], 28 April 2004 (Gilchrist’s biography to be “reprinted next week” is “a great read”)

Peter Parker, “Naked portraits: The Lives of their times: how the art of biography evolved”, Times Literary Supplement, 5 May 2006, pp. 3-4 (with 6 other biographies, 5 edited by Holmes)

Copies Annotated by Early Owners 1863

Robert Browning (1812-89) (Browning's poem "Pictor Ignatus" supplied the sub-title of Gilchrist's biography), inscribed to "Robert Browning, from Mrs Gilchrist", with a letter of 4 July 1863 delivered by hand saying she was presenting this book as her late husband desired; it was offered at Sotheby's, 7 June 1991 (London, 1991), lot 113 and is now in the collection of Mark Samuels Lasner on loan to the University of Delaware Library.
Clarence Cook, inscribed "Clarence Cook | from Julia Sept 8th 1867" with a letter to Cook from Herbert H. Gilchrist, 28 April 1893, about "dispersing my collection of drawings & engravings of William Blake" is in Victoria University in the University of Toronto.

Edwin J. Ellis, with his annotations (Biblioteca La Solana) W.E. Frost; "W E Frost's copy with his notes who collaborated on it" was acquired on 14 April 1910 by William Augustus White, according to his acquisitions list (Houghton Library, Harvard). I have not traced Frost's copy.

John Linnell; The copy "with MS. Notes by the late Mr. Linnell" offered in Hodgson's catalogue of 28-29, 31 May 1906, with a Selection from the Property of the Late John Linnell, Esq., Jun, lot 524 (Day 2) has not been traced since.

Frederick Locker-Lampson, with a few annotations (Biblioteca La Solana)

George Richmond, annotated, is in the collection of Stephen Keynes.

Dante Gabriel Rossetti (1828-82), a volume labelled "DANTE | GABRIEL | ROSSETTI | LETTERS TO | ANN | GILCHRIST AND | MANUSCRIPT NOTES | FOR A LIFE OF BLAKE, with 44 loose letters and notes of 1860-1880 (collection of Mrs Landon K. Thorne [d. 1974], presumably now in the Pierpont Morgan Library)921

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920 The only known association of William Edward Frost (1810-77), R.A., with Blake or Gilchrist's life is the acknowledgement that he provided the transcription of Blake's "To the Public" (Vol. II, pp. 263-264) which is untraced and otherwise unknown.

921 D.G. "Rossetti's copy of Gilchrist's life of Blake, which contains in the margins numerous pencil annotations in his autograph", and 32 leaves with his
Dante Gabriel Rossetti, a collection with a printed title page:
DANTE G. ROSSETTI. | - | ORIGINAL | AUTOGRAPH LETTERS | (1862-3 AND 1880) | WRITTEN BY DANTE GABRIEL ROSSETTI TO MRS. GILCHRIST | (WIDOW OF | ALEXANDER GILCHRIST THE BIOGRAPHER OF WILLIAM BLAKE) | CONCERNING BLAKE AND HIS WORKS. | INCLUDED ALSO IS A LETTER FROM ROSSETTI TO ALEXANDER GILCHRIST IN 1861 ON THE SAME SUBJECT, with 21 letters (collection of Mrs Landon K. Thorne, presumably now in the Pierpont Morgan Library)

Dante Gabriel Rossetti, page proofs for Gilchrist (1863) Vol. II for the sections of Songs of Innocence and Songs of Experience, with MS corrections by D.G. Rossetti and perhaps W.M. Rossetti, with two leaves of MS notes "by Rossetti" (Mark Samuels Lasner, on loan to the University of Delaware)

William Michael Rossetti, with his annotations (Harvard)

James Smetham (1821-89), with his pictorial annotations (Biblioteca La Solana)

Adam White (1817-79), extra-illustrated with Visionary Heads <Butlin #711-12, 736, 740, 760> and Marriage pl. 20, "given me by [Varley's brother-in-law] J.W. Lowry may 27. 1854", Vol. I signed by Adam White, 21 August 1865, with a letter of 17 May 1866 to White from "Youknowwho" [John Linnell] about "slanderous assertions about Blake"922 was sold

922 Youknowwho's letter is quoted in the 1959 catalogue and in BR (2) xxvii, 848. The volume included a Visionary Head of Edward III(?) <Butlin #736> sold at Sotheby Parke-Bernet, 13 Jan 1970, lot 124.
at Sotheby's, 20-22 July 1959, lot 521 (£7 to the dealer J. Schwartz) and has not been traced since.
Extra-illustrated with over 200 prints, especially those from For the Sexes (N), sold by A Gentleman at Sotheby's (London), 9 May 1991, lot 7, to Anon.
Extra-illustrated set with 63 prints "designed or engraved (or both)" by Blake, eight in colour, plus "30 engraved portraits ... 121 other plates relating to the text; and a portrait of Blake engraved by Schiavonetti", plus ten of the prints for Blair's Grave, twenty woodcuts for Thornton's Virgil, and There is No Natural Religion (J), sold with the library of Ogden Goelet at American Art Association-Anderson Galleries, 3 January 1935, lot 26, to Anon.

1880

D.G. Rossetti's additions for Gilchrist (1880), 60 pp., were offered at Sotheby's, 27 July 1911. They may be the set of Dante Gabriel Rossetti's MS notes for Gilchrist (1880), Vol. II, in the Delaware Art Museum (Wilmington, Delaware).


The “Second Edition” is either a reissue of the same sheets or a reprint from standing type, with the title page slightly emended.


  "This was frightful. Beyond parody or invective ... [a] travesty".


REVIEWS
  W.W. Robson, Listener, LXXVI (1966), 935-36
John E. Grant, *Philological Quarterly*, XLVI, 3 (July 1967), 329-30

§Margaret Bottrall, *Critical Quarterly*, IX (1967), 189-90


M.K. N[urmi], *English Language Notes*, V (1967), 22-23

§Gilbert Thomas, *English*, XVI (1967), 188-89 (with others)


§Martin K. Nurmi [bis], *Journal of English and Germanic Philology*, LXVII (1968), 314-16

§Peter Ure, *Review of English Studies*, NS XIX (1968), 83-85


REVIEW


§David Kwinn, *Library Journal*, XCVIII (1 June 1973), 1820

Luther S. Luedtke, *Blake Studies*, VI, 1 (Fall 1973), 93-103

§Anon., *Choice*, X (December 1973), 1549
§Pamela Dembo, *UNISA English Studies*, XI (1973), 56-58

I.H. C[hayes], *English Language Notes*, XII (September 1974), 33

*Alicia Ostriker, Blake Newsletter*, VIII, 4 (Spring 1975), 136-37

§Donald Ault, *Philological Quarterly*, LIII (1975)

§F.W. Bateson, *Notes and Queries*, NS XXII (1975), 83-84 (with 2 others)


The *First Book of Urizen* may have been “intended as an anti-elegy” countering the lavish mortuary praise for Dr John Hunter on his death in 1793, and Urizen is “a more sophisticated cosmological version of the gruesome ‘Jack Tearguts’” (pp. 40, 42).


"In comparing Blake's response to nature with that of Wordsworth I am indebted to Kathleen Raine's essay on Blake, Wordsworth and nature" in her *Blake and the New Age* (1979) (pp. 36, 40)


"William Blake objects the prison of laws and blindly followed traditions" (p. 40).


**Gimeno Suances, Francisco.** “Notas sobre la difusión influencia y recepción critica de la obra de William Blake en España durante las décadas de 1920 y 1930.” *Los Papeles Mojados de rio seco: Revista de Letras* Año V, 6 (2003), 38-45. In Spanish

Impressively detailed and original.

**Gimeno, Francisco.** “William Blake, vidente de este cielo.” *Caracteres literarios: Ensayos sobre la Ética de la literatura*, Año VI, número 7 (Otoñ de 2003), 43-80. In Spanish


It consists of "Liner Notes to Blake Record: To Young Or Old Listeners" [1982] (pp. 275-79), and "Your Reason and Blake's System" [1988] (pp. 279-84).


On "To Tirzah".

2077


She discusses the William Blake Archive on pp. 139-44.


Givone, Sergio, William Blake: Arte e religione (1978) <BBS>

REVIEW

§L. Bottani, Revista di Estetica, No. 5 (1980), 143-45


An analysis of "the problematic relation between Art and Literature in The Marriage".

His favourite painting is Blake’s woodcuts for Virgil. It is accompanied by John McEwen, “Comments on the Illustrations for ‘The Pastorals of Virgil’”.


"Spectres and emanations can both trace their lineage back through [Epicurean] atomism" (p. 75).

"A few passages" from it are adapted in Chapter 7 ("Printing") of his Locke and Blake (1998).

REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 95


It is "a composite critical biography, organized by topics of cultural significance .... Each chapter begins with a biographical connection between Locke and Blake" (p. ix).

"A version of chapter 3" ("Two English Physicians") was printed as "Locke and Blake as Physicians Delivering the Eighteenth-Century Body" in Reading the Social Body (1993); the first half of Chapter 4 is reprinted from "Three Approaches to the Slave Trade", Journal of the History of Ideas, LI (1990), 197-216 (which is entirely about Locke); and Chapter 7 "adapts a few passages" from his "Atomistic Simulacra in the Enlightenment and in Blake's Post-Enlightenment", Eighteenth
Century: Theory and Interpretation, XXXII (1991), 73-88. <BBS>

REVIEW

Terence Allan Hoagwood, Blake, XXXII (1998-99), 84-85 ("What is best about the book, then, is ... its easy-going anecdotalism" [p. 85])


"I want to ... complicate some of our conventional ideas about Locke, Blake, and the period" (p. 218).

"A version" of it was printed as "Two English Physicians" in Chapter 3 of his Locke and Blake (1998).


Gleckner, Robert, Blake and Spenser (1985) <BBS>

REVIEWS

§Michael Ferber, THES, 11 August 1985, p. 18 (with 2 others)

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1985 (1986), 86-87

2080
§Irene Tayler, Renaissance Quarterly, XXXIX (1986), 802-3
§Stephen C. Behrendt, Eighteenth-Century Studies, XX (1986-87), 257-60
George Anthony Rosso, Jr, Blake, XXI, 1 (Summer 1987), 34-37
§François Piquet, Etudes anglaises, XL (1987), 355-356, in French
§Andrew Elfenbein, Criticism, XXXI (1989), 493-98
Michael Ferber, Eighteenth-Century ... Bibliography, NS XI (1990), 498-99


A persuasive essay on echoes of Milton.

Gleckner, Robert F., Blake’s Prelude: POETICAL SKETCHES (1982)
Kurt Heinzelman, *Eighteenth Century ... Bibliography*, VIII (1982), 389-90

§Paul Hamilton, “From the Position of Dissent”, *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)

§Joseph Wittreich, *Wordsworth Circle*, XV, 3 (Summer 1984), 113-14

§Nelson Hilton, *Studies in Romanticism*, XXIII, 3 (Fall 1984), 409-13

I.H. C[hayes], *Romantic Movement ... Bibliography for 1983* (1984), 81-83


Michael J. Tolley, *Blake*, XX, 4 (Spring 1987), 146-51

§Edward Larris[y], *Notes and Queries*, NS XXXIV (1987), 100

2082


**REVIEWS**


Sven Armens, *Philological Quarterly*, XXXIX, 3 (July 1960), 310-13

§F.W. Bateson, *Criticism*, II (1960), 309-12

D.V. Erdman, *Philological Quarterly*, XXXIX (1960), 14

§Lodwick Hartley, *South Atlantic Quarterly*, LIX (1960), 297-99

§E.J. Rose, *Dalhousie Review*, XL (1960), 405-7

§Warren Stevenson, *Queen’s Quarterly*, LXVII (1960), 488


**Gleckner, Robert F., and Mark L. Greenberg,** ed., *Approaches to Teaching Blake’s SONGS OF INNOCENCE AND OF EXPERIENCE* (1989) <BBS>


**REVIEWS**
Edward Larrissy, *Blake*, XXIV, 3 (Winter 1990-91), 101-2 (with another)


Glen, Heather, *Vision and Disenchantment: Blake’s Songs and Wordsworth’s Lyrical Ballads* (1983) <BBS>


REVIEWS


§Anon., *Choice*, XXI (1984), 821


§Susan Matthews, *English*, XXXIII (1984), 66-71

§John Williams, *Literature and History*, X (1984), 272

§James R. Bennett, *University of Toronto Quarterly*, LIV, 3 (Spring 1985), 299-303

David Simpson, *Blake*, XVIII, 4 (Spring 1985), 227-31


§Avril Horner, *PN Review*, XI (1985), 54-56


§M.A. Williams, *UNISA English Studies*, XXIII (1985), 41-42


In Canto 16, "the apparent madness of the Blake passage reflects, parodies, and hence resists the madness Pound saw not only in Blake's method, but also, quite possibly, in himself" (p. 107).


Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft 92


**REVIEWS**

Christine Gallant, *Romantic Movement ... Bibliography for 1985* (1986), 87

Oliver F. Sigworth, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 499-500

The Blake section is pp. 84-96.


Quotes Cunningham and the first stanza of “To the Muses”.

**Goldberg, Brian.** “Byron, Blake, and Heaven.” *Romanticism on the Net*, No. 27 (August 2002).  
About the views of the afterlife of Byron and Blake.

2086

Goldsmith, Oliver, *The Vicar of Wakefield, With thirty-two Illustrations By W. Mulready*

The book does not refer to Blake.

REVIEW

* [Henry Cole], “Fine Arts. The Vicar of Wakefield. With thirty-two Illustrations. By W. Mulready, R.A. Van Voorst”, *Athenaeum*, 21 January 1843, pp. 165 (Blake is praised in an aside for the felicity with which he executed his own conceptions, particularly the Virgil woodcuts) <BB #1406>


Blake is "more the poet of representation than of apocalypse", but the attempt to situate "Blake's deconstructive strategies" in an analysis of the imagery of *"Blake's Babylon"* (pp. 140-64) is primarily intended to open "an angle onto our own situation" (pp. 139-40). [The work is apparently related to his dissertation, "Unbuilding Jerusalem: The Romantics against the Apocalypse", *DAI*, XLVII (1987), 2594A.]


In the frontispiece to *Jerusalem*, Los, holding in his hand an "explosive device (his 'globe of fire') ... is on a self-
appointed guerilla mission to agitate ... he looks guilty as sin" (p. 756).

This is "An early version of chapter 1" of his *Blake's Agitation: criticism & the emotions* (2013).


A theory laden work which deals, inter alia, with Kenzoburo Oe's *Rouse Up O Young Men of the New Age* (pp. 219-25).


**REVIEWS**

*Simon Jarvis*, "Eternal Great Humanity Divin-ist", *Times Literary Supplement*, 17 January 2014, pp. 7-8 (Goldsmith's book is "subtle, complicated and counterintuitive" but with "a certain arbitrariness")

G.A. Rosso, *Blake*, XLVIII, 2 (Fall 2014) [pp. 13-16] ("an imaginative, deeply learned, and passionately argued book", though it "does not add much to readings of any of Blake's major poems")

§*Reference and Research Book News*, XXVIII, 2 (April 2013)


REVIIEWS


The work was apparently the basis of his *Unbuilding Jerusalem* (1994).


“Sartre’s *The Emotions* provides a useful framework for understanding” Blake’s modern critics (p. 460).

"Parts of" it reappear in "the introduction and chapter 5" of his *Blake's Agitation: criticism & the emotions* (2013).


In this "reader-response [or rhetorical] study of Blake's Bible", "comprising The (First) Book of Urizen, The Book of Ahania, and The Book of Los", "I examine rhythm, tone, syntax, and tautology in terms of the syntax they render" (pp. 64, 51).


Gong, Si-Yue. “Lun Wei Lian Bu Lai Ke Ban Hua Ji Shu He Ta Du Te de Shi Jue Yu Yan [An Analysis of William Blake’s Engraving Techniques and His Unique Visual Language].” *Shang Hai Gong Yi Mei Shu [Shanghai Art and Crafts]*, No. 3 (2009), 74-75. In Chinese

A comment on the relationship between the engravings and the text in Blake's poems.

"the central hypothesis of this article concerns the critique that literature is capable of doing, through the recharacterisation of biblical myths, against the main precepts of Christian tradition", comparing Saramago's *O Evangelho Segundo Jesus Cristo* (2008) and the *Marriage of Heaven and Hell*.


“The disparate contexts in which Blake’s proverbs surface reveal potential energies in the proverb form” (p. 772).


For other essays on the subject, see Anon., “And did those feet”, Evans, Gordon, Khew, Morrison, and Strange.


About the hymn from *Milton*. For other essays on the subject, see Anon., “And did those feet”, Evans, Goodwin, Khew, Morrison, and Strange.


Catherine Blake's two letters of 1829 to Lord Egremont are quoted on p. 357. (They were also given, in ignorance of this publication, in G.E. Bentley, Jr, "Blake's shadow", *Times Literary Supplement*, 17 March 1978, p. 320.)


An account of "an ingenious but eccentric artist" derived from the obituary in the *Annual Register* (1828) <BB #915>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) <BB #989>.

Blake does not appear in the editions of §1828 and §1830.


**REVIEW**

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 21

She focuses on Blake’s works of the 1790s.


REVIEWS


Mary Lynn Johnson, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 500-1


About Blake, Wordsworth, Thomas Carlyle, and Gerard Manley Hopkins.


Especially about William Blake, Edmund Burke, and Mary Tighe.

It is about "Blake's assertion of the body's 'Fallacy' and 'Imposture' as it appears in the narration of the body's origin" (B, p. 89).


Two poems.


REVIEW referring to Blake

Anon., *Westminster Review*, XXIII, No. xlv (July 1835), 53-61 (“of Blake it is well observed, that ‘the pure-minded Flaxman pointed him out as a melancholy instance of English apathy’” [p. 60])

A learned essay showing the ways in which Stothard’s lost painting of “The Voyage of the Sable Venus from Angola to the West Indies” engraved to illustrated the Revd Isaac Teale’s lascivious and racist poem “The Sable Venus: An Ode” printed in Bryan Edwards, *The History, Civil and Commercial, of the British Colonies in the West Indies*, Second Edition (1794), “resonates in many ways with the designs, metaphors, and themes of *Visions of the Daughters of Albion*” (1793); “I think Stothard’s learnedly appropriative picture was to Blake what a grain of sand is to an oyster” (pp. 543, 530).


It consists of


**Anon.**  “Biographical Note.”  P. xix.


*Jon Mee. “‘As portentous as the written wall’: Blake’s Illustrations to Night Thoughts.” Pp. 171-203. (“This essay attempts to understand Blake’s illustrations to Night Thoughts in terms of competing ways – both verbal and visual – of ‘imaging the unseen’; “Blake considerably extends the meaning of Young’s ‘enthusiasm’” [pp. 172, 171 fn].)

*Jennifer Davis Michael. “Blake’s Feet: Toward a Poetics of Incarnation.” Pp. 205-24. (“Blake’s symbolic use of feet, beginning with Poetical Sketches, is intrinsic to his artistic project, fusing spiritual, sexual, and poetic acts into a single member. This fusion culminates in Jerusalem” [p. 206].)

.... Blake remains wedded to a religious rhetoric of apocalypse and resurrection” [p. 260].


**G.A. Rosso.** “The Religion of Empire: Blake’s Rahab in Its Biblical Contexts.” Pp. 287-326. (A learned essay demonstrating that “By merging two symbolic streams, the anti-empire Rahab dragon with the collusive Rahab harlot, Blake creates a composite figure of tremendous depth and range. ... a study of Rahab symbolism in the epics shows that Blake’s politics deepened and broadened rather than faded away or became quiescent after 1800" [p. 320].)

**Sheila A. Spector.** “A Numerological Analysis of *Jerusalem.*” Pp. 327-49. (In *Jerusalem*, Blake “seems to have predicated his total structure on the number 100” [p. 330].)

**Richard J. Squibbs.** “Preventing the Star-Led Wizards: Blake’s *Europe* and Popular Astrology.” Pp. 351-85. (“*Europe* is primarily concerned with showing how astrology and astronomy have corrupted popular prophecy in the 1790s” [p. 377].)

**REVIEWS**

**Alice G. Den Otter**, *European Romantic Review*, XIV (2003), 490-93 (“richly resonant”, “an impressive collection of essays”)

**Mark Lussier**, *Wordsworth Circle*, XXXV (2004 [April 2005]), 168-69 (with 3 others)

**Joseph Wittreich**, *Blake*, XXXVIII, 3 (2004-5), 107-9 (“In the eloquent testimony of all these essays, ... Grant is a mental prince” who has produced “nearly half a century of dazzling scholarship” [p. 109])
William Blake and His Circle
Part VI: Biography and Criticism

§Paul Miner, *Albion*, XXXVI, 1 (Spring 2004), 147-48
James T. Harris, *Romantic Circles*, VII (Winter 2005) (online), 9 printed pages (an essay-by-essay summary; the book “exceeds ... expectations” [¶1], with “a variety of innovative readings and arguments” [¶15])

*Goya: Blake: Akuma to Shinip eno Izanai: Francisco Jose de GOYA: William Blake [Invitation to Nightmare and Mystery].

There are two title pages; the first (transparent), with "Goya: Francisco de GOYA", when read in conjunction with the second, "Goya: Blake: Akumu to Shinip eno Izanai: William Blake", gives the combined title page above.
"William Blake" (pp. 71-134) has 98 reproductions (including 17 of Virgil) plus

*Goya to Blake no Judai [The Age of Goya and Blake].
(Tokyo: Chikuma Shobo, 1979) Sekai Hanga, Paris
Kokuritsu Toshokan Hen: Histoire de Gravure Occidentale
10. In Japanese <BBS 5, conflated with Goya: Blake above>

The Blake section, with 30 reproductions, consists of


John Ademale and Mitsuru Sakamoto. "Sakuhin Kaidai [Commentary on Plates]." Pp. 11-20 (the Blake section is pp. 11-14).


Goyder, George. "Geoffrey Keynes & William Blake." Chapter XXI (pp. 84-86) of his Signs of Grace with Additional Chapters by Rosemary Goyder. (London: The Cygnet Press, [1993])

Autobiographical account of Sir Geoffrey Keynes, who "took me in hand and taught me all I know about Blake" (p. 85), and of the Blake Trust.

REVIEW

Tim Heath, Journal of the Blake Society (1996), pp. 75-77 (it is a "clear and orderly" autobiography)

§Grab, Ginger. “Such, such were the Joys: The Poetry of William Blake.” Living Pulpit, V, 4 (1996), 28-29.


About forgiveness in Blake.


Pp. 66-68 of 1961 are reprinted as “Questions for the Reader and Writer” in pp. 22-26 of *William Blake:

Grant, John E., ed., Discussions of William Blake (1960)

REVIEW

G.E. Bentley, Jr, Philological Quarterly, XLI (1962), 658-59


The Viscountess quotes from memory an aphorism by Blake about madness; Shaw quotes a letter from Samuel Palmer (5 February 1881) saying that Blake was "of all men whom I ever knew, the most practically Sane ..."; Hayne asks how to define sanity. The subject arose in a letter of Arthur Hood.


About Blake's French Revolution.
See his translation of Vizije (1972).


§Green, Matthew Joseph Arthur. "Corporeality and Ideas of God, Man and the Bible in William Blake's Works, 1788-


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

§**Green, Matthew J.A.** "'She Brings Apocalypse': Sex, Imagination and Redemptive Transgression in William Blake and the Graphic Novels of Alan Moore." *Literature Compass*, VIII, 10 (October 2011, 739-56.


**REVIEWS**

Jason Whittaker, *Year's Work in English Studies*, LXXXVI, 1 (January 2007), 658-59
*Nancy M. Goslee, *Blake*, XLIII, 3 (Winter 2009-2010), 100-4 (“the struggle to understand his study is well worth the time” [p. 104])


Presumably it is related to his "Blake's *Marriage of Heaven and Hell*: Technology and Artistic Form", *Annals of Scholarship*, IV, 1 (1986), 69-82. <BBS>

The contents are:
**Mark L. Greenberg.** "Preface." Pp. 11-12. (Most of the papers originated at a meeting of the Modern Language Association.)


Vincent A. De Luca. "'Crouding After Night': Troping and the Sublime in Poetical Sketches." Pp. 153-64. ("I seek to connect Blake's early style with his aspiration to become a poet in the sublime mode" [p. 154].)

Nelson Hilton. "The Rankest Draught." Pp. 165-201. (Chiefly about "then She bore Pale desire".)

Robert F. Gleckner. "Obtuse Angled Afterword." Pp. 203-16. (Gentle responses to the previous essays, most of which criticize his Blake's Prelude [1982].)

REVIEW

Jennifer Davis Michael, Blake, XXXI, 3 (Winter 1997-1998), 92-94 ("it is refreshing to see such meticulous attention given to poems once dismissed as 'rude' and 'clumsy'" [p. 92])
§**Greenberg, Sarah.** "Blake's Progress." *Tate*, No. 23 (Winter 2000), 27-35.
   A chronological commentary.


§**Grgas, Stipe.** "William Blake and the Empowerment of the Epic Voice." *Romatična Pesnitev* [Ljubljana, Slovenia], XX (2012), 75-86.

§**Gridninskyi [tout court].** "Vil'yam Bleik [William Blake]." *Ezhemesyachnie Sochineniya* [Monthly Edition], XI (1900), 238-42. In Russian

   In Blake's poem with his watercolors for Gray, perhaps "the little flower is Blake, and the dweller in 'the Porches of the Sun' is Flaxman"—a sequel to his note of 4 Nov. <BB>

   Letter containing the text of "To Mrs. Anna Flaxman" and "Around the Springs of Gray ...".

§**Grierson, Herbert John Clifford.** "Milton, A Poem in Two
Books. Preface." In his *The Personal Note; or, First and Last Words from Prefaces, Introductions, Dedications, Epilogues.* (London: Chatto and Windus, 1946)


"Since the death of Sir Geoffrey Keynes [in 1982], the unquestioned doyen of Blake studies has been Professor G.E. Bentley, Jr. We have to thank him for a succession of massive assemblages of documentation on all aspects of Blake's writings, publications and life." One paragraph is about *William Blake in the Desolate Market* (2014).

*Grigson, Geoffrey. *"William Blake (1757-1827)." Chapter Eight (pp. 101-15) of his *Poets in Their Pride.* ([1964]) B. (N.Y.: Basic Books [?1976])

A biographical summary stressing the places he lived in London; "His secret was to put wonder ... into his poems" (p. 105).

Grigson deplores the proposal to destroy it; Anderson says that “William Blake would be the first to condemn the preservationist attitude” of Grigson.


About the Visionary Heads and the death-bed sketch of Catherine. (He cites Gazette littéraire on Blake, which I have not seen.)


REVIEWS

§David Kwinn, Library Journal, XCVIII (1 April 1973), 1,167


James Reiger, Blake Studies, VI, 2 (1975), 194-96


Blake is listed under Bunhill Fields.

His mind is thought to have been confirmed in chronic insanity .... He made a journey to Jerusalem, and on his return published one hundred
designs of figures of men, spirits, gods, and angels. … a want of discipline … was the extent of Blake's madness ….


REVIEW
§Ida Bachman, Books Abroad, VII, 4 (October 1933), 493-94


REVIEWS
R.F. G[leckner], Romantic Movement for 1993 (1994), 67 (the claim that the W--M B--E is William Blake evokes a succinct "Oh my!").
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 95-96

   Partly about Blake.

Gundy, Jeff. "Notes toward the Heretical Sublime." *Cross Currents*, LX, 1 (March 2010), 24-44.
   About Blake and heresy.


   A running commentary on Blake's poems.


Guo, Yong-Li. “Dui Bi Bu Lai Ke De ‘Tian Zhen Zhi Ge’ Yu ‘Jing Yan Zhi Ge’ [A Comparison of Blake’s *Songs of
Innocence and Songs of Experience].” Cai Zhi [Intelligence], No. 14 (2014), 253. In Chinese
A comparison in terms of time, content, title, and writing style.

§Guðmundsson, þórroddur. William Blaketró Hundruðára. (1958) In Icelandic

A general account.

A doctoral dissertation.

A DVD with a slide show.
William Blake and His Circle
Part VI: Biography and Criticism

   A somewhat inaccurate centenary appreciation.

   Blake may have known the edition of Spenser edited by Thomas Birch with 32 prints after William Kent (1751) as shown by the "possible parallels" in his own designs.


   “From Donation to Demand: Blake and the Annotations to Thornton” is revised from Blake and Conflict, ed. Sarah Haggarty and John Mee (2008) as part of Chapter 3, “Charity” (pp. 84-110).

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

Grant F. Scott, Blake. CXCLVI, 1 (Summer 2012).
[54-56] (in the “thickets of dense theoretical matter … perhaps only the veteran Blake scholar will find wisdom along this book’s perilous path”)

Matthew Rowlinson, Studies in Romanticism, LI, 3 (Fall 2012), 461-63 (a "smart and original book")

Rowan Boyson, "Gifts of Scholarship", Cambridge Quarterly, XLI, 2 (2012), 272-79

Jason Whittaker, Year’s Work in English Studies XCI, 1 (2012), 671-72 ("always sophisticated")

§Jennifer Davis Michael, "Drawn Dry with Thanks and Compliments: Blake and the Gift", Eighteenth Century, LVI, 2-3 (Summer-Fall 2014), 295-99


Papers from a conference on Blake and Conflict at University College, Oxford, September 2006. It consists of

Jon Mee and Sarah Haggarty. “Introduction” (pp. 1-11)


David Worrall. “Blake, the Female Prophet and the American Agent: The Evidence of the 1789 Swedenborg Conference Attendance List.” Pp. 48-64. (Details about the fascinating enthusiasts who attended the meeting to establish a Swedenborgian church, including the Quaker prophet Dorothy Gott and the U.S. land-agent Colborn Barrell.)


David Fallon. “‘She Cuts his Heart Out at his Side’: Blake, Christianity and Political Virtue.” Pp. 84-104.

*Sarah Haggarty. “From Donation to Demand? Almsgiving and the ‘Annotations to Thornton’.” Pp. 105-25. It is revised as part of Chapter 3, “Charity” (pp. 84-110) in her Blake’s Gifts (2010).


*Mark Crosby. “A Minute Skirmish: Blake, Hayley and the Art of Miniature Painting.” Pp. 164-84. (Blake’s stipple techniques as a miniaturist differed significantly from those advocated by Hayley and contemporary miniaturists.)


REVIEWS

Jason Whittaker, Year's Work in English Studies, 2014
LXXXIX (2010), 635-37

Christopher Z. Hobson, *Blake*, XLV, 3 (Winter 2011-12), 96-98 (The volume "does a great deal both to extend knowledge of Blake's intellectual and historical contexts and ... to sustain an ongoing debate over his complicity with or defiance of ideologies of oppression")

Haggarty, Sarah, and Jon Mee, ed., consultant editor


REVIEWS


Hazard Adams, *Blake Newsletter*, VII, 3 (Fall 1973), 69-72

§Anon., *Choice*, X (January 1974), 1715


§Mary R. Baine, *Georgia Review*, XXVIII (Spring 1974), 146-47

§Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others)
§Dewey R. Faulkner, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-99 (with 5 others)

D[avid] V. E[rdman], *English Language Notes*, XII (September 1974), 29-30


§P. Malekin, *Review of English Studies*, NS XXVI (1975), 339-43 (with 3 others)


§Spencer Hall, “Some Recent Directions in Blake Studies”, *Southern Humanities Review*, X (1976), 172-77 (with 2 others)


§William Walling, “Our Contemporary”, *Partizan Review*, XLIII (1976), 640-44 (with 3 others)

§Deborah Dorfman, *Philological Quarterly*, LIII (1975)


REVIEWS


§Jerome Christensen, *English Language Notes*, XXIV, 4 (June 1987), 77-80

Anne K. Mellor, *Blake*, XXI, 1 (Summer 1987), 17-19
For a reply, see Jean H. Hagstrum, Blake, XXI (1987), 16-17
§Joan Baum, Keats-Shelley Journal, XXXVI (1987), 207-8
§Frederick L. Beaty, Nineteenth-Century Literature, XLII (1987), 365-68
§V.A. De Luca, University of Toronto Quarterly, LVI (1987), 575-87
§Jack Stillinger, South Atlantic Quarterly, LXXXVI (1987), 181-83
§Nathaniel Brown, Studies in Romanticism, XXVII, 1 (Fall 1988), 451-57
§Scott Simpkins, College English, L (1988), 812-18
§Margaret Storch, Modern Language Review, LXXXIII (1988), 968-69
§François Piquet, Etudes anglaises, XLII (1989), 215-16, in French
Stephen C. Behrendt, Eighteenth-Century ... Bibliography for 1985, NS XI (1990), 392-93


REVIEWS
Edizioni di Storie et Letteratura, 1966, pp. 328-33, in Italian <BBS 609>
§Anon., Times Literary Supplement, 8 October 1964, p. 920
§Ernle Money, Contemporary Review, CCV (1964), 443-44
§E.J. Rose, Dalhousie Review, XLIV (1964), 351-53
§Anthony Blunt, New York Review of Books, 28 October 1965 (with 4 others)
§John E. Grant, Journal of Aesthetics and Art Criticism, XXIV, 1 (Fall 1965), 126-28
Martin Butlin, Burlington Magazine, CVIII, 755 (February 1966), 101-2
Martin K. Nurmi, Modern Philology, LXIV, 2 (November 1966), 166-68 ("sensible and clear-headed")
M.K. N[urmi], English Language Notes, III (1966), 22
§Henri Lemaitre, “A propos de William Blake”, Etudes anglaises, XX (July-September 1967), 289-96, in French (with 4 others)

   “this essay argues that ... the fundamental aim of Visions ... is to present a strenuous voice of [philosophical] resistance against tyranny” (1985 p. 108).

Hale, Sarah Josepha [Buell]. “Blake, Katherine.” Pp. 209-10 of Woman’s Record; or, Sketches of All Distinguished Women from “the Beginning” Till A.D. 1850 ... (N.Y.: Harper and Brothers, 1853) <Radcliffe>

   Apparently about a fossil.


Hall, Carol Louise, Blake and Fuseli: A Study in the Transmission of Ideas (1985) <BB>

REVIEWS

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1986 (1987), 120-21

§Robert James Merrett, Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée, XVI (1989), 440-43
Ernest Bernhardt-Kabisch, Eighteenth-Century ... Bibliography for 1985, NS XI (1990), 501-2


"Jerusalem ... depicts the formation of a New Man--a deep self capable of imaginatively embracing and transforming the dark forces that lurk in its own depths ... [from which] emerges a profound, ecstatic translucency" (p. 43).


A survey without notes.
It was "formerly published as Collected Writings, Vol. 2" (?1959).

**Hall, Mary**, *Materialism and the Myths of Blake* (1988) <BBS>

**REVIEW**

*D.W. Dörrbecker*, *Blake*, XXIII, 3 (Winter 1989-90), 133

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


**Hamblen, Emily**, *On the Minor Prophecies of William Blake* (1930) <BB>


§*William Blake and the Book of Urizen.* ([Whitefish,

REVIEWS

*Mary Siegrist, New York Times Book Review, 10 May 1931, p. 2 (a "significant study: with a "clear system of symbology")
§Anon., Times Literary Supplement, 12 February 1931, p. 112

On the collection of Charles Ryskamp in Princeton.


Gallery at Lady Margaret Hall, Oxford University November 2nd 2004 Oblong 4°, 39 pp.; ISBN: 0963755226

“What Melinda has done ... is to really centre on what is the essence of not only Blake’s writings and his meanings in his writings but also of the way he lived his life” (p. 5). The publication serves also as the catalogue of the exhibition.

REVIEWS

John Bayles, “Melinda Camber Porter: Passions Expressed: Sag Harbor artist and author is honored upon the release of her latest collection – a collaboration in spirit with William Blake”, *Sag Harbor Express*, 16 February 2006

Mary Cummings, “Blake’s Hand Guides Artist’s Paintbrush”, *Southampton Press*, 27 April 2006 (“She was 6 when she was given a copy of William Blake’s ‘Songs of Innocence and [of] Experience,’ which inspired her even then, and still does”)


REVIEW

§Anon., *Choice*, XIX (1982), 1057


"Blake saw things deeply but [sic] clearly", and "Like Marx, he understood the situation in his own way" (pp. 207, 206).

A Marxist analysis of the "kind of contribution the millenarian writing of William Blake might have to make to the fundamental issues that confront us" (p. 55).


Han, Hong. “Qian Xi Wei Lian Bu Lai Ke de ‘Xiang Xiang Li’ [A Study of William Blake’s 'Imagination'].” *Ha Er Bin Xue Yuan Xue Bao [Journal of Harbin University]*, XXVI, 5 (May 2005), 76-79. In Chinese

An attempt to analyze the quality of Blake's power of imagination.


Handley, Graham. *Brodie’s Notes on William Blake’s Songs of Innocence and [of] Experience*. (London and Sydney,

Hanke, Amala M. Spatiotemporal Consciousness in England and German Romanticism: A Comparative study of Novalis, Blake, Wordsworth, and Eichendorf (1981) <BBS>

REVIEW

§Ernest Bernhardt-Kabisch, Yearbook of Comparative and General Literature, XXXII (1983), 143-45


It is about "the ways in which queer desire surfaces ... as fissures in their ecological imaginaries."


“I have seen a MS. of Blake the painter, in which, speaking of somebody’s praise of somebody else, he says: ‘Christ used the Pharisees in a rougher way’”. [Hannay (1827-73) quotes from “Sir Joshua praises Michael Angelo”, Notebook p. 28, owned from 1847 by Dante Gabriel Rossetti.]

REVIEWS

Anon., “Satire and Satirists. From the Athenaeum”,

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Athenaeum, No. 1396 (29 July 1854), 934-35.  
**B.** Eclectic Magazine of Foreign Literature, Science, and Art [N.Y.], XXXIII (October 1854), 243-46.

C. Littell’s Living Age [Boston, N.Y., Philadelphia], XLII (NS, VI) (1854), 566-69 <Michigan> (They each quote Hannay about Christ and the Pharisees)

**Hanson, Leonora.** "Allégorie des multitudes, ou William Blake comme économie défaillent." multitudes, LV, 4 (Spring 14), 94-100. Résumé in French and English

**Hao, Xiang-Li.** “Shi Hua Gong Sheng de Bu Lai Ke Shi De Nv Xing Zhu Yi Yan Jiu [Blake’s Poems with Poems and Paintings].” Zuo Jia [Writers], 24 (2012), 95-96. In Chinese

A discussion of the value and meaning of Blake’s writing and painting creating principle through analyzing the theory and its context.


**Haraguchi, Masao.** "Blake no Ai no Gainen (II): Blake's Conception of Love (II)." Kyushu Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo


Haraguchi, Masao. "'Mushin no uta' no Maigo ni nari mitsukattta Kodomo ni tsuite: On a child, lost and found in the Songs of Innocence." Kyusho Sangyo Daigaku Kyoyobu Kiyo: Bulletin of the College of Liberal Arts, Kyushu Sangyo University, XXI, 1 (1984), 53-91. In Japanese <BSJ>


Haraguchi, Masao. "'Subekarazu' no Rippo: The negative law 'Thou Shalt not'." Kyusho Sangyo Daigaku Kyoyobu Kiyo:
Concerning Blake's treatment of the Commandments.


Blake is dealt with particularly on pp. 40-45.


It is especially about "The Little Black Boy", Negroes, slavery, and State religion: "In South Africa today Blake is disquieting."


A valuable summary.


On Flaxman's design for a Naval Monument (1800), scarcely related to either a revelation or Blake.


**REVIEWS**

§E.J. Rose, *Dalhousie Review*, XLI (1961), 410-12

§Herbert Read, *Listener*, 15 February 1962

§Anon., “Blake’s Platonic Sources”, *Times Literary Supplement*, 16 February 1962, p. 108

Correction by M.C. Bradbrook, 23 February 1962, p. 121


§Andrew Harrison, *Philosophical Books*, III, 3 (July 1962), 6-8

D.V. E[rdman], *Philological Quarterly*, XLI (1962), 659

§Albert J. Kuhn, *South Atlantic Quarterly*, LXI (1962), 429-30


§Gerald M. McNiece, *Arizona Quarterly*, XVIII (1962), 185-87
§Vivian de Sola Pinto, *Notes and Queries*, CCVII (1962), 475-76

Georges le Breton, “William Blake et le néoplatonisme”, *Mercure de France*, CCCXLVIII (1963), 494-99, in French (a résumé) <BB #1278>


§Marius Bewley, *Hudson Review*, XVII, 2 (Summer 1964), 278-85 (with others)

§Wilfred S. Dowden, *Sewanee Review*, LXXII, 1 (Winter 1964), 139-41


§Harris, James C., M.D. "William Blake's [']The Great Red Dragon and the Woman Clothed with the Sun[']." *Archives of General Psychiatry*, LXIX, 8 (August 2012), 765.


A very general introduction to the poetry; "he was less interested in politics as such than in the moral problems and conflicts within his own breast" (p. 149).


An interesting but not persuasive argument that “Blake withdrew *The French Revolution* [1791] himself ... because he had decided to publish a much more seditious work”, i.e., *America* (1793) “primarily through the influence of, and his support for, Paine” (p. 17).


"Frye's criticism and Blake's poetry attempt to recover or recreate the mythological universe" (p. 287).

(London and N.Y.: Routledge, 1994) Critics of the Twentieth Century

**Hart, Jonathan.** "A Visionary Criticism." Chapter 8 (pp. 243-65) of his *Northrop Frye: The theoretical imagination.* (London and N.Y.: Routledge, 1994) Critics of the Twentieth Century


About relationships "on the interpersonal level" "between lovers, between parents and children, between siblings, and between friends".


William Blake and His Circle
Part VI: Criticism

N.Y.: Continuum, 2009) Continuum Literary Studies

§*Harvey, John.* "The Unequal Art of William Blake." In his *The Poetics of Sight* (Oxford and N.Y.: Peter Lang, 2015)


Jeremy Tambling. "Dante and Blake: Allegorizing the Event." Chapter 2 (pp. 33-48)

§*Hawksley, Lucinda.* "William Blake." In her *Fifty British Artists You Should Know.* (Munich and N.Y.: Prestel, 2011)


The essay was originally published in a journal.

**Hayes, Elliot,** *Blake's Innocence and Experience* (1983), play performance <BBS>

A two-act monologue consisting mostly of quotations from Blake.


**REVIEWS**

§**Katherine Doud,** *Kalamazoo Gazette,* 20 June 1983

§**V.A. De Luca,** *Blake,* XVII, 4 (Spring 1984), 161 (review of a performance)

**Andrew Lincoln,** *Blake,* XXIX, 3 (Winter 1995-96), 97

("the limits of the play, and Valerie Doulton's expert handling of them, make for a portrait that is definite, determinate, and impossible to forget")

**Hayes, Kevin A.** "Poe's Knowledge of William Blake." *Notes and Queries,* CCLIX (N.S. LXI), 1 (March 2014), 83-84.

Though "Nowhere in his collected writings does Poe mention him [Blake]," John Moncur Daniel wrote in 1850 that like "the mad artist Blake", Poe "is a painter of ideas, not of men and things".

The "fearful symmetry" of Blake's "Tyger" is like "the fearful scimitar" moving "with the stealthy pace of the tiger" in
Poe's "The Pit and the Pendulum".


The William Blake Archive is discussed on pp. 42-45.

**Hayley, William,** *Memoirs* (1823) <BB>

**REVIEW referring to Blake**

*Anon., Literary Chronicle,* No. 213 (14 June 1823), 369-70 (quotes Hayley’s letter to Johnny Johnson [11 March 1802, *BR* (2) 122]: “The kind indefatigable Blake salutes you cordially, and begs a little fresh news from the spiritual world.”)

Blake’s Visionary Head of “the Man Who Instructed Blake in his Dreams” “is Blake’s ego-ideal ... how Blake would have looked if he had been able to avoid conforming to the code of heterosexual masculinity”; it is “a metonym of so-called queer desire” (pp. 143, 144).


The account of Blake and other mystics (*BR* (2) 446-47) is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon.)”, *Spirit of the English Magazines* [Boston], XIV (1 November 1823), 107-11 (Harvard).


An observation of how skilfully "Blake employs phonetic and rhythmical means" to relate to the text and express his "anger at the exploitation of the chimney sweepers".

**He, Hong.** “Duo Jiao Du Shen Shi Bu Lai Ke Li Zuo — ‘Lao Hu’ [A Multi-Perspective View of Blake’s Poem ‘The Tyger’].” *Jiang Xi Sheng Tuan Xiao Xue Bao* [Journal of the Communist League School of Jiangxi Province], No. 1 (2004), 46-47. B. *He Bei Guang Bo Dian Shi Da Xue Xue Bao*
A comment on the use of sound and imagery in "The Tyger". The second essay bears no reference to the first, which is identical.

He, Hong. “‘Lao Hu’ de Yin Yun Xiao Guo ji Yi Xiang Fen Xi [An Analysis of the Use of Sounds and the Imagery in ‘The Tyger’].” Fei Tian [Flying Apsaras], No. 10 (2009), 82-83. In Chinese


The firm of Thomas Ross owns “nearly 10,000 plates”, including unidentified “plates by William Blake” (not elsewhere recorded as surviving).

The company is descended from John Dixon, who printed proofs of Blake’s Job on 3-4 March 1825 (BR (2) 410, 783, 804), and from Dixon and Ross, who printed 25 sets of Blake’s Dante on 26 September 1838 (BB 545). The company’s website (http://www.thomasross.co.uk/) lists over 5,000 subjects for sale, including Flaxman, Hogarth, Linnell, and Stothard (apparently from the original of his Canterbury
Pilgrims plate), but the only Blake there is a reduced facsimile of his Canterbury Pilgrims plate.


D. §Reprint of the fourth edition. (London: G. Bell and Sons, 1918-1919)  

It includes The Wit's Magazine, An Island in the Moon, "Blake and the Oral and Literary Tradition, and Waking the Body of Albion: Blake's Jerusalem".

“In my advanced composition course, I take Blake’s The Marriage of Heaven and Hell ... as our model for the power of technical writing in the modern age” because, working with “iron and acid”, “Blake demonstrated a prescient glimpse of digital composition in its multivalent dimension” (pp. 135, 141, 137).

About Blake's *Jerusalem*, Keats, and Dickens.


Discusses "the sentiments" of the works contributed in 2010 to the Foundling Museum (London).


<REV>


Hemans, Mrs [Felicia Dorothea]. “The Painter’s Last Work.—A Scene.” *Blackwood’s Edinburgh Magazine*, XXXI
(February 1832), 220-21 .... <BB>

The poem and its footnote saying that it was “suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham” is quoted in Blackwood’s Edinburgh Magazine, XXXI (February 1832), 220, Museum of Foreign Literature, Science, and Art, XX (April 1832), 449 <California (Berkeley)>, Christian Messenger [N.Y.], I, 29 (19 May 1832), 232, and Lady’s Book [Philadelphia], V (July 1832), 30 <New York Public Library>.

In a letter of 3 February 1832, Mrs Hemans wrote: “I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month’s Blackwood” (Henry F. Chorley, Memorials of Mrs. Hemans... [Philadelphia: Carey, Lea and Blanchard, 1836], 236 – there were other editions of Saunders and Otley in London, 1836 and N.Y. and London, 1836)


REVIEW
D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90), 133


A rewarding examination of Blake's work as a History Painter, with separate chapters on the Twelve Large Colour Prints, the *Night Thoughts* designs, "Blake's Bible" watercolours, and the work called "The Sea of Time and Space" or the Arlington Court Picture.


**REVIEWS**

Edward Larrissy, *British Journal of Aesthetics*, XXXVI (1996), 339-41 (the first part is "sensible, shrewd and valuable", but "the self-denying ordinance about learning from Blake himself [i.e., from his mythology] is a deadly handicap in some of the particular interpretations" of pictures not attached to his poetry [pp. 340, 341])

Irene Chayes, *Wordsworth Circle*, XXVII (1996), 200-1 (with another) ("There is ... much to disagree with" and "much to be commended in the book as a whole" [p. 201])

David Fuller, *Review of English Studies*, XLVIII, (1997), 405-6 ("Heppner's scholarship is excellent .... The book should stimulate more work on Blake's illustrations on sounder interpretative bases" [p. 406])

Frank A. Vaughan, *Blake*, XXXI, 3 (Winter 1997-1998), 88-91 ("His warnings should be accepted as necessary and lucid guidelines, and as a challenge to read Blake by better evidentiary rules" [p. 91])

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401-2 ("careful and cautiously powerful" and "most witty")

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) ("His most important contribution lies in his emphasis on the changing direction of Blake's art")


**Heringman, Noah.** “Recent Studies in the Nineteenth Century.” *Studies in English Literature,* XLV (2005), 961-1037.


"The purpose of Chapter II is to apply William Blake's mythic scheme of Innocence, Experience and Higher Innocence to the poetic journeys of Wordsworth and Whitman."


Especially about Blake's "A Poison Tree".

Heygate, the Revd H.E., *William Blake: or, The English Farmer* (1848)
Not about the poet.

**REVIEW**


The Blake section (pp. 110-17 of 2012) focuses on “The Little Girl Lost” and “The Little Girl Found”; “The victimising process of animalisation only inverts into the emancipating performance of becoming animal when it affects both parties equally” (p. 110).


The "hellish Blakes" for the Small Book of Designs
William Blake and His Circle
Part VI: Biography and Criticism

(B)were bought for £441,000 with the aid of the Art Fund.


"The key to his spiritual biography is ... William Blake"; "Thomas Merton is the William Blake of our time" (pp. 3, 4). Chapter 2 is "Tharmas: The Rebel" (pp. 67-118), Chapter 3 "Urizen: The Marginal Critic" (pp. 119-92), Chapter 4 "Luvah: The Lover" (pp. 193-232), and Chapter 5 "Urthona: The Wise One" (pp. 233-74).

§Hijazi, Hassan. An introduction to Blake and translations of his poems in the journal *Aldiyar* [London], beginning 1 April 2012. In Arabic

A poem spoken by Catherine Blake with anecdotes of Blake.


REVIEWS

Peter Otto, *Blake*, XXI, 1 (Summer 1987), 29-31 (with another)


**REVIEWS**


D.V. E[rdman]., *Romantic Movement ... Bibliography for 1983* (1984), 83

§Michael Ferber, *Criticism*, XXVI (1984), 397-99


§Michael Ferber [bis], *THES, 11 August 1985*, p. 18 (with 2 others)


§David Fuller, *British Journal for Eighteenth-Century Studies*, IX (1986), 269-70
**Robert F. Gleckner, Eighteenth Century ... Bibliography, NS IX (1988), 528-30**
**John Howard, Eighteenth Century ... Bibliography, NS XII (1992), 407**

A reading.


REVIEWS

§David Punter, *Studies in Romanticism*, XXVI, 4 (Winter 1987), 612-17

D[avid] V. E[rdman], *Romantic Movement ... Bibliography for 1986 (1987)*, 121-22


*Dan Miller, Blake, XXI, 3 (Winter 1987-88), 116-24


§François Piquet, *Etudes anglaises*, XLIII (1990), 227-28, in French

*Himy, Armand. William Blake, Peintre et Poète: Ouvrage publié avec le concours du Centre National du Livre. ([No place:] Fayard, 2008) 4°, 338 pp. (including 14 blank or largely blank leaves at the ends), 46 reproductions (mostly with no indication of which copy); ISBN: 9782213634630 In French

A responsible, up-to-date biography focusing on Blake as a poet with careful attention to the designs and engravings and no attempt at new facts. A “Glossaire” is on pp. 311-12.

REVIEWS

§Jean-Loup Bourget, “William Blake, Albion –
William Blake and His Circle
Part VI: Biography and Criticism

Babylone – Jerusalem”, Critique[Paris], LXV, 745/746 (2009), 562-70 (with another), in French


A collection of essays on trips, sports and driving, in one of which the author discusses a cricket bat in the illustration of “The Ecchoing Green”.


Hirsch, E.D., Jr. Innocence and Experience: An Introduction to Blake (1964) <BB>


REVIEWS
§Anon., “Meet the Mystic”, Times Literary Supplement,. 11 February 1965, p. 108
§Anon., Times [London], 15 July 1965
§Anthony Blunt, New York Review of Books, 28 October 1965 (with 4 others)
G.E. Bentley, Jr, Modern Philology, LXIII (1965), 77-79
§Edward E. Bostetter, College English, XXVI (1965), 580
M.K. N[urmi], English Language Notes, III (1965), 22-23
§E.J. Rose, Dalhousie Review, XLV (1965), 103-7
§Max F. Schultz, Modern Language Quarterly, XXVI (1965), 339-41
§Margaret Bottrall, Studio Neophilologica, XXXVIII (1966), 167-69
§Arnold Goldman, *Notes and Queries*, CCXI (1966), 234-35
§Martin K. Nurmi [bis], *Journal of English and Germanic Philology*, LXV (1966), 201-2
§Vivian de Sola Pinto, *Modern Language Review*, LXIV (1969), 404-7 (with others)


**Hirst, Désirée**, *Hidden Riches: Traditional Symbolism from the Renaissance to Blake* (1964) <BB>

**REVIEWS**

§Anon., “What Did Blake Read”, *Times Literary Supplement*, 9 April 1964
§Anthony Bertram, *Tablet*, 25 April 1964
M.K. N[urmi], *English Language Notes*, III (1965), 23-24


About Blake’s Visionary Heads, from Cunningham;

the painter Blake, lived in an imaginary world, and was guilty of freaks, which, had he not possessed a gentle, kind, heroic wife, might have confined him for life within the walls of a lunatic asylum.” [P. 514]


**REVIEWS**

§M. Minor, *Choice*, XXII (1985), 1634


Mark Bracher, *Blake*, XXI, 3 (Winter 1987-88), 108-14


Hobbs, T.D. "'Born with a different face': Reflections on William Blake and Biblical Prophecy." *Communio Viatorum* [Protestant Theological Faculty of Charles University, Prague], XXXIX (1997), 5-34.


"Blake's early works show relatively few signs of his later sympathy toward homosexual desire" (p. 23). Chapters One and Five on the publicity and legal prosecution for homosexual acts are particularly valuable.

**REVIEWS**


Margaret Storch, *Blake*, XXXVII (2003), 38-39 ("Hobson’s book opens up the important topic of Blake and homosexuality as never before [showing] Blake’s empathy with male homosexuality")


The dissertation matured into his The Chained Boy (1999).


An "historicist close reading" which "traces William Blake's changing view of revolution through his character Orc" (pp. 9, 7).


REVIEW

Jacqueline DiSalvo, Studies in Romanticism, XL, 3 (Fall 2001), 462-65 (The book has "intellectual power, lucid writing and passionate engagement")

Hobson, Christopher Z. "Unbound from Wrath: Orc and Blake's Crisis of Vision in The Four Zoas." Studies in English Literature 1500-1900, XXXIII (1993), 725-54. B. Reprinted

A portion of it "in a different form" appeared in Chapter 4 ("Rethinking Social Agency in *The Four Zoas*", pp. 93-150) of his *The Chained Boy* (1999).

**Hobson, Theo.** “A man of vision: William Blake’s radicalism was not Marxist; it was aimed at liberating Christianity from the authoritarian errors of the church.” *Guardian* [London], 29 November 2007.

An indignant response to Eagleton.


Includes *Visions of the Daughters of Albion*.


About Oothoon and Locke.

**Hoeveler, Diane Long.** *Romantic Androgyny: The Women Within* (1990) <BBS>

**REVIEWS**


Hogarth, William. ANECDOTES OF WILLIAM HOGARTH, WRITTEN BY HIMSELF; WITH ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS, SELECTED FROM WALPOLE, GILPIN, J. IRELAND, LAMB, PHILLIPS, AND OTHERS. TO WHICH ARE ADDED A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND PRINCIPAL COPIES; LISTS OF PAINTINGS, DRAWINGS, &c. [Motto from Juvenal] [dragon vignette] = LONDON: J.B. NICHOLS AND SON, 25, PARLIAMENT STREET. 1833. Small 4°

For Blake’s Beggars’ Opera print (pp. 174-75) it records the etched state, 29 October 1788 (p. 174) and the four states: (1) etching, (2) finished proof, (3) “open letters”, (4) letters filled up (p. 323), apparently the first such record.


The public library in "Battersea is forming a collection of works by and about William Blake."


Derived from Cunningham’s Lives. The abstract gives “Of Blake--His wild and singular character--Imagines himself visited by spirits – Anecdotes of his taking the portrait of Lot.- -His scriptural pieces–His poverty and cheerfulness–His death  


§Hoekstra, Eric. "Oersetting fan William Blake syn 'De Sike Roas'"

*M3*, No. 1 (1999), 40-41. In Frisian


At Felpham.


"Blake agrees with him [Plato] precisely on Atlantis" (p. 113).

[Hollis, Derek, Vicar of Walkeringham.] “Did you see the article in ‘The Guardian’ on Wednesday March 3d which revealed a connection between the artist and poet William Blake (1757-1827) and the village of Walkeringham?” Walkeringham and Beckingham Newsletter, April 2004, p. 6.

[Hollis, Derek.] “William Blake.” Walkeringham and Beckingham Newsletter, August 2004, p. 5.

“Can anyone help with research into William Blake’s connection with Walkeringham [for] Professor G.E. Bentley, Jr. of Toronto”?

Holloway, John, Blake: The Lyric Poetry (1968) <BB> REVIEWS
§Anon., “William Blake in Collotype and Correspondence”, *Times Literary Supplement*, 3 March 1969, p. 308 (with 2 others)

§E.D. Cason, *Unisa English Studies*, I (March 1969), 88-89

G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)


Holly sees in the works of this "Early Enlightenment" figure "a dialogue between figural and discursive elements such that discourse becomes figures, writing becomes picture" (p. 15).


Holmes deplores the conversion of Blake’s house at 17 South Molton Street to a betting shop.

Brooks quotes Blake:
The Whore & Gambler, by the State
Licens’d, build that Nation’s fate.

*Holmes, Richard. “Saving Blake: When he died in 1827, William Blake was widely regarded as ‘mad’. His reputation was restored by an extraordinary biography, begun by a young lawyer and finished by his wife. Richard Holmes celebrates the work of Alexander and Anne Gilchrist”, Guardian [London], 29 May 2004, pp. 34-35 (an extract from his introduction to Gilchrist’s Life of William Blake, with information on ordering it)


A collection of portraits and busts from the National Portrait Gallery.


Very interesting parallels between Blake and John Hutchinson (1674-1737), whose “project was to attribute a trinitarian, Christian meaning to one of the Hebrew names for God, ‘Elohim’” (note “Triple Elohim,” of Milton pl. 11, l. 22); “Blake’s reading of the Pentateuch was undoubtedly coloured by Hutchinsonian interpretations of it” (p. 21).


“Blake and the Emblem” (pp. 132-39); the subject of “Blake and the emblem is fascinating but elusive” (p. 132).

§Hone, T.B. Lives of Eminent Christian (1833)

REVIEW referring to Blake

Anon., British Critic, Quarterly Theological Review, and Ecclesiastical Record [London, Edinburgh, Dublin], XV (January 1834), 162-77

The enthusiastic painter Blake had some romantic ideas upon this subject” of “the belief that we may meet in that celestial country the glorified members of the great literary priesthood, who laboured while on earth to exalt the name of their Maker [p. 170.]


B. §THE EVERY-DAY BOOK; | OR, | Everlasting Calendar |
| OF | POPULAR AMUSEMENTS, | SPORTS, PASTIMES, CEREMONIES, | MANNERS, CUSTOMS, AND EVENTS, INCIDENT TO | EACH OF THE THREE HUNDRED AND SIXTY-FIVE DAYS, | IN PAST AND PRESENT TIMES; | FORMING A COMPLETE | HISTORY OF THE YEAR, MONTHS, & SEASONS, | AND A | PERPETUAL KEY TO THE ALMANACK; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT,

C. THE | EVERY-DAY BOOK | AND | TABLE BOOK; | OR, | Everlasting Calendar of Popular Amusements, | SPORTS, PASTIMES, CEREMONIES, MANNERS, | CUSTOMS, AND EVENTS. | INCIDENT TO | Each of the Three Hundred and Sixty-five Days, | IN PAST AND PRESENT TIMES, | FORMING A | COMPLETE HISTORY OF THE YEAR, MONTHS, AND SEASONS, | AND A | PERPETUAL KEY TO THE ALMANAC; | INCLUDING | ACCOUNTS OF THE WEATHER, RULES FOR HEALTH AND CONDUCT, REMARKABLE | AND IMPORTANT ANECDOTES, FACTS, AND NOTICES, IN CHRONOLOGY, ANTIQUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, AND | GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS,


The *Every-Day Book* (1825-1826) and *Table Book* (1827-1828) were combined as *The Every-Day Book, and Table Book* (1830), where the same text appeared as "The Last Chimney Sweeper." Vol. II, columns 615-26 of his THE EVERY-DAY BOOK AND TABLE BOOK; OR, Everlasting Calendar of Popular Amusements, SPORTS, PASTIMES, CEREMONIES, MANNERS, CUSTOMS, AND EVENTS. INCIDENT TO Each of the Three Hundred and Sixty-five Days, IN PAST AND PRESENT TIMES, FORMING A COMPLETE
The sympathetic account of the hardships of chimney-sweeps concludes (II, col. 628-29):

Mr. Montgomery's "Chimney Sweeper's Friend, and Climbing Boys Album," ... contains a variety of beautiful compositions in prose and verse: one of them is--

THE CHIMNEY SWEEPER
Communicated by Mr. Charles Lamb, from a very rare and curious little work, Mr. Blake's "Songs of Innocence."


Hood says that Blake was scarcely insane; Hayne writes that "There is little doubt that there were periods when Blake" was insane, the reference to "ante-natal source of inspiration" is mere mysticism. (See also Pamela Gray et al.)

A description of "William Blake's house at Old Lambeth [which] has now fallen into the hands of the housebreakers".


Horne, Herbert P. “Blake’s Sibylline Leaf on Homer and Virgil.” *Century Guild Hobby Horse,* II (1887), 115-16. <BB>
Herbert R. [sic] Horne, ‘Blake’s Sibylline Leaf on Homer and Virgil’, Century Guild Hobby Horse, 2 (1887), 115-16, differ in many respects and are unlikely to derive from the same lithographic plate”, though BB 488, 836, imply they are the same.


Cites Cunningham’s account (¶37) of Blake’s vision of William Wallace in a discussion of “second sight”.

§Hoshino, Eriko. “Vala, moshikuwa Four Zoas Dai Ichiya ni okeru Tharmas to Enion no Kankei no Hokai – Gnosis teki Kenchi kara [The Disruption of Relations between Tharmas and Enion in Night the First in Vala or The Four Zoas – from a Viewpoint of Gnosis].” Saitama Junshin Joshi Tanki Daigaku Kiyo [Bulletin of Saitama Junshin Women’s Junior College], XIX (2003), 89-95. In Japanese


In his movie, "Scorse acknowledges the importance of energy through a direct reference to Blake's 'The Tyger'" (p. 415).

Hou, Xia. "Wai Lian Bu Lai Ke Shi Ge zhong de Nǚ Xing Xing Xiang Fen Xi [An Analysis of Female Imagery in William Blake's Poems]." Nei Meng Gu Dian Du Xue Kan [Journal of Inner Mongolia Radio and TV University], CXXI, 3 (2010), 53-55. In Chinese

An analysis of four types of women found in Blake's poems: "perfect ladies in illusion, nuns wandering on snowy ground, women aping men in greed and desire, and androgynous women".

“I propose a method of reading that focuses on Blake’s rhetorical style”, stressing deixis and synonym.

Howard, John, Blake’s MILTON: A Study in the Selfhood (1976) <BBS>

REVIEWS

§Morris Eaves, Studies in Romanticism, XVI, 2 (Spring 1977), 251-60
*Martin K. Nurmi, Blake, XII, 1 (Summer 1978), 56-57 (with another)
§Susan Fox, Wordsworth Circle, IX (1978), 293-96


REVIEWS

M[ark] T.[mith], Romantic Movement ... Bibliography for 1984 (1985), 103
Alicia Ostriker, Eighteenth Century ... Bibliography for 1984 (1989), 562-63


"Two types of romantic politics (of Los and Prometheus) in Blake and Shelley suggest a subjective consciousness built on anti-dialectical concepts and movements."

About the proposal for “a marathon reading of the complete poems of Blake in St James Church, Piccadilly” on 10 November.


*Howell, Heather.* *William Blake 1757-1827: A brief history to mark the 250th anniversary of his birth.* (Felpham, Sussex: The Blake Memorial Project, 2007) 4°, 8 pp., no ISBN

Cherry Rogers, Editor, “Introduction” (p. 3).

“Every purchase of this booklet supports The Blake Memorial Project.”


His design for "a small thatched entrance hood" for Blake's Felpham Cottage has been rejected by the local Council.

*Howie, Michael.* “Blake’s treasure as artwork ‘found’.” *Evening News* [Edinburgh], 17 September 2002, online.

A “painting” of a uniformed man chiselling a tombstone with his horse by his side is identified on the verso as by “Flaxman” and entitled “The Iliad”, but Kevin Matthews thinks it is by Blake.

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“The strange but intellectual Blake was both painter and his own engraver, in a style of his own.”


About prints from the Small Book of Designs (B).


Appreciation and analysis of “London”.


A discussion (in English) of what "tyger" stands for and what the poem tries to express.

Hu, Jian-Hua. “Bu Lai Ke de ‘Ren Lei Ling Hun de Liang Zhong Dui Li Zhuang Tai’ [On Blake’s Two Contrary States in the Human Soul: From Songs of Innocence to The Marriage

An essay on the contrary states of mind in the human soul as expressed by Blake's Songs of Innocence and The Marriage of Heaven and Hell, suggesting that there is a dialectical relationship between the two states.


The essay argues that Blake's poems should be divided into three stages of creation: before 1783, between 1783 and 1796, and after 1796.


"Both as a poet and as a printmaker, Blake was a curious and grand anomaly" (p. 375).


[Hunt, James Henry Leigh.] "Art. XI. Account of a
Familiar Spirit, who visited and conversed with the Author, in a manner equally new and forcible, shewing the Carnivorous Duties of All Rational Beings and the true End of Philosophy.” *Reflector, a Quarterly Magazine*, Conducted by the Editor of the * Examiner* [Leigh Hunt], I (October 1810), 86-99.\(^923\)

\(<\text{Bodley}>\) B. *Analecta Magazine* [Philadelphia], N.S., IV (October 1814), 313-16 (the Blake reference is on p. 315).

The essay has a disjointed, pejorative reference to the Count de Gabalis, Blake and “the abuses of the Cabala – of the Great Secret”, of the Rosicrucians, Zoroaster ....

- power of invisibility,—a very common virtue with such sages; and the egregious Mr. Blake, who wages such war with Titian or Corregio both in his writings and paintings, may tell us that he is inspired by certain spirits to alter the human figure;--but to be out of sight can be as little benefit to mankind as to be out of nature. [P. 88]

The reprint of 1814 has minor changes such as "showing" for "shewing".

For the attack on “Mr. Blake’s Exhibition” by Leigh Hunt’s brother Robert in The Examiner (1809), see *BB* and *BR* (2) 282-85.

[Hunt, Robert.] “Mr. Blake’s Exhibition.” *Examiner*, 17 September 1809, pp. 605-6. *<BB>*

\(^{923}\) When the essay was reprinted as “The Nightmare” in Leigh Hunt’s *The Seer; or, Common-Places Refreshed*, Part 2 (London: Edward Moxon, 1841), 44-49, the first three paragraphs including the Blake passage were omitted (according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 129).

*Huntington Library Quarterly*

**Volume XLVI**

(1983)

**B. Essays on the Blake Followers** by Gerald E. Bentley, Jr, Robert N. Essick, Shelley M. Bennett, Morton D. Paley (1983) <BBS>

REVIEWs


Raymond Lister, *Blake*, XIX, 2 (Fall 1985), 80-83 (with another)

*Huntington Library Quarterly*

**Volume LII**

(1989)

*William Blake and His Circle: Papers delivered at a Huntington Symposium* (San Marino: The Huntington Library, 1989) <BBS>


REVIEWs

*David V. Erdman, *Blake*, XXV, 2 (Fall 1991), 81-82
(with 2 others)

Stephen Leo Carr, *Eighteenth Century ... Bibliography*, NS XV for 1989 (1996), 283-84

*Huntington Library Quarterly*
Volume LVIII, Numbers 3-4
(1996)

"William Blake: Images and Texts"


*Joseph Viscomi.* "The Evolution of *The Marriage of Heaven and Hell.*" Pp. 281-344. Also accessible in his "Collected Essays on Blake and His Times", q.v. (A detailed and impressive argument that the production of the *Marriage* resulted from four or five distinct and recognizably sequential periods of composition, all presumably taking place in 1790" (p. 285), with pl. 21-24 etched first perhaps as an autonomous unit.) (This is the first of a three-part essay; the second is "The Lessons of Swedenborg; or, The Origin of William Blake's *The Marriage of Heaven and Hell.*" Pp. 173-212 of *Lessons of Romanticism: A Critical Companion.* Ed. Thomas Pfau and Robert F. Gleckner [1998], and the third is "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's Marriage" in *Blake in the Nineties*, ed. David Worrall and Steve Clark [1999].)

*Anne K. Mellor.* "Sex, Violence, and Slavery: Blake and Wollstonecraft." Pp. 345-70. (*Visions* is directed against Mary Wollstonecraft because she advocated modesty and deplored Free Love.)


Morris Eaves. "On Blakes We Want and Blakes We Don't." Pp. 413-39. ("In Blake ... the codes are simply too complex and cryptic ... to be cracked by straightforward references to big public categories such as 'evangelical,' 'Christian,' 'rationalist,' and 'abolitionist,' not to mention big late-twentieth-century categories such as 'sexist,' 'racist,' and so on" [p. 438].)

*W.J.T. Mitchell. "Chaosthetics: Blake's Sense of Form." Pp. 441-58. ("Blake's art becomes not just intelligible, then, but also identifiable as truly itself only if we give full play to the problematics of chaos and madness in his work" [p. 458].)

The 48 reproductions include Visions (E) "reproduced here and in full color for the first time" (p. 280).


"Blake's poem is acutely concerned with the ways in which nature is inevitably constructed in and by social discourse" (p. 167).


It apparently originated as a McMaster Ph.D. entitled “Imagining Nature: Blake’s vision of materiality”.

REVIEW

Jennifer Davis Michael, Blake, XXXVIII (2004), 75-77
(a “powerful”, “impressive book” which “will change forever the way we read Blake’s reading of nature”)


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


“Blake’s alternative vision of nature, ‘the nature of infinity’”, involved “an expansive, open, completely
interrelated system of temporal cycles, the multifaceted temporal structure” (p. 71).


The two Williams are Blake and Wordsworth.


So the painter Blake, when he was engaged in painting Satan, fancied that the Evil Spirit sat to him for his portrait, and used to describe his demeanour to visitors as if he were actually present [p. 344.]


In part about

the painter Blake, whose imagination seemed to revel in the charnel-house, and whose portrait indicates an extraordinary development of ‘Wonder.’ When he painted his celebrated Satan,
he believed that he drew him from life ... [p. 16.]

I


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


REVIEW


REVIEW

Ideler, Dr. “Ueber die Dämonomanie.” *Magazin für die gesammte Heilkunde* ... [Berlin], ed. Dr Johann Nep. Rust, XXXXVIII (1837), 371-408, in German <Bayerische Staatsbibliothek, München>
“Auch der englische Maler Blake, der eine Vorliebe für mystische und dämonische Compositionen hegte, war viele Jahre hindurch von Geistern und Gespenstern umringt.” [P. 394]

The passage appears, with minor changes, in his *Grundriss der Seelenkunde* (Berlin: Chead, Chr. Fried. Enslin, 1838), II, 430.

*Igirisu Romanha Kenkyu: Shiso/Hito/Sakuhin [Studies of English Romanticism: Thoughts/Men/Works]*
(Tokyo: Kirihara Shoten, 1985) <BBS>


§Ikegame, Naoko. "Igirisu Geijutsu Kyoiku Shiso niokeru Dokusosei to Kokyosei: Reynolds, Blake to Romanshugi no Kodomokan [The Originality and Publicness of the Thoughts on Arts Education in Britain: Reynolds, Blake and Views on Children in Romanticism]." Ochanomizu University Ph.D.,
2011

The basis of her book with the same title.


Based on her thesis (2011).

REVIEW

Chikako Ishikawa, Bijutsu Kyoiku Kenkyu [Studies in Art Education], No. 20 (2014), 58-64 In Japanese


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**Ikuta, Kotaro.** “Blake no yobuki no soga [Blake’s Illustrations to The Book of Job].” *Atorie [Atelier],* III, 2 (1926), 40-45. In Japanese

*ImageTexT: Interdisciplinary Comics Studies
Volume III, Number 2 [University of Florida] online (Winter 2007)*

Roger Whitson. “Introduction.”

Arkady Plotnitsky. “Minute Particulars and Quantum Atoms: The Invisible, the Indivisible, and the Visualizable in William Blake and Niels Bohr.”

*Nelson Hilton.* “Wordsworth Illustrates Blake (‘All light is mute amid the gloom’).” (The pictured lake and mountain in
the design to "Holy Thursday" [Innocence] may allude to the passage about a "beggar woman" and her children in Wordsworth's An Evening Walk [London: Joseph Johnson 1793].


Esther Leslie. “Blake’s Lines: Seven Digressions Through Time and Space.”


Donald Ault. “Re-Visioning William Blake’s The Four Zoas.” (It originally appeared as an appendix to his Re-Visioning William Blake’s THE FOUR ZOAS [1987].)


Roger Whiston. “Engraving the Void and Sketching Parallel Worlds: An Interview with Bryan Talbot.”

John Coulthart. “Tygers of Wrath.” (“Collage.”) (About a 40-minute video for “Tygers of Wrath”, a “Blake-themed evening” at Tate Britain, 2 February 2001.)

Joel Priddy. “Mr. Blake’s Company.” (“Comic.”)

REVIEW

Jason Whittaker, Year's Work in English Studies [for 2007], LXXXVIII, 1 (2009), 735-36


It includes “Blood and Sexuality” (pp. 289-310), which was revised as “Blood, Sexuality, and the Will to Power in

“I will explore, in the present essay, the ways in which blood becomes sexual in the relations between men and women and ... how the major bodily fluids, milk and semen, relate to blood” (C, p. 57).

**REVIEW**


924 Ima-Izumi gives the title as *Reading Blake The Transgressive Artist.*
An explanation of Jerome McGann's New Historical account of Blake as one of the most important Romantic poets, comparing his approach to Blake with Frye's structuralism, Bloom's deconstruction, and Erdman's historicism.


"His style renders his prophetic perception of the world through syntactical and semantic ambiguities, transfiguring
metaphors, and organic use of allusions to the Bible and Milton." The same thesis, with less information, is recorded in *DAI*, LII (1991), 1339A.

**Inchausti, Robert.** “The Soul Under Siege.” Chapter 1 (pp. 15-46) of his *Subversive Orthodoxy: Outlaws, Revolutionaries, and Other Christians in Disguise*. (Grand Rapids: Brazos Press, 2005)


An account of the Blake Trust Archive in Santa Cruz and the Blake Trust facsimiles:

It took about a month to obtain a satisfactory first proof of a single plate. ... it took seven to nine weeks to apply the colors by hand to produce an edition of 400. ... To reproduce Blake's illustrations for Gray's poems ... 18 craftsmen worked continuously for four years.


Said to include Blake.

A learned historical explanation of the woodcut frontispiece of “The Canterbury Pilgrims and the Tabard Inn, Southwark”.

The subjoined Engraving represents the premises, (from an old print,) as they may be supposed to have stood in Chaucer’s time: the sign has been replaced by one painted by Blake, representing the pilgrims, and which at present exists. The figures of the pilgrims are from the celebrated print after Stothard.

There were other representations of the Tabard/Talbot Inn showing Blake’s sign by Shepherd in 1810, in Gentleman’s Magazine (1812), Mirror of Literature (1826), Mirror of Literature (1833), and London, ed. Charles Knight (1841).


925 The only previous reference to this “sign” was a letter by “P.” in Gentleman’s Magazine, XXXII (1812), 217 <BB #2340>; BR (2) 315 footnote erroneously suggests that “The enigmatic ‘Sign’ may be a misprint for ‘design’”. Butlin has no reference to this Tabard inn-sign.
Inoue, Masae; see also her married name, Masae Kawatsu

§* Interfaces
Number 30 [Paris]
“Blake Interpestif/Unruly Blake”
Ed. Jean-Marie Fournier and Maurice Géracht
(Spring 2010)
Jean-Marie Fournier. “Presentation.”
Michael Phillips. “‘printing in the infernal method’.” Pp. 21-34.

Only 150 copies of the issue were printed, each with an
impression from Michael Phillips’s facsimiles [2009] of Blake’s copperplates of *Songs* pl. 1, 3-4, 8, 12, 18-19, 24, 27, 29-30, 33, 37-38, 42, 46.


Masashi Suzuki and Steve Clark, “Preface.” P. 1 “The broad aim of the International Blake Conference is to bring attention to both the longevity and complexity of Blake’s reception in Japan and elsewhere in the East.”

The contents are proposals\(^\text{926}\) for papers, all save the “Plenary” papers of Worrall and Schaeffer being 20 minutes long. Twenty-three of the essays were printed in *The Reception of Blake in the Orient*, ed. Steve Clark and Masashi Suzuki (2006). The 2003 proposals were:


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\(^{926}\) In the separate one-leaf Programme of the conference, some titles are different; they are identified below within square brackets. A few (not recorded below) omit subtitles; no title is given for Connolly, Phillips, Tambling, Taylor, and Turner; and Georgia Dimitrakopoulou and C.R. Unni appear on the shorter list but not on the longer one.


For the Conference exhibition, see 27 November-27 December 2003 in Part IV: Catalogues.


About the Blake collections of W. Graham Robertson and Miss A.E. Carthew.
Irwin, David. “William Blake and His Circle.” In his English Neoclassical Art. (London: Faber and Faber, 1966) <BB #1920 lists it under Ironside>


A very original and rewarding essay. “Blake’s idea of the ‘fibres of love’ derives partly from a spiritual strand embedded in [Enlightenment] fibre medicine ... and partly from a spiritualized trend of Swedenborg’s idea of a divine organ.”

Blake, in appropriating and enlightening the fibre’s three representative functions of weaving, mediating, and spiritualizing, and in grounding his visionary work with images of the fibre and the fibre-woven body, was working through a set of intellectual and metaphorical cruxes that originated in fibre medicine. He therefore may be called the last progeny, not the radical opponent, of Enlightenment fibre medicine [pp. 87, 88.]


*Ishizuka, Hisao. "Thel's 'Complaint': A Medical Reading of Blake's The Book of Thel." Eibungaku Kenkyu Nihon

An impressive argument that Thel suffers from "chlorosis" or "green sickness", characterised by paleness and suppression of the menses, which, according to an authority of 1794 "indisputably arises from stifling or suppressing the calls of nature [i.e., sexual intercourse] at its vernal season" or puberty; it is found, according to another authority of 1795, "in boarding-schools in particular" where girls were taught modesty and the suppression of sexual desire; "Thel's refusal to enter into the [sexual] cycle is, therefore, not a commendable resistance to ideology; rather, it is a literal and imbecile enactment of the cultural imperative ..." (pp. 256, 259, 262).


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


The 19 plates concern Soetsu Yanagi, not Blake.


Iviny MSS

The Linnell family archive, called Ivimy MSS in BB, BBS, BR, and BR (2), was sold by Joan Linnell Ivimy Burton to the Fitzwilliam Museum (Cambridge University), which catalogued them on line with extensive quotations and reproductions and exhibited them as the John Linnell Archive on 17 July-4 November 2001 (see Linnell Part II below).


REVIEWS


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Chapter 5, "Reading the Unread" (pp. 167-216) is divided into "Blake's Obscurity" (pp. 168-74, 259-60), "Gilchrist's Biography" (pp. 174-83, 260-1), "Blake's Fame" (pp. 183-89, 261-62, stressing Bronowski), "John Clare" (pp. 189-96) and "Clare's Afterlife" (pp. 196-204), and "Robert Bloomfield" (pp. 204-16).

REVIEW


She remarks on “the sensational consequences when ... Blake ... was let loose on books”, but she concludes that
In the context of reading practices of the period, Blake is hardly eccentric at all: he talked back to his books, and, like certain other readers, he took steps to disseminate his opinions in a form of manuscript publication [pp. 157, 170].


“Blake dismantles the mechanical stasis of the Newtonian cosmology by focusing on Newton’s mathematical definition of the ‘moment’ as measurable time” (p. 135).


Jackson “can do little more than gesture towards Blake’s ... critique of the ‘senses five”’ (p. 92).


REVIEWS

§Laurence Goldstein, Wordsworth Circle, X 3 (Summer 1979), 256-58
§C.C. Barfoot, English Studies, LX (1979), 770-71 (with 2 others)
§Anon., Johnsonian Newsletter, XXXIX (1979), 22-23
§Joseph A. Wittreich, Jr, Modern Language Quarterly, XL (1979), 312-17
§Jacques Blondel, Etudes anglaises, XXXIII (1980), 215, in French
Hoyt Trowbridge, *Blake*, XIV, 3 (Winter 1980-81), 143-45
§Stuart Tave, *Yearbook of English Studies*, (1981), 290-93

Jackson-Stops, and Staff. “Cottage for sale Felpham West Sussex PO227EB” Online July 2013.
   “Formerly the home of William Blake”, “most picturesque”; “Guide Price of £650,000”.


Jacobsen, Frederich Johann. *Briefe an eine deutsche Eldfrau, über die neuesten englischen Dichter, herausgegeben mit übersetzen Auszüger ...* (Altona: J.P. Hammerich, 1820), 576. In German
   He writes of Robert Blair, *The Grave*:

   Ich habe davon eine grosse Quart-Ausgabe vor mir, die 1813 bei *Ackermann* zu dem Preise von Lstrl. 10 12s. herauskam. Sie enthält zwölf schöne
Kupfer, nach der Zeichnung von William Blake gestochen von. L. Chiavonetti [sic].

Jacobson, Dan. "Don't do it." Listener, 13 February 1969. Jacob Bronowski's television programme on William Blake "struck me as a compendium of How Not To Do It".


James, David E. Written Within and Without: A Study of Blake’s MILTON (1978) <BBS>

REVIEWS
Susan Fox, Blake, XIII, 1 (Summer 1979), 52-54
§Désirée Hirst, Review of English Studies, NS XXXI (1980), 475-77
§Stephen Pritchard, Notes and Queries, XXVII (1980), 551-52


Chiefly concerned with "how much there is in Blake which particularly resonates with feminist theology, both ... Christian and post-Christian", "even if he was an mcp" (pp. 73, 85).


§James, Jerry, “UCSC acquires Collection of Poet’s Works.” Sentinel [Santa Cruz], 1 May 1983.

About the acquisition by the library of the University of California at Santa Cruz of the “entire archive of the Trianon Press”, about half of them works by Blake.

Perhaps "love, properly understood, is neither exclusively passive nor exclusively active" (p. 52).

James, Laura DeWitt, William Blake: The Finger on the Furnace (1956) ...

REVIEWS
§C. Ryder Smith, London Quarterly & Holborn Review, CLXXXI (1956), 239
§A.R., Review of Metaphysics, X, 2 (1956), 363


The Blake reference is admiring but unimportant.

REVIEW
Anon., “The Poetry of Sacred and Legendary Art”, Blackwood’s Edinburgh Magazine, LXV (February 1849), 149 (an admiring reference to Blake) <BB #1107>

Youngnam University [Kyungbook, South Korea] Ph.D., 1987. 120 pp.; in Korean, with an English abstract on pp. 112-14


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§**Janssens, Uta Eva Maria.** “Blake, Pope and Voltaire, or the art of imitation.” *Studies in Voltaire and the Eighteenth Century, X* (2001), 171-86.

In his portraits of Pope and Voltaire, Blake alludes to Pope’s “Elegy to the Memory of an Unfortunate Lady” and Voltaire’s “Vers sur la mort de Mlle Lecouvreur, fameuse actrice” based on Pope’s poem (p. 147).


2 **Hiroko Nakamura.** “Blake’s Influence on Muneyoshi Yanagi and his Pilgrimage to Buddhism.” Pp. 73-85. It was given at *The International Blake Conference: “Blake in the Orient”* (2003) and printed in Japanese in “Yanagi Muneyoshi – Blake no eikyo to Bukyo eno rekitei [Yanagi Muneyoshi – The Influence of Blake and the Progress to Buddhism].” *Fukuoka Daigaku Kenkyu*
bu Ronshu A Jimbun Kagaku hen [Bulletin of the Central Research Institute, Fukuoka University, Series A, Humanities], VI (2006), 53-68.


The Fleur Darkins Ensemble ballet called "Blake Diptych" is inspired by Blake's *Songs of Innocence and of Experience*.


The thesis gives "a wide-angled view of where Blake stands", concluding that "Blake is neither anti-rational nor antinomian in his religious thought".


A serious, methodical book; an "educated guess about the religious insights expressed in Blake's [literary] works" (p. 7), an attempt "to contextualize Blake's works theologically"
(p. 99). She is concerned particularly with the audiences Blake addresses.


An analysis in terms of falling and being saved.


An interpretation of Blake's myth in his poems, arguing that "Blake lauds the supreme power of human imagination at the expense of enlightenment and reason as well as of orthodox religion" and that his notion of mythology "reflects the revolutionary trends of his time".
Jilina, Brigita Karlovna; see Shilinya, Brigita Karlovna


A general comment on Blake and his poems.

**Jing, An-Da.** "Bu Lai Ke Feng Fu Xian Li de Lai Yuan Ji Te Djan [The Origin and Characteristics of Blake’s Imagination].” *Wen Jiao Zi Liao [Culture and Education Documents]*, No. 11 (2009), 15-16. In Chinese

A comment on the origin and character of Blake's power of imagination.

**§Jobert, Barthélémy.** "William Blake et la question du monotype." *Nouvelles de l'Estampe* ([n.d.]). In French


**§Johanson, Paula.** “William Blake (1757-1827).” In her


REVIEWS
David Wagenknecht, Blake Newsletter, IX, 2 (Fall 1975), 55
§Thomas Frosch, Philological Quarterly, LIV (1976)
§Dennis Donoghue, Modern Language Review, LXXII, 1 (January 1977), 155-56
§M.P. Scofield, Review of English Studies, XXVIII, 109 (February 1977), 108-10


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


Blake’s Bible designs “form a lively critical commentary on the scriptures” (p. 37).

REVIEW
D.W. Dörrbecker, Blake, XXIII, 3 (Winter 1989-90), 134


  “Whereas Milton concerns itself with the annihilation of authorial Selfhood, Jerusalem ... [focuses] on the self-annihilation of the reader” (p. 175).

REVIEW
  Jason Whittaker, Year's Work in English Studies, XCI, 1 (2012), 672-73

"*Urizen* can be seen not only as a critique of the 'standard' presentation of the Bible ... but also as a critique of the potential for authorial power that print technology can foster through its ability to mass-produce exact copies of a text" (p. 74).


“Through self-annihilation, Blake attempts to undo the oppression of monologism” (p. 9).


He "examines Blake's attack on the monologic discourses of the enlightenment".

*Jones, Jonathan.* “Blake’s heaven: Only one British artist would make it on to a list of the world’s all-time greatest.” *Guardian* [London], 25 April 2005, online only.


§Jones, Raymond E.* "'Different Moments in the One Cycle': Alchemical and Blakean Symbolism in Michael Bedard's *Redwork.*" *Children's Literature Association Quarterly*, XX, 1 (Spring 1995), 3-8.


Jones, Steve. “View from the lab: Science’s debt to William Blake.” *Telegraph* [London], 27 November 2007, online

An essay “on the debt software pirates and bio-chemists owe to William Blake’s genius” in “reverse engineering” – scarcely related to Blake.

Joosten, Julie. "'Minute particulars' and the visionary labor of words." *European Romantic Review*, XIX, 2 (April 2008), 113-18

About *Jerusalem.*
§Jordis, Christine. "Vision prophétique de William Blake." Étvdes, Tome 420 (April 2014), 77-86 In French


Described on the back cover as an "essai biographique passionné et passionnant".

REVIEW

*Paul Bennett, "Le graveur William Blake: l'imagination au service de livre", Le Devoir [Montréal], 24 May 2014 In French


"The present study confines itself to ... a close analysis of all the ... plates ... [and] of how far and exactly Blake followed the Sacred Text" (p. 3).


Because “Blake wanted to communicate through the media of all the arts in a composite manner ... [he] may not be and probably cannot be hedged by the ut pictura poesis tradition or the ut musica poesis tradition or any other tradition” (p. 45).


It consists of

The Editors. “Preface” and “William Blake: An Overview” plus

Christopher Z. Hobson. “Unbound from Wrath: Orc and Blake’s Crisis of Vision in ‘The Four Zoas’.” [Reprinted from Studies in English Literature, XXXIII, 4 (Autumn 1993), 725-54.]

William Richey. “‘One Must Be Master’: Patronage in Blake’s ‘Vala’.” [Reprinted from Studies in English Literature, XXXIII, 4 (Autumn 1993), 705-24.]


The fact that the essays are reprinted is not acknowledged, and at least one author did not know that his essay had been reprinted.

*Joshua, Essaka.* “May Day in the City: William Blake.” Chapter 4 (pp. 89-113) of *The Romantics and the May Day Tradition.* (Aldershot and Burlington [Vermont]: Ashgate, 2007)

“Blake’s May Day” is on pp. 98-113. “Blake does not draw on the accounts and pictures of the London May Day” (p. 111).


Said to be about Blake.


§*Journal of Religious Ethics*
*Volume XXXVII, Number 1* (March 2009)

**Focus on William Blake**


*Journal of the Blake Society at St James,

Peter Cadogan. "The Birth of the Journal." Pp. 2-5. (They decided to "start with an annual production and take it from there" [p. 5].)

Kathleen Raine. "Learning from Blake." Pp. 6-8. (Mostly a rehearsal of her work on Blake; "Finding myself unawares on that [academic] battlefield I have since had no wish to be anywhere else in the world" [p. 8].)

Peter Parker. "Blake--and Management." Pp. 8-10. (Blake "has proved to be, for me [as an industrialist], the revelation of revelations .... Management, at its best, is Imagination" [p. 9].)

*Keri Davies. "'All pleasant prospect at North End': William Blake and Hampstead." Pp. 10-22. (A useful factual account, with maps, on the occasion of the Blake Society's visit to Collins Farm in June 1993.)

Robin Hamlyn. "William Blake at the." Pp. 22-26. (A review of the "important" Blake exhibition of 1994; Essick's *William Blake at the Huntington*, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25].)

Marcia Baker. "If Only You Imagine! The Wondrous World of William Blake." Pp. 26-30. (This "children's story" summarizing his life and ideas shows that "He was a very special and unusual person" [p. 26]; "A longer version ... will be published by Minerva Press in 1996". It was printed in extended form as *If You Only Imagine: The Wondrous World of William Blake* [1996].)

Monica Hoyer. "2 poems." P. 30. ("To Blake on our Birthday" and "A Devil Might Care".)

George Goyder. "The William Blake Trust & The Blake Society." P. 31. ("I hope that the Trust, or the Blake Society, will make facsimiles" of "Blake's illustrations of The Book of Job, Dante, and the works of Milton and Bunyan".)

[Chris Rubinstein.] "Test your knowledge of Blake!" P. 32. (And win a prize from the society.)

Jim Dewhurst. "Is The Tyger All About IT?" Pp. 33-36. ("Is therefore *The Tyger*, at the most basic level of all, about sex in the middle of the night?" [p. 35]. See *Journal of the Blake Society* (1996) for a letter of agreement by Thomas F. Dillingham and an account by Dewhurst of the origin of his essay.)

[Chris Rubinstein.] "News Flash from Eternity." P. 36. (The Society sometimes meets on land that once belonged to Gibbon, and next door to Swinburne's house.)

[Tim (Heath) and Meredith (Davies).] "Tyger! Tyger! An Interior for William Blake." Pp. 40-41. (An account of the two exhibitions at The House of William Blake, on house-furnishings [August 1994] and on The Genitals are Beauty, including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9").

REVIEWS


Peter Cadogan. Review of E.P. Thompson, Witness Against the Beast (1993). Pp. 43-44. ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf").

CORRESPONDENCE

Suno Vagabond [the stage name of Andrew Vernede]. Pp. 45-46. (A letter asking for assistance for The Hammer of Los group to "mount a trilogy Willy-Nilly" consisting of If Men and Mountains Meet about "Willy Brandt, William Blake and Kotama Okada", At the End of the Day, and All-Round Heart, "making use of" German, Japanese, Italian, Irish, Scots, Gaelic, Welsh, Hebrew, Arabic, Sanskrit, and Chinese "on top of English").

Marcia Baker. P. 46. (A letter asking the location of Blake's drawing of "The Fairy Funeral".)
Anon. "Urthona." P. 47. (A new arts magazine called Urthona "takes Blake as its guiding spirit."

For a comment on this first issue of the Journal of the Blake Society, see D. S., "NB", Times Literary Supplement, 23 June 1995, p. 16.

*The Journal of the Blake Society at St. James
[No. 2]
(1996)

The Editors [Jim Dewhurst and Michael Grenfell]. "Editorial." P. 2. (An invitation for "contributions on any work that is conceived within a Blakean spirit, however that may be defined").
Peter Ackroyd. "The Writing of Blake." Pp. 3-4. (A general account of the writing of his biography called Blake.)
*G.E. Bentley Jr. "'I Hear a Voice You Cannot Hear': William Blake's Audiences." Pp. 5-18. ("The world was not much interested in William Blake ... the audience he most valued was in heaven and in his own mind" [p. 18].)
*Michael Grenfell. "Blake And Gnosis." Pp. 19-29. ("Working notes" on Gnosticism with the premise that "A Gnostic view is 'the' key to understanding Blake's dense mythologies" [pp. 20, 19].)
Jason Whittaker. "Blake and the Native Tradition." Pp. 48-56. (An attempt "to sketch briefly the significance of the giant
Albion and two groups of his sons, the bards and druids, for Blake's religious vision" [p. 48].

**Chris Rubinstein.** "Xword." Pp. 57-60. (With Blake-context clues such as "Scoundrel who knew Mary Woolstonecraft", five letters presumably for Imlay, the lover of Mary Wollstonecraft.)

**Chris Rubinstein.** ""An Imaginative Exercise: Blake Writes London." P. 60. (A poem.)

**CORRESPONDENCE**

**Thomas F. Dillingham.** "Blake and The Tyger." Pp. 60-61. (Agrees with Jim Dewhurst, "Is The Tyger All About IT?", *Journal of the Blake Society* [1995], 33-36, "that the tiger is, at least in part, an embodiment of the sexual energy of the phallus"; with a "Note from Jim Dewhurst" [p. 61] about the origin of his essay.)

**Michael Edwards.** "William Blake on Tape." P. 61. (Would anyone like to finance and promote his tape of a reading by a Dartington College student from the *Songs* and *Marriage" with my music score"?)

**INFORMATION**

**Chris Rubinstein.** "Memorabilia (2)." P. 62. (The Finch Foundry, which "dates from around 1800", is at Sticklepath.)

**Kevin Kewell.** "Blake on the Internet." Pp. 62-63. ("blake@albion.com ... is an 'electronic concert dedicated to the life and work of William Blake'", and "http:library.utoronto.ca/www/utel rp/authors blake.html" has "much to say on Blake and English poetry".)

**Anon.** "The Hammer of Los--'I remember! I remember!"" P. 63. (There were four performances in October 1996, and "Any financial contributions welcomed!")
Anon.  "The Blake Society and Blake Journal."  P. 64.  (General accounts.)
Anon.  "Depression is a Gift."  P. 64.  (Solicitation for contributions to the next exhibition at the House of William Blake.)

REVIEWS

Peter Cadogan.  Review of George Goyder, *The Just Enterprise*.  Pp. 70-72.  (The book, by the President of The Blake Society, is about what happens "if we treat human beings as human beings" in industry.)

*The Journal of the Blake Society at St James*

No. 3

2224


*Valerie Parslow.* "Blake and Gnosis--Blake's Great Task?" Pp. 20-31. ("Blake's gnostic tendencies, if they indeed existed," seem "to reveal the concealed gift of gnosis ... [which] he calls Jerusalem who .. is knowledge, liberated and revealed" [p. 29].)


*Sunao Vagabond.* "God, Man, George Steiner and Me." Pp. 35-42. (The ruminations of a "guru ... washing ... [his] autobiographical linen" [p. 35].)


James Bogan. "London Stone." P. 51. (Merely an engraving of "London Stone" [?1781].)


Peter Cadogan. "George Goyder, President of the Blake Society, Born on June 22nd 1908, died on January 19th 1997, aged 88." Pp. 60-62. (A very warm obituary.)

Anon. "Blake and the Book: Conference at St Mary's University College, Strawberry Hill 18th April 1998." P. 75. (List of speakers and their lecture-titles.)

REVIEWS


Christopher Rubinstein. Review of Warren Stevenson, Romanticism and the Androgynous Sublime (1996). Pp. 82-83. ("This book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [p. 83].)

INFORMATION


The Journal of the Blake Society at St James
No. 4
([September] 1999)
The Editors [Andrew Solomon and Michael Grenfell]. "Editorial." P. 2. (Describes the journal and this issue.)

Lisa Gee. "William Hayley." Pp. 20-32. (In her dissertation-in-progress, she will try to "Be nice to William Hayley. No one else is" [p. 21].)

Suzanne R. Hoover. "Blake and the Poetry of Stone." Pp. 33-41. ("Blake's imagination was very deeply and interestingly stirred by sculpture" [p. 33].)


Tim Linnell. "John Linnell and William Blake." Pp. 44-55. (An attempt "to present a better balanced picture of Linnell, and ... to explain ... the true nature of his relationship with Blake" [p. 45].)


Christopher Rubinstein. "'The Eye Sees More than the Heart Knows': Some possible hidden meanings in *Visions of the Daughters of Albion*." Pp. 66-75. (Anagrams for "The big three of VDA" include for Oothoon "On to Ohio without me";
for Bromion "an amalgam of [Daniel] Boon[e] and [Gilbert] Imlay", plus "I'm no orb", "No I rob 'm', "Iron mob", "I'm born O"; for Theotormon "No to Mother", "Ohio Torment", "Not more hot", "The norm too", "the morn too", "the moon rot" [pp. 69-73]; "There is at least a strong probability that he [Blake] was aware of them and created the names accordingly" [p. 68].

REVIEWS


INFORMATION

Anon. "Blake Exhibition: Advance Notice." P. 84. (At the Tate Gallery, November 2000-February 2001.)

The Journal of the Blake Society at St James's is continued in 2000 as The Blake Journal.


He deals especially with Lavater, Godwin, Mary Wollstonecraft, Blake, and Mary Wollstonecraft Shelley.

**REVIEWS**

**Anon., Times Literary Supplement, July 1954**

*Bunsho Jugaku*, “A Bibliographical Study of Blake’s ‘Note-Book’”, *Times Literary Supplement*, 30 July 1954, p. 487 (objects to the review; the reviewer apologizes for some of the things he said) <BB #1971>

§ **Hazard Adams, Modern Language Quarterly, XV (1954), 375-76**

§ **H.M. Margoliouth, Review of English Studies, NS VI, 21 (January 1955), 92-94**

§ **Edith C. Batho, Modern Language Review, LI (1956), 459**


There is no such entry in *BB* for *Blake to Whitman* (1931-32).

On the significance of Blake's method of Illuminated Printing.


In a Conversation about Hogarth's works, he mentions "Beggars' Opera, Mr. Walker as Macheath, Miss Fenton as Polly, W. Blake sc."

Juninus gives similar information about Hogarth's print for The Beggars' Opera in "On Splendour of Colours, &c".
Repository of Arts, IV (September 1810), 130-31; see BR (2) 304-5.

The 1813 reference was first recorded by Robert N. Essick in an e-mail to me of February 2013.

Juninus. “On Splendour of Colours, &c.” Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics, II (June 1810, Supplement), 404-9 <BB>, IV (September 1810), 130-31 <BBS>

The series “On Splendour of Colours” begins each issue “of The Repository of Arts from 1809 through 1815", and “The mysterious Juninus showed surprisingly intimate knowledge of Blake” (BR (2) 304). A series so prominently displayed in some eighty issues is likely to have been written by the editor, who for March 1809 through December 1828 was Frederick Shoberl (1775-1853). He was an industrious man of letters, a founder of The New Monthly Magazine (1814), editor of Ackermann’s Forget Me Not (1822-34) and Juvenile Forget Me Not (1828-32), and anonymous compiler, with John Watkins, of the Biographical Dictionary of Living Authors (1816), in which the Blake entry is strikingly well informed.


Chiefly about Perthes and Crabb Robinson's role "as mediator of English literature to Germany" (p. 435).


K


"In an unpublished letter to William Hayley, William Blake, after praising an engraving by Caroline Watson, quotes 'The patient touches of unwearied Art.' Can any reader identify the quoted line?" No reader is known to have replied. The reference is to Blake's letter of 16 July 1804 (as Sarah Jones points out to me).


§Kamčevski, Danko. "Paradoks u poeziji Viljema Blejka
[Paradox in the Poetry of William Blake]." Koraci [a Magazine for Literature, Art and Culture], XLIV, 5-6 (June 2010), 157-64. B. §Kniževnost i Jezik, LVII (2010), 139-45. In Serbian


The essays include:


Shigeru Taniguchi. "The Vicissitudes of Spectres and the Development of Blake's Myth." Pp. 83-95. ("The features, functions and roles of the spectres in The Four Zoas and Milton have thus changed in a dramatic way complying with the development of Blake's myth itself" [p. 94]; "This is a

Noriko Kawasaki. "Form and Worm in William Blake." Pp. 96-113. ("The co-relation of these two terms gives us some crucial clues by which to clarify the seeming ambiguity of 'Form' and even to clarify Blake's symbolic world as a whole" [p. 96].)

Eiko Ando. "The Four Zoas: Blake's Jesus." Pp. 114-26. ("Blake uses the word 'Saviour' 50 times, while 'Redeemer' is used only 3 times. This shows that Blake seems not to accept Atonement" [p. 123].)

Hatsuko Niimi. "The Use of Aphorism in Blake's Jerusalem." Pp. 127-44. (The paper explores "only the aphorisms uttered by Blake himself and ... Los, ... divided into ... [1] a defence of imagination ... [2] the necessity of the forgiveness of sin; [and 3] ... general maxims which vindicate art and individuality" [p. 130]; it is "a revision of my thesis" in "Jerusalem' ni okeru kakugenteki hyogen ni tsuite: Proverbial Language in Blake's Jerusalem", Nihon Joshi Daigaku Kiyo: Journal: Faculty of Humanities: Japan Women's Institute, No. 40 [1990], 21-26.)

§Kamyishnikova, N.M. "[Blake's Sublime Allegory]." Referatyvni Zhournal, No. 3 (1975), 132-36. In Russian

§Kamzevski, Danko. “Paradoks u poeziji Viljema Blejka [Paradox in the Poetry of William Blake].” Koraci [a Magazine for Literature, Art and Culture], XLIV, 5-6 (June 2010), 157-64. In Serbian
   On the relationship between the language of paradox and the language of poetry, especially in “The Tyger” and The Marriage of Heaven and Hell.

   Analyzes "the metaphorical meaning of The Tyger” in terms of its “rhythm and meter, written forms, and lexical semantics”.

§Kang, Ok-Sun. “[A Reading of Blake’s Prophetic Poems from the Point of View of Feminism].” Nineteenth-Century Literature in English [Seoul, South Korea], V (2001), 5-25. In Korean, with a summary in English

§Kang, Ok Sun. "[Reading the Images of Fire in William


§Kang, Oksun. "[William Blake’s Anti-Imperialism: The Problem of Industrialization and Labour.]" *Nineteenth-Century Literature in English* [Seoul, South, Korea], IX, 3 (2005), 5-28. In Korean

Kang, Ok-Sun. "[William Blake’s Prophetic Poems and His Social Consciousness: Focussing on *The Four Zoas* and *Jerusalem.*]" **Yonguhyongmoonhak** [Journal of English Language and Literature] [Seoul, South Korea], XLVII (2001), 755-73. In Korean, with an English summary


About "Blake's careful analysis of the disingenuous method of argumentation employed in the Essays" of Bacon.


On Blake’s creative activity as “the possibility of human salvation” and the quality of his works as “visionary and imaginative”.

On Blake’s world view.


"The poet's mythic cosmos is not only gendered, but hierarchical and masculinist in character" (p. 151).

In his poetry and art, "sexism is not incidental to Blake's system, but fundamental".

“By restructuring the conventional relationship between image and word, Blake mounts a radical critique of the tradition of the sister arts” (B, p. 31). The 2000 publication does not seem to refer to that of 1996.


The essay focuses "content-wise" on the poet Laura "Moriarty's relationships to Blake and formal matters."


Kawasaki, Misako. “‘Tairitsu suru jo tai’ wo koete [Beyond the Contrary States]: *Songs of Innocence and of Experience* by William Blake.” *Toyo Daigaku Daigakuin Kiyo [Bulletin of
the Graduate School, Toyo University], No. 42 (2005), 289-305. In Japanese


The book consists of reprinted essays:
Research Course in Human Culture [Ochanomizu Women's University], No. 17 [1994].
"Blake ni okeru Ifuku no Imi: The Symbolic Meanings of Clothing in William Blake." Pp. 67-89. (Reprinted from Echudo, Ochanomizu Joshi Daigaku Daigakkuin Eibungakkai: Etude [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52.)

REVIEW
Toshihsa Kono, Igirisu Romanha Kenkyu, Igirisu Romanha Gakkai: Essays in English Romanticism,


Minomushi passage is one of 300 passages in Sei Shonagon, *Makura-no-Soshi* [Pillow Talk] (early 11th Century).


No. 3 is sub-titled "'pity' to 'shizumu Hi' ['pity' and 'the setting Sun']", No. 9 is sub-titled "Milton's Incarnation Descending to the Mundane World"; from No. 44 (1994), both journal and essay titles appear also in translation.

The essays were apparently collected in Satan no chokoku: Blake no MILTON ginsho shijin no bu ni tsuite (2007)


Kawatsu, Masae. "Blake no 'Otoko' to 'Onna' [Blake's 'Male' and 'Female']." *Chubu Eibungaku, Nihon Eibungakkai Chubu Shibu* [Central Japan English Studies, The English Literary Society of Japan, Chubu], No. 9 (1989), 19-33. In Japanese


See also her maiden name, Masae Inoue.


Part 3 (pp. 130-44) of Chapter 6: “The Language of Revolutionary Violence” (pp. 122-58, 179-84) is about Blake.


"Blake's revolutionary violence [in his works of 1789-94] expresses resentment and revenge and a will to prophetic power that shapes, and sometimes distorts, his response to what was happening in France, in America, and in his own country" (p. 38).


“The urgency of his polemic all but defies us to feel the impress of his exaltation” (2009, p. 86).

   The poem has two perspectives.


   “Using the technologies afforded by information theory and chaotics” – “Message transmission, noisy channels, the Lorenz attractor, information looping and looping serpents” – the essay “decidedly complexifies ... Urizen”.

   Especially about the Gray designs (pp. 96-107).

Kellog, Carolyn. "Tyger, tyger burning bright: William
Blake's cottage is for sale." Los Angeles Times, 15 July 2013. For £978,000.


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

*Kennedy, Maev. “Tate to Show Hidden Blakes. Consumed by flames, contorted in ecstasy ... William Blake’s lost depictions of the torments of hell have been acquired for the Tate.” Guardian [London], 11 January 2010, online.

The prints [from the Small Book of Designs (B)] were found in “an Edwardian international train timetable”, and “a book lover bought them at a sale in North London in 1978”.


"The relationship between Blake's text and Barbauld's seems to be something like a mirror image or inversion" (p. 361).

Focuses on Blake.


"William Blake was part of the early feminism of the late eighteenth century. ... *Visions of the Daughters of Albion* was written under the immense influence exerted by Mary Wollstonecraft's life and character .... William Blake had definitely known Mary Wollstonecraft ... Blake wrote *Visions* based on the drama of Wollstonecraft's love for Fuseli".

*Kettle, Martin.* "English Radicalism needs to recapture the spirit of Blake." *Guardian* [London], 2 Jan 2015.

An essay "stimulated by a visit this week to the current William Blake exhibition in Oxford's Ashmolean Museum".

Keynes, Geoffrey, *Blake Studies* (1949, 1971) <BB>

REVIEWs

1949

§Bernard Blackstone, 24 June 1949, p. 860

§Kathleen Raine, *New Statesman and Nation*, 23 July 1949, pp. 102, 104
William Blake and His Circle
Part VI: Biography and Criticism

§Anon., *Times Literary Supplement, 21 October 1950*, p. 698
D.V. Erdman, *Philological Quarterly, XXIX* (1950), 111

1971
G.E. Bentley, Jr, *Apollo, XCV* (January 1972), 72 (with another)
D.V. Erdman, *English Language Notes, X* (September 1972), 34
Robert F. Gleckner, *Blake Studies, V, 1* (1972), 165-68
§Désirée Hirst, *Review of English Studies, XXIV* (February 1973), 95-99 (with 2 others)
§John Beer, *Notes and Queries, NS XX, 8* (August 1973), 305-7 (with 2 others)
§Max F. Schultz, *Eighteenth-Century Studies, VII, 1* (Fall 1973), 120-23 (with 6 others)
§Morton D. Paley, *Studies in Burke and His Time, XV* (1973), 100-4
*Paul Miner, Blake Newsletter, VIII, 4 (Spring 1975), 122-25 (with another)

REVIEW

§Ralph Colp, *Biography*, IX, 1 (Winter 1986), 89-91


REVIEW

§*Country Life*, 12 August 1993 (a performance of the Birmingham Royal Ballet and The Stuttgart Ballet)


 Apparently about Blake's *Milton*.


REVIEW


“My interpretation of Blake’s poem” Jerusalem from *Milton*. For other essays on the subject, see Anon., “And did those feet”, Evans, Goodwin, Gordon, Morrison, and Strange.


§Kim, Hee Sun. "[Paradoxical Salvation in Blake's Late...

§ Kim, Heesun. “[The Rebirth of the Poet-as-Prophet and the Poetics of Imagination in Blake’s Milton.]” Milton Studies: The Journal of Milton Studies in Korea, IX (1999), 105-34. In Korean, with a summary in English

§ Kim, Jae Oh. "[William Blake's Criticism of Nationalism]." [Eighteenth-Century English Literature], VI, 2 (2009), 1-26. In Korean

§ Kim, Minho. “[Blake’s Cultural Criticism by ‘Contraries’: The Class Differences on the Cultural Signifier ‘Liberty’.]” Nineteenth-Century Literature in English [Seoul, South Korea], IX (2005), 5-34. In Korean


§ Kim, Okyub. "Blake ue yesulgauan [Blake's Art]." Yonguhyongmoonhak [Journal of English Language and Literature] [Seoul, South Korea], XLIII (1997), 27-49. In Korean

Especially about the treatment of Los in Milton and Jerusalem.
Kim, Young-Moo. "William Blake-eh Itsotsceouei


Kim, Young-shik. “Blake as an Anti-nomian Saint.” Yonguhyongmoonhak [Journal of English Language and Literature] [Seoul, South Korea], XLVII (2001), 959-78. Summary in Korean


§Kim, Young Shik. "William Blake eui yokmang geungiung


King, James. William Blake His Life (1991) <BBS>

REVIEWS


§Angus Stewart, Spectrum, October 1991 (with 2 others)

G.W., Canadian Literature, No. 130 (Autumn 1991), 209 ("a good warty portrait of the man")


Susan Matthews, BARS Bulletin & Review, No. 2 (February 1992), 6-7 ("A magisterial biography would be most welcome", but "this is not it, although it does have some virtues")
Alan Bewell, *University of Toronto Quarterly*, LXII (1992), 156-58 (it is "a biography of Blake's material life [sic], but not of his spirit" [p. 158])
§Reference and Research Book News, VII (1992), 36
§Susan Matthews, *BARS Bulletin and Review*, II (1992), 6-7


Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 277-78 ("attractively written and useful ... but will probably disappoint serious Blake scholars")


There are "clear parallels with The Botanic Garden" and "The Tyger" (for which some evidence is offered), "The Sick Rose", "Ah! Sun-Flower", "A Poison Tree", and "The Human
Abstract" but later Blake "developed ... a distaste" for Darwin, though no evidence is offered.


A carefully factual novel about the Blakes’ three years in Felpham and his trial, told from the points of view of the villagers, the Blakes, and Alexander Gilchrist, with some minor twists in the story of the fracas in the garden and landlord pressure on witnesses.


    Programme notes for the première with the Boston Symphony Orchestra.

    An account of the Paul Taylor Dance Company performance of "Gala Sun".


A long caption for a reproduction of “The Spiritual Form of Nelson”, not paginated.

***Kitson, Peter.*** *Year's Work in English Studies* [for 1991], LXXII (1993), 275-86.


University Press, 2006)


A revised version of her essay in Blake in the Orient.


In the English translation, the novelist's name is spelled "Ohe" in Parts 1-2, 6 and "Oe" in Parts 3-5. No. 6 is sub-titled “Nomi no Yurei: Blake and Kenzaburo Oe (6) 2. The ghost of a flea."


"The ideas Frye claims to have learned from Blake had been there long before ... Frye distorts Blake by making a thorough idealist and clerical obscurantist out of him" (p. 61).


"Blake suffered from a misogyny not better understood as logolotry".


About Blake and Hayley.

**Koizumi, Kohei.** "Ariake to Rossetti to Blake [Ariake, Rossetti and Blake]." *Fukushimaken Ishikaiho [Report of the*


§Koizumi, Kohei. "Blake no Shoki Sakuhin [Blake's Early Works]."  

§Koizumi, Kohei. "Blake no Vijon [Blake's Vision]."  


Koizumi, Kohei. "Blake to Himitsu [Blake and Secret]."  
*Ikai Jiho*, No. 875 (21 February 1982).  
*Ikai Jiho* is a weekly newspaper for medical doctors.

Koizumi, Kohei. "Blake to Ikuta Shungetsu [Blake and Shungetsu Ikuta]."  
*Nihon Iji Shinpo: Japan Medical Journal*, No. 2880 (1979), 70.  

Koizumi, Kohei. "Blake to Kocha [Blake and Tea]."  
B. Reprinted as "Kocha [Tea]"
in his *William Blake Shoyo* (1982), pp. 129-33.) In Japanese <BSJ>


About visionary expressions in Blake and other artists.


Koizumi, Kohei. "Kozu no Soji kara [From the Similarity in Composition of Pictures]." *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI,

About Leonardo da Vinci's "Il Cenacolo" and Blake's "The Death of Count [i.e., Earl] Godwin".


About the use of the colour black in Blake and other poets.


The pictures are from Michaelangelo's "Il Giudizio Universale" and *The Book of Urizen*.


About Blake as the son of a craftsman.


About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.


About some similarities between Blake and Socrates.


About the movement of circling ascent in Blake's works.


Part I

"Blake no Shogai to Sakuhin [Blake's Life and Works]."

Pp. 7-112

Section 1

"Blake o meguru Hitobito [The Persons Who Were Connected with Blake]."

Pp. 9-17

"Mary Wollstonecraft hoka [and So On]." Pp. 9-16.


Section 2

"Hayley to [and] Blake.”

Pp. 18-24


Section 3

"Felpham Jiken [The Felpham Affair]."

Pp. 25-34
"Blake no Saiban [The Trial of Blake]." Pp. 25-32. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 1 [1980], 57.)
"Bengoshi no Shi [The Death of a Lawyer]." Pp. 33-34. (See also "Bengoshi do Shi", in his William Blake Zakko [1980].)

Section 4
"Canterbury Junrei Zu [Canterbury Pilgrims]." Pp. 35-45

"Chaucer." Pp. 35-36.

Section 5
"Blake to Tenro Rekitei [Blake and Pilgrim's Progress]." Pp. 46-66.

Section 6
"Blake to 'Kodaijintachi' [Blake and 'The Ancients']." Pp. 67-88
"'Kodaijintachi' ['The Ancients']." Pp. 67-74. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 5 [1980], 36.)
"'Nomi no Borei [The Ghost of a Flea]'". Pp. 74-82. (Reprinted from "Hae to Nomi [Fly and Flea]" in Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 5 [1980], 36.)
"Umetsu Shi no Koseki [Mr Umetsu's Achievement]." Pp. 83-88. (About Narumi Umetsu's translation of Blake's letters.)

Section 7
"Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr Thornton]." Pp. 89-102. (Reprinted from "Blake no Mokuhan to Thornton Hakase [Blake's Wood Engravings and Dr Thornton]" in *Fukushimaiken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLII, 6 [1980], 62.)

"Thornton Hakase [Dr Thornton]." Pp. 89-97

"Virgil Sashie [Illustrations to Virgil]." Pp. 97-102.

**Section 8**


**Part II**

"Blake no Byoseki [Blake's Pathography]."

Pp. 113-83

**Section 1**

"Byosekigaku ni tsuite [On Pathography]."

Pp. 115-19


"Wasurenenu Kanja [A Memorable Patient]." Pp. 116-19. (The essay has nothing to do with Blake.)

Section 2: "Byosekigaku ni okeru Insei Shoken [Negative View in Pathography]." Pp. 120-33.

"Jisatsu [Suicide]." Pp. 120-24. (Reprinted from "Byosekigaku ni okeru Insei Shoken [Negative View in Pathography]" in *Nihon Iji Shinpo: Japan Medical Journal*, No. 2969 [1981], 61-62.)


Section 3

Section 4
"Blake to Himitsu [Blake and Secret]." Pp. 141-44. (Reprinted from Ikai Jiho, No. 875 [21 February 1982].)

Section 5

Section 6
"Blake to Shinwa [Blake and Myth]." Pp. 151-63
"Hitsuji no Tsuno [Sheep's Horn]." Pp. 158-63.

Section 7
"Kazu no Shinborizumu [Number Symbolism]." Pp. 164-83
"'Yon' no Shocho [Symbol of 'Four']." Pp. 164-74. (Reprinted from "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]" in Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 10 [1980], 82, and reprinted in his William Blake Tenbyo [1985].)
"Futatabi 'Yon' no Shocho [On Symbol of 'Four' Again]."  Pp. 174-78.  (Reprinted in his William Blake Tenbyo [1985], pp. 156-61.)
"Kajii to Jean to Blake [Kajii, Jean and Blake]."  Pp. 179-83.  (About the Japanese poet Motojiro Kajii, Jean Genet, and Blake.)

Part III
"Blake to Nippon [Blake and Japan]."  
Pp. 185-264
Section 1
"Natsume Soseki."  
Pp. 187-206
"Soseki to Raphael Zenpa to Blake to [Soseki, the Pre-Raphaelite Brotherhood, and Blake]."  Pp. 187-94.  (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLII, 4 [1980], 61.)
"'Furusa' to Muishiki ['Archaic' and Unconsciousness]."  Pp. 197-200.
"Deai dai 6-go ni shokuhatsu sarete [Stimulated by Number 6 of Deai]."  Pp. 201-6.

Section 2
"Ariake, Shungetsu, Nagae, Chieko, [and] Haruo."  
Pp. 207-33
(About the poet and novelist Haruo Sato.)

**Section 3**


**Section 4**

"Blake to Shirakabaha [Blake and the White Birch Literary Group]." Pp. 240-46

**Section 5**

"Kishida Ryusei [Ryusei Kishida]." Pp. 247-59
"Ryusei to [and] Blake." Pp. 254-59. (Ryusei Kishida [1891-1929], a painter in the Western style, is generally said to have been influenced by Blake through his acquaintance with the members of the White Birch Literary Group.)

**Section 6**


**Part I**

"Blake yukari no Hitobito [Persons Connected with Blake]." Pp. 7-67

**Section 1**

"Swedenborg." Pp. 9-33

Section 2

Section 3

Section 4

Section 5

Part II
"Blake no Shogai [Blake's Life]."
Pp. 69-115

"Kaisetsu Mokuroku to Koshu ni tsugu [Descriptive Catalogue and 'To the Public']." Pp. 82-88. (Reprinted from "Zoku Blake hoka ippen [A Passage on Blake and So On, Second Series]", *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 7 [1982].)

"Blake no futatsu no Sugata [Two Images of Blake]." Pp. 89-100. (Reprinted from *Fukushimaken Ishikaiho* [Report of the Society of Medical Doctors in Fukushima Prefecture], XLIV, 2 [1982].)


**Part III**

"Blake no Shinso Shinri [Depth Psychology in Blake]." Pp. 117-78

**Section 1**


**Section 2**

**Section 3**

"Futatsu no Mono no Tairitsu [Contrary of the Two Things]." Pp. 138-44. (Reprinted from *Fukushima ken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLV, 5 [1983].)

**Section 4**

"'Yon' no Shocho [Symbol of 'Four']."  
Pp. 145-61

"'Yon' no Shocho [Symbol of 'Four']." Pp. 145-55. (Reprinted from his "'Yon' no Shocho to Blake [Symbol of 'Four' and Blake]", *William Blake Shoyo* [1982], pp. 164-74.)

"Futatabi 'Yon' no Shocho ni tsuite [On Symbol of 'Four' Again]." Pp. 156-61. (Reprinted from his *William Blake Shoyo* [1982], pp. 174-78.)

**Section 5**


**Section 6**


**Part IV**

"Blake no Seishin Byori [Blake's Psychopathology]."  
Pp. 179-235
Section 1

Section 2
"Genshi no Mondai [The Problem of Vision]." Pp. 188-205

Section 3

Section 4

Section 5


Part I
"Blake no Jidaikara [From the Time of Blake]."
   Pp. 1-23
(About a contemporary speculator, who is not directly connected with Blake.)
"Yowaki Mono yo [The Weaker]." Pp. 7-9.  (About an Italian speculator, not directly connected with Blake.)
"Futatsu no Gurando Tsua [Two Grand Tours]." Pp. 9-11.  
(About the Grand Tour in 18th Century England and 19th Century America.)
(About Blake and melancholy.)
"Hanga no Yoyaku Boshu [Subscriptions for Engravings]." 
Pp. 18-20.  (About the system of subscription in the 18th century and Blake's "To the Public").
"Blake to Examiner [Blake and The Examiner]." Pp. 21-23.

Part II
"Blake no Shogai kara [From Blake's Life]."
   Pp. 25-76
(Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 6 [1979].)
"Socrates Ganbo [Socrates' Features]." Pp. 35-40.  (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 3 [1979].)


"Shonen no Genshi [Vision in Boys]." Pp. 50-53. (Reprinted from *Nihon Iji Shinpo: Japan Medical Journal*, No. 2899 [1979], 64.)

"Shupu no Shuen [The End of One Schub in Schizophrenia]." Pp. 54-55. (Reprinted from *Ikai Jiho*, No. 795 [21 September 1979]. About Blake's *Poetical Sketches* as the end of one phase in schizophrenia; "Schub" is the German medical term.)

"Hitotsu no Kankakuki [A Period When the Schizophrenia Symptoms Disappeared]." Pp. 56-58. (About Blake's Early Prophetic Writings.)

"Akuma to Uragirimono [ Devil and Betrayer]." Pp. 58-64. (Reprinted from *Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture]*, XLI, 1 [1979].)

"Maneki tsutsu kobamu Mono [One Who Invites and Rejects at the Same Time]." Pp. 65-72. (About Blake's ambivalent relationships with Hayley and Cromek.)

"Goethe no Rousseau-kan [Goethe's View of Rousseau]." Pp. 72-73. (Mainly about Rousseau.)

"Bengoshi no Shi [The Death of a Lawyer]." Pp. 74-76. (About Blake's trial and the death of Samuel Rose. See also "Bengoshi no Shi" in his *William Blake Shoyo* [1982], pp. 33-34.)

**Part III**

"Blake no Sakuhin kara [From Blake's Works]." Pp. 77-111
"Nimai no E [Two Pictures]." Pp. 78-83. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 2 [1979].)
"Kuro no Genso [Vision of the Colour Black]." Pp. 89-96. (Reprinted from Fukushimaken Ishikaiho [Report of the Society of Medical Doctors in Fukushima Prefecture], XLI, 8 [1979].)
"Blake no Sayu Shocho [Blake's Symbol of Right and Left]." Pp. 105-11.

Part IV
"Blake to yukari no Hitobito [Blake and Some Persons Around Him]."
Pp. 113-61
"Ototo no Shi [Deaths of Brothers]." Pp. 120-21. (About the deaths of Blake's brother Robert, Michaelangelo's brothers, and a brother of the author's friend.)
of the Society of Medical Doctors in Fukushima Prefecture], XLI, 10 [1979].)
"Gray to [and] Blake." Pp. 139-41.
"Darwin-ke to Blake [The Darwins and Blake]." Pp. 146-48. (Reprinted from Ikai Jiho, No. 799 [1 November 1979].)

**Part V**

"Blake ni miserareta Hitobito [Some Persons Who Were Fascinated with Blake]."
Pp. 163-85

"Leach Shi no Blake-kan [Mr Leach's View of Blake]." Pp. 181-84. (Reprinted from Nihon Iji Shinpo: Japan Medical Journal, No. 2895 [1979], 64.)
"Leach no Nihon Enikki kara [From Leach's Illustrated Diary in Japan]." Pp. 184-85. (Mainly about Bernard Leach.)


Blake “is compelled” to push “poetry beyond the limits [of] his predecessors” because of “his urge to divorce imagination from memory” (p. 118).


Especially about William Wordsworth, Mary Wollstonecraft Shelley, and William Blake.

It is organized as (1) "E Monogatari to shite no Blake no Job-ki [Blake's Book of Job as a Pictorial Narrative]" (p. 288); (2) "Job ga Kami o osoreru Riyu [The Reason Why Job Fears God]" (pp. 289-94); (3) "Job no Kuno [Job's Sufferings]" (pp. 294-97); (4) "Zenitsu naru mono to shite ikarsarete iru Jibun [I Who Am Permits One Man the Whole to Live]" (pp. 297-300); (5) "Kirisutokyoto wa Geijutsuka ni hoka nara nai [A Christian Is Nothing But an Artist]" (pp. 300-2); (6) "Moji ni tsukau mono tarazu Rei ni tsukau mono tare [Be a Follower Not of the Letter But of the Spirit]" (pp. 302-4).


It is divided into (1) "Blake to Indo Geijutsu [Blake and the Arts of India]" (pp. 213-19); (2) "Bhagavad Gita to Tengoku to Jigoku no Kekkon [Bhagavad Gita and The Marriage of Heaven and Hell]" (pp. 219-23); (3) "Swedenborg to [and] Blake" (pp. 223-28); (4) "Buddi Yoga (Buddhi-yoga) ni tsuite [On Buddhi-yoga]" (pp. 229-35); (5) "Zettaisha to shite no Kami [God as the Absolute]" (pp. 235-40); (6) "Musubi [Conclusion]" (pp. 241-44).

*Kono, Rikyu. "Blake no totte no Goshikku Geijutsu – Girisha Bunka to Goshikku Bunka no Tairitsu no naka kata

*Kono, Rikyu. "R. Blair no Shi Haka to sore ni sonyu sareta Blake no E -- Blair no Shiseikan to Blake no Shiseikan to no Hikaku [R. Blair's Poem The Grave and Blake's Illustrations to It--A Comparative Study of Blair's View of Life and Death and Blake's]." Chapter 3 (pp. 245-87) of Part IV ("Shukyo to Bungaku [Religion and Literature]") in his Hikaku Bunka Nyumon: Ishokuju kara Shukyo made [Introduction to the Comparative Study of Some Cultures: From Food, Clothing, and Housing to Religion]. (Tokyo: Hokuseido Shoten, 1995) In Japanese

It consists of
"Han o kasaneta Blair no Shi Haka [Blair's Poem The Grave Which Went into Many Editions]." Pp. 245-46.
"Blair no Shi to Blake no Sashie [Blair's Poem and Blake's Illustrations]." Pp. 249-50.
"Blair no egaku Ha ka no Kyogu to Blake E ni yoru Hihan [The Dread and Horrible Grave Presented by Blair and Blake's Criticism of It in His Designs]." Pp. 251-58.
*"'Kyojin naru Otoko no Shi' to 'Zenryo naru Rojin no Shi' ['Death of the Strong Wicked Man' and 'The Good Old Man Dying']." Pp. 258-65.
*"'Masani shinan to suru Kyojin na Otoko' no E no oshieru mono [What the Picture of 'The Strong and Wicked Man Dying' Teaches Us]." Pp. 266-68.
*"'Masani shinan to suru Zenryo naru Rojin' no E no oshieru mono [What the Picture of 'The Good Old Man Dying' Teaches Us]." Pp. 269-73.
"'Shi no Tobira' (Death's Door) no E ni tsuite [On the Picture of 'Death's Door']." Pp. 281-83.
"Musubi [Conclusion]." Pp. 283-87.


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

§Kovel, Joel. "Dark Satanic Mills: William Blake and the

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


The lines from *The Marriage*: "Man has no Body distinct from his soul ... Energy is Eternal Delight" "are an almost exact enunciation of what Freud held to be most essential about the psyche" (p. 277).


On the music of William Bolcom, especially his "3-CD set of "Songs of Innocence and of Experience", 'his magnum opus".

“I propose yet another reading of Urizen’s name ... Urezin” or “Rezin” (p. 411) with an analysis of The Book of Urizen in terms of resin, “Urizen as stop-out varnish” (p. 422).


The work consists of "Od autoró [From the Authors]" (pp. 5-6), "Kalendarium [Chronology]" (pp. 7-22), "Wstep do Blake'a [Introduction to Blake]" (pp. 23-82), plus sections on Europe, The Book of Ahania, The Book of Los, The Song of Los, No Natural Religion, All Religions are One, "On Homer's Poetry [&] On Virgil", and "Slownik [Dictionary]" (pp. 82-44) and "Inni o Blake'u [Others on Blake]":


Samuel Foster Damon. "Swiat Ulro [The World of Ulro]." Pp. 183-86. (Perhaps from the entry for "Ulro" ["this material world"] in A Blake Dictionary [1965].)


928 There is no such heading in Damon's William Blake, His Philosophy and Symbols (1924) <BB>. 
Czeslaw Milosz. "Czytajmy Blake'a [Let us Read Blake]." Pp. 199-208. (Perhaps this is from his Ziemia Ulro [The Land of Ulro] [1977].)


REVIEWS

§Anon., Choice, X (May 1973), 440

Joseph Anthony Wittreich, Jr, Blake Newsletter, VI, 4 (Spring 1973), 97-99

Florence Sandler, Blake Studies, VI, 1 (Fall 1973), 96-96

§Chester Chapin, Philological Quarterly, LIII (1975)


**Joseph Viscomi**, "Foreword" (pp. vii-xix).

This study of "Blake's 'prophetic' poems executed between 1788 and 1794" (p. xxi), with Appendices (mostly bibliographies) of "Blake and Science" and "Blake and Contemporary Popular Culture", was composed as part of a book (never written) on *Milton, Jerusalem, The Four Zoas*, and the Laocoön. "I emphasize Blake's focus upon the uniqueness of each individual person" (p. 3).

**REVIEW**

**J.B. Mertz**, *Blake*, XLVIII, 4 (Spring 2015), [pp. 47-48]

The book is "a fine memorial of Kroeber's enthusiasm as an educator", but "a mere armature for what Kroeber might have ultimately accomplished"


**Heather Glen.** "Blake's 'London'." Pp. 88-101. (From her *Vision and Disenchantment: Blake's SONGS and Wordsworth's LYRICAL BALLADS* [1983], 208-21.)


It is recorded under Christensen in BBS, p. 437.

Kruger, Kathryn Sullivan. “The Loom of Language and the Garment of Words in William Blake’s The Four Zoas.” Chapter 4 (pp. 87-107, 158-64) of her Weaving the Word: The Metaphorics of Weaving and Female Textual Production. (Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2001)

“In The Four Zoas ... Blake stumbles onto the powerful metaphor of weaving which has buried in its history the privilege of female divinity” (p. 107).


*Kudo, Yoshiyuki. "Blake no E to Shi yori manabu mono [What We Are Taught from Blake's Paintings and Poems]." Rikkyo Daigaku Eibeibungakkai Kaiho [Study Reports of the
Society of English and American Literature in Rikkyo University], No. 7 (1950), 14-15. In Japanese

§Kuduk, Stephanie. “‘A Sword of a Song’: Swinburne’s Republican Aesthetic in Song before Sunrise.” Victorian Studies, LXIII (2001), 253-78.


"The PP 'down the valley' wild contains a DP 'the valley wild'. Within the DP we have an NP 'valley wild'. The words 'valley' and 'wild' belong respectively to N and A categories." (P. 83)


Kumashiro, Soho (Sinsuke), William Blake – sono shogai to sakuhin no subete [William Blake – On His Life and Works], (1979) In Japanese <BBS>

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929 I.e., "valleys", from the "Introduction" to Innocence


**Kunz, Salina.** *William Blake's idiosyncratic beliefs and his poetics.* (Norderstedt, Germany: Druck und Bindung: Books on Demand GmbH, 2009) 8°, 28 pp. (one side only); ISBN: 9783640412310 Universität Trier


**Kusaka, Ryuhei.** "W.B. Yeats ni yoru 'The Mental Traveller' no Kaishaku o megutte: On W.B. Yeats' Interpretation of 'The Mental Traveller'." *Momoyama Gakuin Daigaku Jinhunkagaku Kenkyu [Journal of Human Sciences, St Andrew's University]*, XV, 2 (December 1979), 27-50. In Japanese <BSJ>


“Banks, Cumberland, Sharp, Blake, et surtout Stothard le dirigèrent cependant par leurs conseilles.”


Lumière, 1996) Etudes anglaises, Cahiers et documents 14 In French


Interviews with Blake's wife and letters from her imagination.

REVIEW

Eugenie R. Freed, Blake, XXXVI (2003), 149-51 (this “fictionalized autobiography” in a “diversity of narrative voices” is “only intermittently successful”; Lachman “should at least get the historical parameters right”)


About the “wilder Visiones ... der Maler Blake”, who lived “in einer eingebildeten Welt” (p. 20).


About Hallucinationen and Phantasies; “Der Maler Blake sah den Teufel, den er so vortrefflich zeichnete” (p. 27).

REVIEW

Dr. F. Graevall, Notizen für Praktische Ärzte über die


As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions. [P. 113]

“I showed this essay to my friend Mr Hazlitt [d. 1830] some time since”, who commented on it (p. 114).

The essay is dated 1828-30 in George L. Bennett, “A Disquisition on Punch and Judy Attributed to Charles Lamb”, *Huntington Library Quarterly*, XXV (1962), 225-47, and reprinted in *New Writings of William Hazlitt*, ed. Duncan Wu (Oxford: Oxford University Press, 2007), II, 417-27. The essay was probably written between January 1829, when Varley’s *Zodiacal Physiognomy* with this story was published, and September 1830, when Hazlitt died.

   The "black'ning Church" is "a cleverly duplicitous description".

   "Blake and Wordsworth ... essentially share the same world view" (p. 59).


*Lande, Lawrence Montague. Sackcloth and Light: A Study of Job With Blake's Engravings. (Montreal: [no publisher], 1948) "bound in sackcloth [burlap]", 100 copies <BB #2095>

"The Story as Told by Blake's Pictures." Pp. 61-70.

The 23 reproductions, somewhat adjusted, include 21 prints from Job.


Michael Angelo made the original sketch, or design, from which the work before us was painted – we doubt whether he could have seen and approved of the figure before us, which has been quoted, we believe, and rendered more perspicuous and credible, by Flaxman and by Blake. [P. 51]
Robert Essick suggests to me that the Blake design Landseer had in mind was the plummeting angelic trumpeter on the title page for Blair’s *Grave* (1808) and wonders whether Blake had been influenced by Michael Angelo’s drawing.


A brief summary of Blake’s life (pp. 70-71), silently paraphrased and quoted from Cunningham, serves as an introduction to "The Last Scene in Blake's Life" (pp. 71-75) in blank verse.

Solitude--loneliness

I never knew; the midnight's solemn hour
Was fraught with phantoms of the mighty dead,
And, shaking off the fears of weak mortality,
I conversed with them--man to man;
My spirit walked with theirs through the wide world;
They taught the mysteries of my noble art,
The secrets of the dead, and made them mine.
Heroes and sages, patriarchs of old,
And fallen angels with their faded light,
E'en yet too dazzling for a mortal's eye,
Came as familiar things ....

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930 "at ten years of age he became an artist, and at twelve a poet" (Cunningham ¶3, Lane p. 70); "she [Kate] seemed to have been created on purpose for Blake" (Cunningham ¶10, Lane p. 70); "to the wildest flights of his imagination she bowed the knee" (Cunningham ¶10, Lane p. 71). Lane quotes (p. 71) somewhat approximately from Cunningham ¶47-48.
This is the only known dramatic extract based on Blake. Louisa Lane (1812-83), daughter of Major-General Ambrose Lane and Mary Le Meurier, married the Rev. Thomas Clarke and lived in his parish of Wood Eaton, Oxfordshire, until his death in 1865. She then returned to Guernsey. She published extensively under her married name about the natural history and folklore of the channel islands (e.g., *Folklore of Guernsey and Sark* [1880]).


REVIEW

1904

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Herbert W. Hurwill, "William Blake Comes Into his Own", *New York Times*, 15 October 1904 (with 2 others)

§Anon., *Burlington Magazine*, VI, 20 (November 1904), 163


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([March] 2013)


BLAKE STUDIES


Daniel Gustafsson. "Blake & Orthodoxy." Pp. 60-77. In English (The Orthodoxy is Eastern Religious Orthodoxy)
Vera Vladimirovna Serdechnaya. "'Russian' Blake: translations, research, allusions." Pp. 78-94. Text and footnotes in Russian, abstract in English


TRANSLATIONS


"Authors and Translators." Pp. 208-18. In English and Russian, with portraits

*Daniel Gustafsson.* “Blake & Orthodoxy: Part 2: Fourfold & Trinitarian Personality.” Pp. 16-36 in Russian, tr. Vera Serdechnaya), pp. 37-63 (in English). (Part 1 is in the issue for 2013. "The theme of this paper is the *ecstatic* nature of personality and the understanding of human personhood as Trinitarian, in the image of the Trinity" (p. 37); "what he [Blake] calls a 'fourfold' vision, we may read this in terms of a Trinitarian model" (p. 37). "Orthodoxy" is apparently that of the Russian Orthodox Church rather than that of, say, the Greek Orthodox Church, or the Roman Catholic orthodox church.)


*Tat’yana Eduardovna Koksharova.* “’Ear’, ’auricle’,
'vortex' as an isomorph shaped models [sic] of the world in the works of William Blake.” Pp. 107-17. Tr. into English by the author.


Announcements and events

7 *"Blake in Nerac: In the town of Nerac (France), an artistic treasure of William Blake (re) discovered by André Furlan." Pp. 144-45 (in English), pp. 146-47 (in Russian). ("Furlan has discovered a secret drawer with a key, which contains a manuscript on which Blake noted the signatures and the description of the audience and actors who were present at the time chosen by Hogarth").


A survey of modern editions of the Old Testament, Pilgrim's Progress, Milton's prose, and Swedenborg, plus the Marriage, Visions, Vala, Milton ("a freestanding collection of proverbs" [p. 173]), and Jerusalem leads to the conclusion that "Blake's proverbs function as performative utterances rather than affirmative utterances. ... he singlehandedly creates a new type of proverb, a new wisdom genre comprised of

**REVIEW**

**Nelson Hilton**, *Blake*, XXXI, 3 (Winter 1997-1998), 84-88 ("Students and lovers of Blake can be grateful to Marvin Lansverk for this awakening call to the rich fields of the poet's sport with Wisdom and performative language" [p. 88])


A general essay on Blake.

§**Larrea, Juan.** “A propósito del nombre que William Blake asignó a América.” In *Cuadernos de la revista de humanidades* (Córdoba [Argentina]: Facultad de Filosofía y Humanidades, Universidad Nacional de Córdoba, 1958) In Spanish


A collection of essays.
“Joyce Cary: Getting it from the Horse’s Mouth.” Pp. 100-7, 166.
“Conclusion.” P. 156.

REVIEWS
Jeffrey Longacre, *James Joyce Quarterly*, XLV, 1 (Fall 2007), 176-78 ("there is not much new scholarly ground broken")

David Fallon, *Romanticism*, XIV, 1 (2008), 75-77 ("a decent attempt to narrate a complex history", "with some howlers")

Jason Whittaker, *Year's Work in English Studies*, LXXXVII (2008), 725-26


An intelligent summary.


There is a chapter on Blake.


REVIEWS
§**Michael Ferber**, *Times Higher Education Supplement*, 11 August 1985, p. 18 (with 2 others)

§**Frank Stack**, *Times Higher Education Supplement*, 8 November 1985, p. 18 (with another)

**Nelson Hilton**, *Blake*, XX, 2 (Fall 1986), 66-68

§**T.A. Hoagwood**, *Choice*, XXIII (1986), 1390


§**Rikky Rooksby**, *Notes and Queries*, NS XXXIV (1987), 156-57

§**Margaret Storch**, *Modern Language Review*, LXXXIII, 3(7uly 1988), 685-86

§**Philip Martin**, *Literature and History*, XIV (1988), 207-10

§**Michael Ackland**, *AUMLA* [Australasian Universities Language and Literature Association], LXXII (1989), 344-45

**Stuart Peterfreund**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 504-5

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About Uthaug's edition of the *Songs*.

**Lawson, Bruce**, “Blake’s *Europe* and is ‘Corrective’ Illustrations to Milton’s *Nativity Ode*”, *Mosaic*, XXV, 1 (Winter 1992), 45-61 <BBS>

**REVIEW**


On Blake as a humanist.


The essay analyzes the "intertextuality", “self-reflection”, and “philosophical reasoning” in the poem.

Le, Mei-Er. “Zai Hou Xian Dai Yu Jing xia Chong Shen Bu Lai Ke Shi Ge zhong de Zi You Jing Shen [A Reconsideration of the Post-Modern Spirit of Freedom in Blake’s Poems].” *Shao Xing Wen Li Xue Yuan Xue Bao [Journal of Shaoxing University]*, XXVIII, 1 (February 2008), 93-98. In Chinese

An attempt to show some "post-modernist elements" in Blake’s poetic style.


Especially on *Illustrations of the Book of Job.*

Leader, Zachary, *Reading Blake’s SONGS* (1981) <BBS>

REVIEWS

§David Bindman, *Times Literary Supplement*, 4 September 1981, p. 1,017

2314

D.V. E[rdman], Romantic Movement ... Bibliography for 1981 (1982), 84-86

§Brian Alderson, Times Higher Education Supplement, 15 January 1982 (with 2 others)

§Jacques Blondel, Etudes anglaises, XXXV (1982), 333-34, in French


§Jeffrey C. Robinson, Wordsworth Circle, XIV, 3 (Summer 1983), 160-61

§Hazard Adams, Studies in Romanticism, XXII, 3 (Fall 1983), 458-62

§Nelson Hilton, Eighteenth-Century Studies, XVII, 1 (Fall 1983), 64-69 (with 2 others)


Thomas A. Vogler, Blake, XVIII, 1 (Summer 1984), 39-47


Robert F. Gleckner, Eighteenth Century ... Bibliography, NS VII (1985), 397-98

A lecture for undergraduates concluding that "Blake is a major value", chiefly on the basis of Poetical Sketches and a few Songs interpreted via T.S. Eliot, though the student "should be told unequivocally that none of the elaborated prophetic works is a successful work of art" (1999, pp. 60, 62).


"I read the Stedman plates as being primarily a statement of Blake's artistic purpose" (p. 96); his monkey prints are "suggestively ironic" or "mock-mimicry", according to Professor Lee.


"Blake's work shows traces of ... Foundling Hospital children" (p. 132).

§Lee, Hyungsoo. “[Vision of Liberty in Blake’s Songs of Experience].” Nineteenth-Century Literature in English [Seoul, South Korea], VII (2003), 31-54. In Korean, with an English summary


"The connection between Bolcom and English poet William Blake is especially significant".


§Lee, Sun Woo. "[Organicism of Blake and Jiyoung.]
[Journal of Comparative Literature East and West], XXII (2010), 131-57. In Korean


A panoramic survey.

Lei, Mu-Ye. “Qian Tan Wei Lian Bu Lai Ke De Si Xiang


REVIEW

§François Piquet, Etudes anglaises, XL (1987), 471-72, in French


James Joyce took extensive notes from the book by Figgis (1925) for Finnegans Wake but in the end did not use them.

Leslie, Miss [Eliza]. “Mr. Smith. Written for the Lady’s
Aunt Quimby assures the haughty Mrs Blake Bentley:

I remember your husband very well. He was a son of old Benny Bentley, up Second Street, that used to keep the sign of the Adam and Eve, but afterwards changed it to the Liberty Tree. His wife was a Blake – that was the way your husband came by his name. Her father was an upholsterer ... He had a brother Billy Blake, that was a painter: so he must have been your husband’s uncle ... Billy Blake was a painter and glazier, but I remember him as well as if he was my own brother ... [1840, p. 57].

"in painting, do we grow weary of … Blake's terrible and ghastly embodiments …?" (1848, p. 5).


"Joyce Cary has absorbed Blake and transformed him" (p. 62).

Levson, J.L. "Remarks on the Cerebral Organ called Marvellous by Spurzheim, and Wonder by Combe." Phrenological Journal and Miscellany, IX, xlvi (1836), 636-43 <Bayerische Statsbibliothek, München>

Blake, who illustrated Blair’s Grave, and Young’s Night Thoughts, believed in the entity of the personages created by his morbid mind, and which he conjured up with a magician’s power; he is said to have been very angry if disturbed while sketching his ideal sitters, among whom were Moses, Aaron, Christ, St Paul, and many of the worthies of olden time. In the heads of [Dr] Johnson and Blake the organ of Marvellousness
was very large. [P. 641]


The Reynolds marginalia are “essentially public in nature” (p. 15).


REVIEWS


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Note also L.N. Fowler, “Phrenological Character of William Blake – Illustrated with Two Portraits, a Front and Side View”, *American Phrenological Journal and Miscellany* [N.Y.], X (1848), 361-367 – this William Blake was born in 1803 in Williamstown, N.Y.
interesting book ... about political iconography", J.P.L.; "somewhat strained", IHC)

**George Anthony Rosso Jr**, *Blake*, XXVII, 3 (Winter 1993-94), 88-91 (though this is a "readable book", "Lewis ensnares herself in the trap of myth criticism" and "neglects historical differences for mythological continuity")


**Li, Chao-Ran.** “‘Shi Ge ‘Lao Hu’ zai Qing Jing Yu Jing zhong de Yu Qi he Qing Tai Fen Xi [On Mood and Modality in ‘The Tyger’ in Terms of Situational Context].” *Wen Jiao Zi Liao [Culture and Education Documents]*, No. 3 (2008), 23-24. In Chinese

An attempt to apply "situational context" theory to the reading of Blake's poem.


An analysis based on André Lefevere’s rewriting theory.

**Li, Fan.** “Ye Xing Hu Huan de Li Shi Xian Sheng--Qian Tan Bu Lai Ke ‘Lao Hu’ de Fan Chuan Tong Yi Shi [The Earlier Call of the Wild--The Anti-Convention Consciousness in Blake’s Poem ‘The Tyger’].” *Harbin Xue Yuan Xue Bao [Journal of Harbin University]*, XXVIII, 8 (August 2007),
115-17. In Chinese
   A reading that suggests that Blake believes that "the wild nature of both animals and man is a positive power."

   A general comment on a couple of poems by Blake.

   A comment on the use of rhyme and rhythm in Blake's poem in terms of their contribution to the theme.

   An interpretation of the implied meaning of the fly, combining with Blake’s personal experience and creating background.

**Li, Jing-Jing.** “Bu Lai Ke San Bu Shi Ji de Yi Xiang Jie Xi [Analysis of Images of Three Blake Books of Poetry].” *Hu Bei Han Shou Da Xue Xue Bao: Journal of Hubei Correspondence University, XXV*, 12 (December 2012), 169-70. In Chinese
   Interprets the images in *Poetical Sketches, Songs of Innocence*, and *Songs of Experience* and analyses their connections.
Li, Jing-Jing. “Bu Lai Ke Shi Ge Zhong de ‘Ye’ Yi Xiang Jie Xi [An Analysis of the Images in Blake’s ‘Night’].” *Qing Nian Wen Xue Jia [Young Writers of Literature]*, 27 (2012), 78. In Chinese


Li, Jing-Jing. “Cong Tian Zhen Zhi Ge Dao Tian Zhen Zhi Zhao de Tian Zhen Zhi Lu--Bu Lai Ke Shi Ge Zhong de Tian Zhen Qing Jie: The Journey of Innocence from Songs of Innocence to Auguries of Innocence--On Deciphering the Code of Innocence in Blake’s Poems.” *Ji Lin Hua Gong Xue Yuan Xue Bao: Journal of Jilin Institute of Chemical Technology*, XXX, 10 (October 2013), 61-63. In Chinese, with an abstract in English

The code of Innocence begins in *Songs of Innocence*, where it “expresses true feelings”, continues in “Auguries of Innocence”, where it “reveals the true reality”, and may also be found in *Jerusalem*.


Analyzes the roles of children and God in “The
Chimney Sweeper”.

**Li, Jing-Jing.** “Shi Shui Rang Hai Zi Men Mi Lu--Tan Bu Lai Ke ‘Mi Shi Hai Zi’ Gu Shi de Yu Yi [Who Leads children to Get Lost---Talking about the Implied Meaning of Blake’s Story of Lost Children].” *Ke Ji Shi Jie [The World of Science and Technology]*, 31 (2012), 172. In Chinese

Presumably about “The Little Boy Lost” from *Songs of Innocence* and “The Little Girl Lost”, “A Little Boys Lost” and “A Little Girl Lost” from *Songs of Experience*, which are said to explore the poet’s personal experience.

**Li, Jing-Jing.** “Yi Hua Yi Tian Tang--Bu Lai Ke Shi Ge Zhong de Hua Yi Xiang Jie Du [One Flower One Heaven: An Interpretation of Flower Images in Blake’s Poem].” *Tong Hua Shi Fan Xue Yuan Xue Bao: Journal of Tonghua Normal University*, XXXIV, 6 (November 2013), 66-69. In Chinese

The flower images symbolize innocence and love.

**Li, Ling.** "Yi Sha Yi Shi Jie, Yi Hua Yi Tian Guo--Bu Lai Ke 'Tian Zhen de Yu Yan' Han Yi de Wen Hua Ji Du ['To See a World in a Grain of Sand, and a Heaven in a Wild Flower'--A Cultural Reading of the Translations of Blake's 'Auguries of Innocence']." *Wai Guo Yu Wen [Foreign Languages and Literatures]*, XXVI, 5 (October 2010), 92-94. In Chinese

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

**Li, Qing, and Zhi-Wen Wu.** “‘Bing Mei Gui’ De Xiang Zheng Shou Fa Ji Qi Ta [On the Symbolism of ‘The Sick Rose’].” *Shao Guan Da Xue Xue Bao* (She Hui Ke Xue Ban)

Li, Shuang-Chong. "Yun Yong Gong Neng Wen Ti Xue Jie Du 'The Chimney Sweeper' (Song of Innocence [sic] [A Functional Stylistic Approach to 'The Chimney Sweeper' (Song of Innocence)]." Wen Xue Jie [Literatures], No. 1 (2011), 72-73, 77. In Chinese
An analysis of the poem, using a few points from Michael Halliday's systemic functional linguistics.


A brief introduction of Blake.

Li, Yin-Juan, and Chung-Hong Jiao. "Bu Lai Ke Shi Ge Fan Ying de She Hui Xian Shi [On the Social Reality Reflected in Blake's Poems]." Da Zhong Wen Yi [Popular Art and Culture], No. 9 (2010), 163. In Chinese
A brief comment on how some of Blake's poems reflect the harsh social conditions of the time.
Li, Yong-E. "Wei Lian Bu Lai Ke ‘The Fly’ De Si Ceng Ci Jie Gou Fen Xi: [Analysis of the Four Structural Dimensions of William Blake’s 'The Fly'].” *He Tian Shi Fan Zhuan Ke Xue Xiao Xue Bao* [Journal of Hotan Teachers College], No. 1 (2014), 105-10. In Chinese
An analysis according to the Polish philosopher Ingarden.

A brief explanation of Blake's methods of composition.

Liang, Xiao-Xi. "Wei Lian Bu Lai Ke he Ta de 'Lao Hu' [William Blake and His 'Tiger']." *Xue Zhou Kan C* [Learning Weekly C], No. 9 (2010), 204. In Chinese
A brief comment on Blake's poem, suggesting that it is 'revolutionary'.

A short life of Blake with brief descriptions of *Poetical Sketches, Songs, Thel, Marriage, Visions, Europe, Song of Los, “Auguries of Innocence”, The Four Zoas, Milton, and Jerusalem*, with translations of some poems (e.g., “To Autumn”).

A comparison of the Chinese poet-painter Wang Meng (c. 1308-85) and Blake.


Describes “four major phases” in the canonization of Blake.

A consideration of "some contemporary ideas about the promotion of Christian doctrine and values" as they illuminate Europe and "ideas of sin and shame as the bases of the historical success of European Christianity as a regulatory institution" (p. 620).


Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).


Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake’s VALA or THE FOUR ZOAS* (1995).


It is clearly related to his *Spiritual History: A Reading of William Blake’s VALA or THE FOUR ZOAS* (1995).

An elaborate, detailed, and rewarding "staged reading" for "new readers of The Four Zoas" "that moves, as Blake himself moved, from simpler to more complex forms of writing" and stresses that *Vala* is "a universal history" with reference to contemporary historians such as Gibbon; Blake's presentation of the Last Judgement suggests that "although Man has been imprisoned in a finite vision of the natural world, the prison is locked from the inside" (pp. v, ix, 1, 190).


**REVIEWS**

John B. Pierce, *Blake*, XXXI, 1 (Summer 1997), 35-38

(though "Lincoln is persuasive ... I remain slightly unclear about the exact parameters of his notion of 'history'" [p. 37])

Edward Larrissy, *Notes and Queries*, CCXLII [NS XLIV] (1997), 282-83 (it manifests "judiciously
displayed erudition and incomparable textual expertise")


§Stephen Vine, *BARS Bulletin and Review*, No. 18 (September 1999), 27-29 (with another)


(Lincoln "succeeds brilliantly ... making it [Vala] more available to old and new readers alike ... as four partially developed poems rather than one" [p. 124])

Philip Cox, *Review of English Studies*, NS XLIX, 193 (February 1998), 92-93 ("a major contribution")

Lindberg, Bo, *William Blake’s Illustrations to the Book of Job* (1973) <BB #A2126>

REVIEWS


*G.E. Bentley, Jr, Blake Newsletter*, VIII, 4 (Spring 1975), 125-26

§John E. Grant, *Philological Quarterly*, LIII (1975)

Jeffry B. Spencer, *Blake Studies*, VI, 2 (1975), 197-200

§Robert N. Essick, *Studies in Romanticism*, XV, 3 (Summer 1976), 469-72

§David Bindman, *Burlington Magazine*, CXIX, 891 (June 1977), 451-52 (with 2 others)


Lindsay, David W., Blake: SONGS OF INNOCENCE AND [of] EXPERIENCE (1989) <BBS>

REVIEWS
D.W. Dörrbecker, Blake, XXIII, 3 (Winter 1989-90), 125 (part of “Blake and His Circle”)

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1989 (1990), 102

*Edward Larrissy, Blake, XXIV, 3 (Winter 1990-91), 101-2 (with another)

The Second Edition adds an §essay on *Vala.*

**REVIEWS**

S. Foster Damon, *Modern Language Notes*, XLIV, 6 (June 1929), 415-17 (with another) ("charming" but "Misinterpretations ... abound ... Blake's theories of art he completely misunderstands")

Bernard E.C. Davis, *Review of English Studies*, V, 19 (July 1929), 364-65 ("admirable ... good to read")

Lindsay, Jack, *William Blake: His Life and Work* (1978) <BBS>


D.V. E[rdman], *English Language Notes*, XVII (September 1979), 66

§Milton Klonsky, *Commentary*, LXVIII (October 1979), 84-86

§C.C. Barfoot, *English Studies*, LX (1979), 770-71 (with 2 others)


*Bo Ossian Lindberg, Blake*, XIV, 3 (Winter 1980-81), 164-74

§Horst Höhne, *Deutsch Literaturzeitung für Kritik der internationalen Wissenschaft*, CII (1981), col. 575-58, in German

Wallace Jackson, *Eighteenth Century ... Bibliography*, NS V (1983), 156-58


In *America* (1793) pl. 3, Orc is bound down like the slave Neptune in “The Execution of Breaking on the Rack” in Stedman’s *Surinam* (1796), and Stedman’s accounts of “Red Tiger” inspired Blake’s “The Tyger” (1794) (p. 348).


“A little background on who Lucy Hooper was, on how she came to know about Blake, and how Blake aroused her poetic imagination”.


A detailed biography based on the Linnell Papers (including the Ivimy MSS) but with very few indications of sources.

REVIEWS
Raymond Lister, "Blake's Patron", *Times Literary Supplement*, 9 September 1994, p. 23 (mostly about John Linnell; the book is rather "a chronicle than a biography")

David Worrall, *Year's Work in English Studies*, LXXV for 1994 (1997), 392 ("Fascinating" but "severely compromised by its lack of anything approaching a modern scholarly apparatus")

G.E. Bentley, Jr, *Blake*, XXXIII (1999), 21-23 (the book "introduces a great deal of new information – and reproduces some beautiful and too-little-known pictures"; "the portrait of Linnell presented here is both judicious and altogether more amiable than was previously easy to see" [pp. 23, 21])


The manuscript with its references to Blake (see *BR* (2) 341-42 & fn) has passed from the collection of John S. Linnell to The *Fitzwilliam Museum*.


About Blake's relationship with John Linnell and the 1918 Linnell sale, by the daughter of Linnell's son James T. Linnell.

Lio, Jin-Lin, Qioui-Ying Yu. "Wei Lian Bu Lai Ke de Li Xing Pi Pan yu Wen Ming Fan Si [On William Blake's Criticism of Reason and Civilization]." *Dong Bei Shi Da Xue Bao* (Zhe Xue She Hui Ke Xue Ban) [Journal of Northeast Normal University (Philosophy and Social Sciences Edition)],
No. 252 (N.S. No. 4) (2011), 124-27. In Chinese

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


LISTER, Raymond

The archive of Raymond Lister, painter, collector, Blake scholar, editor of Samuel Palmer's letters, was given to the Fitzwilliam Museum (Cambridge University) which published an online catalogue of it (seen 2013).

Lister, Raymond, Beulah to Byzantium: A Study of Parallels in the Works of W.B. Yeats, William Blake, Samuel Palmer & Edward Calvert (1965) <BB>

REVIEW

§Anon., Times Literary Supplement, 10 February 1966, p. 99

William Blake and His Circle
Part VI: Criticism

An autobiographical account of his work particularly on Calvert, Palmer, and Richmond.


**REVIEWS**

*Brian Alderson*, “Blake in the original”, *Times* [London], 22 December 1975, p. 9 (with 3 others)

*Duncan Macmillan*, *Apollo*, CIV (1976), 143


**REVIEWS**

*Anon.*, *Times Literary Supplement*, 27 June 1968, p. 680

*G. Thomas*, *English*, XVII, 99 (September 1968), 102-3 (with 2 others)

*Aryan Path* [Bombay], XXXIX, 11 (November 1968), 456-57

Désirée Hirst, *Blake Studies*, I, 1 (Autumn 1968)

Raymond Lister, *Blake Studies*, I, 2 (Spring 1969), 214-15 (“a small but important correction to Miss Désirée Hirst’s generous review”) <BB #1218-18>

*Gilbert Thomas*, *English*, XVII (1968), 102-3 (with others)


§Dennis Douglas, *AUMLA* [Australasian Universities Language and Literature Association], XXXIII (May 1970), 126-27


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


A general comment (in English) on Blake and his
poems.


This paper analyzes the "sounds, rhyme, and rhythm" in "The Tyger" and tries to find "the psychological basis of the structural identicalness between sounds and their meanings."

William Blake and His Circle
Part VI: Biography and Criticism

In English


The essay comments on "the tiger’s energy, power, and symmetry" and on "Blake’s dialectical thinking".


A biographical sketch of Blake.

**Liu, Wei, and Xiao-Yan Cui.** “Lun Bu Lai Ke Shi Ge ‘Fei Ying’ de Zhu Ti [An Analysis of the Theme of ‘The Fly’].” *Fei Tian [Flying Apsaras]*, No. 6 (2009), 62-63. In Chinese
"The Chimney Sweeper" is the one in Songs of Experience.

A reading of Blake's "Tyger" as revolutionary indicating the poet's revolutionary ideas and spirit.

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

A commentary on "Blake's attack on social problems of his time such as racial discrimination, child workers, religious persecution, and the widening gap between rich and poor").
The essay uses a "construal approach" to Blake's text.

William Blake advocated a subversive return from monotheism to polytheism. “The animal and plant images in his poetry could be interpreted according to his unique pantheistic doctrine”.

Feminist theory is used to analyze the images of women in Blake's poems.


The original for the facsimile of *America* reviewed on 6 February is owned by Mr Paul Mellon. (Other letters with the same title but other subjects were written by Kerrison Preston and Geoffrey Keynes <BB>.)


Lobanova, V.V. See also under her married name, Vera Serdechnaya


It is especially about "The Ecchoing Green" (pp. 9-16), "The Clod and The Pebble" (pp. 16-21), and the "Introduction"s to Innocence (pp. 20-24) and Experience (pp. 25-28).


The text consists of ten excerpts from Blake in English and German plus comments. It is accompanied by ten reproductions with designs loosely based on Blakean figures (first exhibited at Tübingen University Library, April-May 1995) enclosed in a portfolio entitled


Lodge’s book itself apparently does not refer to Blake.

REVIEW

Anon., “LODGE’S PORTRAITS AND MEMOIRS. FURTHER NOTICE.” Times [London], 3 January 1829, p. 4, column A (the review goes out of its way to describe Blake’s Visionary Heads
as “a delusion” but “of no kin to madness”; the review was first reported by Keri Davies, “Blake in *Times Digital Archive*, *Blake*, XLI [2007], 45-46)


About Bible criticism and Blake.

**Lombardi, G.** *Saggio dell’Istoria Pittorica d’Inghilterra*. (Firenze: Per Conto dell’Autore, 1843). P. 132. In Italian

“Guglielmo Blake ... si distinse dipingendo maravigliosamente [sic] all’acquerello ....”


A bibliographical essay on Blake editions and translations into Spanish, from pioneer Edmundo González-Blanco (1927) to Luis Cernuda and Soledad Caparrós (1983).


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

REVIEWs

*Gloucestershire Echo*

*British Theatre Circle*

*Shirley Dent, Culture Wars*


Chapter IV is on Blake’s *Job*.


Deals with Blake, inter alia.

It includes "Overview of Blake's Job Engravings" (pp. 143-83) and "Job and His Wife in Blake's Job Series" (pp. 184-94). The illustrations include *Job* pl. "1"-"21".


§Hoyt Trowbridge, *Modern Philology*, XXXIX, 1 (August 1941), 105-6

§Geoffrey Tillotson, *Modern Language Review*, XXXIX, 3 (July 1941), 405-10

§René Wellek, *Philological Quarterly*, XX (1941), 92-93


The essay suggests that Blake's poems change in patterns and themes over time, that his early works eulogize revolution and his later works indulge in fantasy with a strong religious character.

Lu, Jiande. “Shi Ren Yu She Hui--Lue Tan Da Jiang Jian San Lang Yu Wei Lian Bu Lai Ke: The Poet and Society--A Comparative Study of

“Kenzaburō Ōe was attracted by Blake’s prophecy poems”, but “He stayed at a respectful distance from the mysticism of Blake’s prophecy poems”.


The essay discusses the imagination exhibited in Blake's poems and his rejection of rationalism.


There are also chapters on Flaxman, Fuseli, Palmer, and Romney.


About the Fairy Funeral and Blake’s liking for Felpham and Sussex.


The collection consists of


Michael Simpson. "Who Didn't Kill Blake's Fly: Moral Law and the Rule of Grammar in 'Songs of Experience'." Pp. 167-88. (A "reader-response" examination of grammatical ambiguities in "The Fly" suggests the possibility that the Fly does not die; the essay is reprinted from Style, XXX [1996].)


REVIEWS

§Keri Davies, British Journal for Eighteenth Century Studies, XXII, 2 (1999), 224-26 (with 4 others)

Andrew Lincoln, Review of English Studies, NS LI (2000), 143-46 (with 2 others) (the Lucas volume is useful though it has little art criticism)


Blake was “Hayley’s increasingly discontented guest at Felpham for three years”.


REVIEW


§[Ludlow, Miss.]


It is silently quoted from the first edition of Cunningham [¶10-12, 36-41], including “Days of Innocence”.


Mostly about Blake.


"Blake's spiritualism is the telos of his deconstruction of the aesthetic binaries of the natural and the conventional"; "his experiments in textuality ... [are] experiments in spiritualism" (pp. 138, 162).

"Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17 and "Words on wings: Blake's textual spiritualism", *Word & Image*, X (1994), 343-65 "have been revised and expanded for the book".

**REVIEWS**

§David M. Baulch, *Romanticism on the Net*, No. 23 (August 2001) 8 ¶(Lundeen "has staked out important territory" "in a delightfully playful tone")


§Kathryn S. Freeman, *European Romantic Review*, XIII, 3 (September 2002), 338-41

§David Punter, *BARS*, No. 22 (September 2002), 27-29

Jason Snart, *Blake*, XXXVI (2003), 144-48 (the book is “most valuable” for its “analysis of Blake’s use of metaphor and rhetorical devices” [p. 146])

Jeremy Tambling, *Modern Language Review*, XCVIII, 2 (April 2003), 438-40 (with two others) ("reads pleasantly" but "seems comparatively slight in its
thesis")

**Lundeen, Kathleen.** "Urizen's Quaking World", *Colby Library Quarterly*, XXV (1989), 12-17. <BBS>

The essay was revised and expanded in her *Knight of the Living Dead* (2000).


The relationship of text and design in Blake operates in "three distinct modes" (p. 344).

The essay was revised and expanded in her *Knight of the Living Dead* (2000).


An interview about Blake’s place in cultural history, stressing Christian fundamentalism.


"Blake's work participates in a recognizable ecocritical perspective" (1996, p. 403).

The 2000 version is a "significantly different" text (p. ix).


About the "juxtaposition of Blake and scientific languages" by physicists and quantum mechanics.


Lussier, Mark. “‘Rest before Labour’: The Pre-Text/s of Blake’s The Four Zoas.” Romanticism on the Net, No. 28 (August 2002).

About ambiguities in the aphorism on the title-page of The Four Zoas.

§Lussier, Mark. “Resisting Critical Erasure, or Blake Beyond Postmodernity”: http://english.asu.edu/ramgen/english/lussier.rm

A video of a talk given in 2000 at Arizona State University.

§Lussier, Mark. Rintrah Roars: Antistructural Prophetics in Blake's THE MARRIAGE OF HEAVEN AND HELL. ([No
place given]: Texas A & M University, 2012) Electronic


"Blake was acutely aware of the mediational function of scientific instrumentation and its impact on the imagination ...."


M

M., M.A.  "Los 'rugidos' del tigre."  *ABC* [Barcelona], 17 April 1996.  In Spanish

Ma, Tao-Ran, and Xiao-Hong Li.  "Qian Tan Wei Lian Bu Lai Ke Chuang Zuko zhi Lu [On William Blake's Path of Creation]."  *Shi Dai Wen Xue [Literature of the Times]*, No. 10 (2010), 60.  In Chinese

A biographical sketch of Blake's creative career.


One paragraph, based on the *Guardian* story [see Alison Flood].


Cowper's "Pity for Poor Africans" and Blake's "The Little Black Boy" are "abolitionist" poems, and it is "likely" that "Blake drew on [Thomas] Clarkson's *Essay* on the Slavery and Commerce of the Human Species, particularly the African* (Philadelphia, 1786) and that "he drew on the Abolition Society's seal [of a kneeling Negro] for his illumination" of the little *white* boy (pp. 164, 178).


About Blake's attacks on Puritan morality (pp. 143-56).


A “comparative study of Night Thoughts vis-a-vis *The Four Zoas*” (I, p. 9) in terms of Dreams, Time, Fallen
Existence of Ulro (Part I) and Personae, Apocalypse, and Style & Poetics (Part II).

§Macnish, Robert. *The Anatomy of Drunkenness. With a Sketch of the Author’s Life.* (Glasgow: W.R. M’Phun, 1827)  

“Perhaps the most remarkable visionary, of whom we have any detailed account, was Blake the painter.” McNish quotes Cunningham about the Fairy Funeral, William Wallace, and the Ghost of a Flea.


On Blake’s sources in Shakespeare.


“The Dante illustrations were equally significant in Blake’s and Rossetti’s careers” (p. 123).

B. §*Ensayos Anglo-Españoles.* (Madrid: Atenea, 1922) In Spanish  

C. (Madrid: Atena, 1992) *Autores Españoles Volumen 23 Ensayos y C. 3* In Spanish  

In the 1992 publication, in an essay entitled "Lírica Popular Española Conferencia Dada en la Asociación Anglo-Española de Londres", is a section (pp. 133-40) comparing the lyrics of Blake, a "gran figura de la poesía Inglesa" (p. 133), with Spanish popular poetry, including translations of a few of Blake's lyrics. The Spanish translation (1922) is slightly reduced from that in English.  

Madariaga' was influential in spreading the reputation of Blake in Spain.


A paragraph of quotations from Macnish and Cunningham.


In Blake's view of art, music as well as painting and poetry play a very important role.

§Maeda, Yoshihiko. "Blake no 'Yaso' sashie kaidoku: shi to zuzo to no kankei [Deciphering of Blake's Illustrations to Night Thoughts: Relationship between Paintings and Poetry]." Rikkyo Daigaku Hakase Ronbun [Rikkyo University Ph.D.], 30 September 1986. Otsu No. 84. In Japanese <BSJ>


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933 "Otsu" is the Japanese doctoral thesis reference number.
Letters, College of General Education, Rikkyo University, No. 54 (1995), 41-96. In Japanese

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

REVIEW

Mary Silverstein, Blake, XLV, 3 (Winter 2011-12), 103 ("a witty, amusing, and moving love story about two college professors inspired" by "Infant Joy" and "The Sick Rose")


The essay was silently reprinted in Blake, XVII, 4 (Spring 1984), 124-29.


Quoted in Anon., "Blake Remembered After a Century", Literary Digest, 10 September 1927.

§Maisuradze, M.V. "Ideya i obraz cheloveka v liricheskikh ziklakh V. Bleika 'Pesni Nevinnosti' i 'Pesni opita' [Idea and Image of a Person in Blake's Literary Cycles 'Songs of Innocence' and 'Songs of Experience']." Dissertation (Tbilisi, 1990), 23 pp. In Russian

An impressive essay on the narrative and geographical difficulties of America.


There are separate chapters on "Image", "Text", "Desire", "Joy", "Power", "Time", and "Making", "some of the most important concepts in Blake’s ... illuminated books" (p. 2), "each chapter [focused] on a reading of one of the Songs of Innocence and of Experience" (p. 5).934


934 Note that in the quotation from Marriage pl. 10, "Improvent makes strait roads", the word "Improvent" is silently improved to "Improvement".

A politically sensitive study, particularly of America; “In considering the 1790s, then, we need to keep sight of distinctions among varieties of radical ideology” (p. 26).


REVIEWS

§Alexander S. Gourlay, Albion, XXXVI, 2 (Summer 2004), 313-14

David Wagenknecht, Studies in Romanticism, XLI (2004), 297-303 (deplores “the book’s dogmatism and annoying self-promotion”; “The pioneer spirit here is a bit overdone” [pp. 303, 299])

Roger T. Whitson, Clio, XXXIII, 483-86 (this is “a vital book in illuminating new critical directions” which “possibilizes impossible history” [pp. 486, 483])

Michael Scrivener, “Inside and Outside Romanticism”, Criticism, XLVI (2004), 151-65 (with 5 others) (“Makdisi’s study is most successful when it
locates in Blake’s own texts ... the critique of modernization” [p. 155])


§**Robin Jarvis**, *Literature and History*, XIV, 2 (2005), 86-89

**Mark Lussier**, *European Romantic Review*, XVI (2005), 505-11 (with another) (they are “among the most important Blake books in the last decade” [p. 509])

**Dennis M. Welch**, *English Studies*, LXXXVI, 1 (2005), 91-92 (“*Impossible History* is more repetitive and considerably longer than it should be”)

**Jason Whittaker**, *Year's Work in English Studies*, LXXXIV (2005)

**Jackie DiSalvo**, *Science and Society*, LXXIII, 1 (2009), 144-46 (“his study sounds a cautionary note for radicalism based on a politics of individual rights”)


For Blake, "the 'Universal Empire' had to be understood on a planetary scale" (p. 172).

On William Bolcom’s musical settings for Blake’s poetry.


At the Royal Academy, “he formed an intimacy with Blake and Stothard, both artists of original talent; but, like their eminent companion, less favoured by fortune than many not so deserving of patronage and applause” (I, 28).


A general essay stimulated by the recent Blake Trust volumes.


A close reading of “And did those feet in ancient time” from *Milton*, pl. 2.

There are chapters on "Albion Rose", "The Ancient of Days", "Newton", *Songs of Innocence and of Experience*, "Laocoön", and *Jerusalem*.

REVIEW

Eric Schüldt, "Für Blake van fantasin det verklige", *Svenska Dagbladet*, 19 April 2013 In Swedish


Malmberg, one of Sweden’s foremost art critics, argues that gold in the illuminated books is, in M.H. Abram’s sense, both mirror and lamp. Contrasting the use of gold in a medieval illumination on the one hand and in an early painting by Ingres on the other, Malmberg shows that gold often does not have symbolic meaning in Blake’s works (he adduces the gold in *Jerusalem* pl. 59 design, where the Daughters labour at wheels, “Terrible their distress”), but is
there for its own sake, its own existence, and that, while it
may have symbolic meaning at times, there are important
places where gold=gold.

*Malmberg, Carl-Johan.* "William Blakes poesi en fröjd för
ögat [William Blake's Poetry a Pleasure for the Sight]."
*Svenska Dagladet*, 17 September 1995. In Swedish

A general essay stimulated by the recent Blake Trust
volumes.

§Malmquist, Goren. "'Laohu laohu,' William Blake i 1957
års Kina." In *Del Moderne Kina: litteratur og samfond*, ed.
Viberke Bør dahlo g Søren Clausen (København: Akademisk
Forlag, 1980) In Danish

Malvern, Jack. “Lost grave of William Blake found in

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

§Mancelos, Joao de. “Um tigre, dois tigres, três tigres:
William Blake e Jorge Luis Borges num poema em prosa de
Eugénio de Andrade.” *Máthesis*, No. 21 (2012), 57-70 In
Portuguese.

§Mandell, Laura. “Imaging Interiority: Photography,
Psychology, and Lyric Poetry.” *Victorian Studies*, XLIX

About Blake’s *Songs* and Wordsworth’s “Tintern
Abbey”


In "The Little Black Boy", Blake is "pointing out the limitations" of Christian faith, and in the *Marriage*, Blake "helped to let God out of the Bible and the Church" (p. 146-47, 155)


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


*Manson, J.B. "William Blake." Chapter II (pp. 32-41) of his *Hours in The Tate Gallery* with an Introduction by Charles Aitken. With 16 Illustrations. (London: Duckworth, 1926)

Mao, Xue-Qing. “Tian Zhen Yu Jing Yan: Ren Lei Ling Hun de Dui Li Zhuang Tai—Jian Xi Bu Lai Ke de *Tian Zhen Yu Jing Yan Zhi Ge* [Innocence and Experience—Two

In Songs of Innocence and of Experience Blake describes two kinds of world which he calls “two contrary states of the human soul”.


REVIEWS

§Anon., Times Literary Supplement, 22 June 1951, p. 390

§Kathleen Raine, New Statesman and Nation, 7 July 1951, p. 20

§Anon., Listener, 30 August 1951, p. 353

§Mona Gooden, Dublin Magazine, XXVI (October-December 1951), 61-62

D.V. E[rdman], Philological Quarterly, XXXI (1952), 108

§J.G. Davies, Review of English Studies, N.S.,IV, 13 (January 1953), 92-93

*Marie Claire Japon

Number 95

(October 1990)


Writings of the left hand are in prose. "Blake sought to redeem the poet's [Milton's] radicalism".

Review of a performance of Adrian Mitchell's Tyger.


A summary biography of Blake stimulated by Gilchrist (1880), which is a "brilliant monogram" (p. 423).

Pp. 721 (October 1799), 734 (May 1801), and 750 (April 5 1802, kittens given to Blake)
Pl. 37 (1804, Blake's trial).


A guide for students ("Your first job is to study the text" [p. 241]), with poem by poem analyses of the *Songs* (pp. 3-177) plus bits from *Thel*, *Urizen*, and *Milton* (pp. 178-93), with snippets on "Blake's Life and Work" (pp. 197-219) and "A Sample of Critical Views" of Frye, Erdman, Middleton Murry, Nelson Hilton, and Camilla Paglia(!) (pp. 220-40).

**REVIEW**

2001

Jason Whittaker, *Year's Work in English Studies*, LXXXII (2003) ("rather inadequate")

§Marshak, S. "K stichotvoreniyam Vil'jam Bleik [About the Poems of William Blake]." *Severnye Zapiski*, X (1915), 73. In Russian


A review of the compact disk by Kevin Hutchings of *Songs of William Blake*.

§Marshall, Nowell. *Romanticism, Gender, and Violence:*
Blake to George Sodini (Lanham, Maryland: Bucknell University Press, 2013)


REVIEWS

*Michael Ferber, Blake, XXIV, 1 (Summer 1990), 262

§Stewart Crehan, British Journal for Eighteenth-Century Studies, XIII (1990), 257-58

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 137-38

J[ohn] P[eter] L[undman], Romantic Movement ... Bibliography for 1990 (1991), 87

Janice Lyle, Eighteenth Century ... Bibliography, NS XIV for 1988 (1995), 274

Martin, John, Illustrations of the Bible <BBS>

REVIEW


(a harsh account of Martin concludes that “His pictures are opium dreams, a phantasmagoria of landscape and architecture, as Fuseli’s and Blake’s designs were of human beings” [p. 464]) <BBS 515>

§Martin, Julia. “The Speaking Garden in William Blake’s The Book of Thel: Metaphors of Wisdom and Compassion.” Journal of Literary Studies / Tydskrif vir Literatuur-
wetenskap, XIX, 1 (March 2003), 53-81. With a summary in Afrikaans


Only the title is related to Blake.


Roberts, and Christopher Rowland (Oxford: Oxford University Press, 2011)


“The name of Blake is almost unknown”.


The short novel *Bara wa yandeita [The Rose Was Sick]* (1937) by the Korean novelist Koseki Ki (1907-40) was influenced by Blake's "The Sick Rose", not by Haruo Sato's
"Yameru Sobi [The Sick Rose]" or Denen no Yuutsu [Pastoral Melancholy].


REVIEW


It consists of five essays:

William Blake and His Circle
Part VI: Biography and Criticism


REVIEW
Toru Endo, Igirisu Romanha Kenkyu: Essays in English Romanticism, No. 27 (2003), 101-4


An attempt "to establish a theoretical context problematizing conventional approaches to the work of William Blake and Thomas Pynchon."


REVIEWS

*Wayne C. Ripley, European Romantic Review, XXIV, 1 (2013), 108-15 (with another) (a chapter-by-chapter digest; in her "ambitious and important" book, Matthews is "interested in positioning Blake within a series of discursive networks related to bourgeois sexuality", "occasionally losing Blake in a network of connections that don't always seem to illuminate Blake's meaning" [pp. 111, 109])

*Sibylle Erle, Blake, XLVIII, 2 (Fall 2014) [pp. 17-19] ("a must-read", "fierce, fascinating, and passionate")


William Blake and His Circle
Part VI: Criticism

and "The Shepherd" (pp. 408-9), Diane Mason, "The Chimney Sweeper" (from Innocence and Experience) (pp. 70-72) and "The Ecchoing Green" (pp. 105-6), Melissa Ann Greggs-West, "Holy Thursday" (Innocence and Experience) (pp. 181-83), Tara McGann, Songs of Innocence and of Experience (pp. 420-26), Jennifer Banach Palladino, "Blake, William (1757-1827)" (pp. 34-37), Valerie Pellis, America (p. 7), Sarah Peterson, Visions of the Daughters of Albion (pp. 474-76), Andrea Rummel, "The Garden of Love" (pp. 149-50), Jon Saklofske, "The Tyger" (pp. 466-67), G.R. Taneja, Jerusalem (pp. 2101), "The Little Boy Lost" and "Found" (pp. 244-45), The Marriage of Heaven and Hell (pp. 264-66), Milton (pp. 275-76), "Night" (pp. 298-99), and "Nurse's Song" (Innocence and Experience) (pp. 305-6), Marilyn Walker, "The Little Black Boy" (p. 244), and Elaine Ward, "The Sick Rose" (p. 412).


Fuseli. Le passage à la double vision: Blake, Linnell, Palmer.” Chapter 6 (pp. 161-96) of his *La Peinture Anglaise: De Hogarth au Préraphaelites.* (Genève: Skira, 1972) In French <BBS> B. §Tr. into English with a Preface by Anthony Blunt. (N.Y.: Rizzoli, 1989)


*Jerusalem* is "essentially" or at least "in some fundamental way, engaged with the textile trade" (pp. 116, 118); the evidence about the trade, chiefly in silk, is fascinating, but details from *Jerusalem* are sparse.


A centennial appreciation.
McArthur, Murray Gilchrist, Stolen Writings: Blake’s MILTON, Joyce’s ULYSSES, and the Nature of Influence (1988) <BBS>

REVIEWS

§Robert Spoo, James Joyce Quarterly, XXVI (1988-89), 291-95
§Marilyn May, English Literature in Transition 1880-1920, XXXII (1989), 384-87
M[ark] T. S[mith], Romantic Movement ... Bibliography for 1988 (1989), 114
D.W. Dörrbecker, Blake, XXIII, 3 (Winter 1989-90), 136


"At the centre of Dmitri Smirnov's world lies his intense and surprising relationship to the poetry, painting and thought of William Blake", manifested particularly in his song cycle The Seasons (1979), his operas Tiriel (1985) and The Lamentations of Thel (1986), The Moonlight Story (based on Blake's drawing of "Malevolence"), and A Song of Liberty (1993).


poems are reprinted in pp. 1-15 of her *The Altering Eye* (Ottawa: Borealis Press, 2000)
Fifteen poem-letters printed sideways, i.e., parallel with the gutter, in 100 copies.

**REVIEW**

§**S. Cheda.** "Cunnilingus, or How I Learned to Love Figure Skating--Letters to William Blake--A Woman's Fingerprint", *Canadian Woman Studies*, XVIII, 2/3 (1998), 162 (with 2 others)


"there is no demonstrable link between Blake and Chartism."


**McCord, Howard.** *Propaedeutic to a Celebration of Blake.* ([Bowling Green (Ohio): The Author, 1973?]) 5 leaves mimeographed.


A careful, enlightening study.


Fiction: "The mad designer for Bar Code couldn't have really peppered up the place anymore by 'repurposing' more of Satan's sympathetic Mo' Better Blues."


Written in the first person.


McGann, Jerome J. "Did Blake betray the French Revolution? A dialogue of the mind with itself:

An occasionally "heated and ad hominem" debate, which "ends, as it had begun, in mediis rebus", between the positions that "Blake was not a political apostate" (Mack) and that Blake was driven to "political quietism and acquiescence in the status quo" (pp. 127, 137, 118, 119).


Includes 5 pages on Blake.


REVIEW

D.W. Dörrbecker, XXV, 1 (Summer 1991), 26

§McGarvey, Kathleen. "Burning Bright." *Rochester*


A biography; Blake was "a Rosicrucian adept", but
McKegg offers no evidence.


An intelligent and original essay.


About *Songs of Innocence* (Section 1: “From Piping to Printing: Blake’s Allegory of Poetic Meditation” [pp. 427-32]), *Childe Harold*, and *Lyrical Ballads*.


“Is it really fair to the old heretic ... to put him alongside the conforming and the successful whom he so strenuously rejected? ... Is compulsory posthumous canonization really a service to him?”

§McLean, Thomas. "'That Woman, Lovely Woman! May have Dominion': Catherine the Great and Poland." In his *The Other East and Nineteenth-Century British Literature: Imagining Poland and the Russian Empire*. (Basingstoke: Palgrave Macmillan, 2012)


Erasmus Darwin and Blake serve as emblems here: "For Darwin, Newton was a hero .... For Blake, Newton was equally important, something of an anti-hero" (p. 258).


§McQuail, Josephine A. "Sexual Knowledge and Children's
William Blake and His Circle
Part VI: Biography and Criticism


On Blake's 250th anniversary.


REVIEWS


*Désirée Hirst, "Prophet as artisan", *Times Literary Supplement, 9 July 1993*, p. 29 (it is "a close examination of Blake's early [literary] work")
§Anne F. Janowitz, *Studies in Romanticism*, XXXII, 2 (Summer 1993)

Susan Matthews, *BARS Bulletin & Review*, No. 5 (November 1993), 16-17 ("an impressive work")

§Michel Baridon, *Dix-Huitième Siècle*, XXV (1993), 601, in French

Morton D. Paley, *Blake*, XXVII, No. 3 (Winter 1993-94), 86-88 ("an important contribution" to the understanding of Blake's radicalism)


David Worrall, *Albion*, XXVI, 1 (Spring 1994), 165-66 (Mee "makes Blake more accessible")

Brian Wilkie, *Modern Language Review*, LXXXIX, 3 (July 1994), 733-34 (despite some "textual crudeness", the book is "useful and instructive")

Dennis M. Read, *Nineteenth-Century Prose*, XXI (1994), 139-46 (with another) (a "disappointing" book whose "merit and utility are limited" [pp. 146, 144])

Edwina Burness, *English Studies*, LXXV (1994), 282-83 ("Mee triumphantly gives us Blake ... self-deconstructed")

Philip Cox, *British Journal for Eighteenth Century Studies*, XVI (1994), 103-5 (with 2 others) (Mee is "excellent")

François Piquet, *Etudes anglaises*, XLVII (1994), 339-40, in French (Mee is an "excellent connaisseur de la littérature radicale du temps")

scholarship is very good ... but the methodology itself is narrow")

**Peter J. Kitsch, John Whale, and Susan Matthews,**
*Year's Work in English Studies*, LXXIII for 1992 (1995), 343-44 ("an impressive performance")

§**Michael Scrivener, Criticism**, XXXVII, 1 (1995), 166

**Peter Cadogan, Journal of the Blake Society** (1996), p. 70 ("a notice rather than a review" of "a brilliant book", "most interesting")


Blake's poem may be addressed to George Rose, a secretary of the Treasury, who was successfully sued in 1791 for not paying a bill for, inter alia, "bludgeon men" at the 1788 Westminster election.


There is a section on Blake.

   A careful and enlightening summary.


"I want to insist on the direct influence of Michelangelo’s figures on Blake’s vision rather than on his art" (p. 121).


About illustrations of Milton's Satan, especially by Blake, with 35 reproductions.


"The parricidal imagination of Blake and Shelley ... [is] above all a direct outcome of their political commitment to social reform or revolution" (p. 83).

Mellor, Anne K. "Blake, the Apocalypse and Romantic Women Writers." Chapter 9 (pp. 139-52) of *Romanticism and Millenarianism*. Ed. Tim Fulford. (N.Y. and Basingstoke: Palgrave, 2002)

Only Joanna Southcott, Mary Wollstonecraft Shelley, *The Last Man* (1826), and Mary Ann Browne, "A World without Water" (1832) "among the many women writers I have been reading from the Romantic period engaged in such apocalyptic thinking" (p. 140). The essay is scarcely related to Blake.

**REVIEW**


*Mellor, Anne Kostelanetz, Blake’s Human Form Divine* (1974) <BB>

**REVIEWS**

§David Kwinn, *Library Journal*, XCVIII (1 December 1973), 1562

§Anon., *Choice*, XI (July/August 1974), 762

§Dewey R. Faulkner, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-99 (with 5 others)

§Stuart Curran, “Recent Studies in the Nineteenth Century”, *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 641-42 (with 4 others)


§William Bonney, College Literature, II, 2 (Spring 1975), 150-51

*W.J.T. Mitchell, Blake Newsletter, VIII, 4 (Spring 1975), 117-19

I.H. C[hayes], English Language Notes, XIII (September 1975), 32

§Hazard Adams, English Language Notes, XIII, 2 (December 1975), 141-47

§Harvey Stahl, Print Collector’s Newsletter, VI, 2 (1975), 48-49 (with 3 others)

§Désirée Hirst, Review of English Studies, XXVII (1976), 87-89

§Mollyanne Marks, Philological Quarterly, LIV (1976)

§David Bindman, Burlington Magazine, CXIX (1977), 451-52 (with 2 others)


"La littérature, pour Blake, ... est le lieu d'une confrontation voulue d'idées, le champ d'une bataille spirituelle" (p. 303).

REVIEW

Sunao Vagabond [Andrew Vernede], Blake Journal, No. 7 (2002), 70-73


The facts that Francis Douce acquired the Chaucer prospectuses of both Blake and Stothard but bought only Blake's print "offers a new context for assessing Blake's craft and invention" (p. 77).


About 1811 Douce wrote:
Blake's figures are as if, like Procrustes' men, they had been stretched on a bed of iron; as if one person had laid hold on the head and another on the legs, & pulled them longer. Nor are some of the figures by Stothard, Flaxman & Fuseli exempt from this fault.


Well-informed, cautious, and judicious.


There are sections particularly on Swedenborg (pp. 280-84), Boehme (pp. 288-90), and "The Tyger" (pp. 290-95); "Of course, Blake ... may on his own have arrived at age-old archetypal insights and he need not necessarily have derived everything from predecessors" (p. 278).


In the section “Aus dem Wunderbuchlein” (p. 284-324); Blake was one of “nervenkrank, melancholtscher, hypochondrischer und hysterische Personen”; about Blake’s visions (pp. 320-22).

§Mezquita Fernández, María Antonia. “Dos poetas visionarios: William Blake y Claudio Rodríguez.” Anuario del Instituto de Estudios Zamoranos Florián de Ocampo, No 22 (2005), 399-408. In Spanish


Miall discusses the William Blake Archive on pp. 713-15


Deals chiefly with the *Songs* (Chapter 1), *The Four Zoas* (Chapter 2), *Milton* (Chapter 3), and *Jerusalem* (Chapter 4).


**REVIEWS**

**Michael Ferber**, *Blake*, XLI (2007-8), 125-26

**§Morton D. Paley**, *European Romantic Review*, XX (2009), 418-29 (with another)

**Michael, Jennifer Davis.** "Cities not yet embodied' Blake's urban romanticism." *DAI*, LVII (1997), 4756A. Northwestern Ph.D., 1976


A later version appeared as Chapter 3 (pp. 113-57): “The City as Body: *Milton*” in her *Blake and the City* (2006).


He gives the story about Blake's Visionary Head of William Wallace from Louise Belloc, "*Extrait de la vie de Blake* (revue encyclopédique. 1830, tom. xlvi, n. 666" (p. xxii).


REVIEWS


*Anne Mellor, *Blake*, XXIII, 2 (Fall 1989), 98-100


George H. Gilpin, *Eighteenth Century ... Bibliography*, NS XIII (1994), 389


Note also Kery Davies, "'The Swedishman at Brother Brockmer's': Moravians and Swedenborgians in Eighteenth-Century London" and H.J. Jackson, "Swedenborg's Meaning is the truth': Coleridge, Tulk and Swedenborg".


Translations of "Proverbs of Hell" (Marriage pl. 7-10, treated as a single poem) and "A Divine Image", the first followed by an introduction to Blake as a poet and his place in 19th-Century thought (including the question of whether,
strictly speaking, Blake was an atheist), the second followed by a brief consideration of Blake as a painter.

**Milosz, Czeslaw.** *Ziemia Ulro [The Land of Ulro].* (1977)

**REVIEW**


"Descartes' vertiginous enthusiasm seems uncannily to anticipate" "Blake's epiphinal vortex of transcendant poetic imagination" (pp. 96-97).

**REVIEW**

Mark S. Lussier, *Blake*, XXVIII (1994-95), 110-14 (the "power" of the book "resides in its willingness to speculate creatively with somewhat limited evidence", but Chapter 7 on Blake "adds little to our understanding of Blake" [pp. 111, 113].)

**Miner, Paul.** "Agape and Morality: Blake's Caterpillar-Man." *Notes and Queries*, LX, 2 (June 2013), 210-14.

**Miner, Paul.** "An Aspect of Blake's Double Vision." *Notes*
and Queries, CCLVI [N.S. LVIII], 4 (December 2011), 518-20.

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


About Burke's Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful.


A dense and richly allusive study of Blake’s dense and richly allusive word-play.


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

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


Especially about the "Four Mighty Ones" in The Four Zoas, p. 3, and Plato's Timaeus, tr. Thomas Taylor (1793).


On sexual contexts.


(1) The “sea jellies Floating” in Vala, Night III, p. 44, allude to the “Floating ... sea jellies” in Philosophical Transactions, LXIII, Part I (1773); (2) The eyes which “Discerned not the woven hypocrisy” in Urizen pl. 25 alludes to Matthew xvi, 1-4 which asks: “Ye hypocrites ... can ye not discern the signs of the times”; (3) The eyes “bound down with a hot iron” in Vala, Night VIII, l. 109, echoes I Timothy iv, 1-2, where devilish spirits have “their conscience seared with a hot iron”; and (4) Single vision in “The Everlasting Gospel”, which “leads you to Believe a Lie”, seems to echo Locke, An Essay Concerning Human Understanding, who
says that dependence on internal spiritual “light ... is to put ourselves in the dark, or ... to believe a Lie”.


Some "crucial elements" of "The Mental Traveller" "are conflated from the Book of Job".


In *Jerusalem* pl. 98, Blake "intentionally convert's Milton's 'precious' Tree of Morality into 'Albion's Poverty Tree'".


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


About Blake’s annotations to Reynolds’s *Discourses*; the tongues of *Jerusalem*. pl. 98, are glossalia or speaking with tongues of the New Testament.


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


About Charlemagne.


Densely allusive.

§**Miner, Paul.** "Blake: Musings and Counter-Musings." *Notes and Queries*, LX, 2 (June 2013), 218-22.

**Miner, Paul.** "Blake, Paine, and Moses." *Notes and Queries*, CCLVII, 3 (September 2012), 355-61.

Blake "was influenced by Thomas Paine's *The Age of Reason*" "affirmatively as well as negatively" (p. 357).

**Miner, Paul.** "Blake's Anti-Lockian 'Bard'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 530-32.

"The Voice of the Ancient Bard ... specifically rebukes the philosophy of John Locke."


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

**Miner, Paul.** "Blake's Beastly 'Spectre'." *Notes and Queries*, CCLX, 3 (Sept 2015), 379-89

"this study investigates aspects of Blake's allusive word-play as it relates to this mercurial *beast*" (p. 379).

**Miner, Paul.** "Blake's Enemies of Art." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 537-40.

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

**Miner, Paul.** “Blake’s Lake of Udan Adan.” *Notes and Queries*, CCLIII, 4 (December 2008), 417-18.

Democritus and the New ‘Testament use the Greek words “ouden” and “adan” for “nothing”.


**Miner, Paul.** "Blake's 'Proverbs of Hell'." *Notes and Queries*, CCLVII, 3 (September 2012), 350-54.

**Miner, Paul.** "Blake's Sexual Furrows and Milton's 'Labour'd Ox'." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 511-13.

"Blake frequently re-defines minutiae from John
Milton's texts".

**Miner, Paul.** "Blake's 'Swedenborgian' Fly." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 529-30.

In "The Fly" from *Songs of Experience*, "finds part of its philosophical coordinates in Emanuel Swedenborg's *The Divine Love and [Divine]Wisdom*".

**Miner, Paul.** “Blake’s ‘Tyger’ as Miltonic Beast.” *Studies in Romanticism*, XLVII (2008), 479-505.

Literary echoes from Milton in Blake’s tigers.

**Miner, Paul.** "Contemplations on Iconography: Blake's Frontispieces and Tailpiece to *Songs of Innocence and [of] Experience.*" *Notes and Queries*, CCLX, 3 (Sept 2015), 378-79

The Piper has his left foot forward (*Songs* pl. 2), the shepherd has his right foot forward (pl. 28), and one of the "Cherubs of Inspiration" has a cloven hoof (pl. a [copy C]).

**Miner, Paul.** “The Influence of Hesiod’s Theogony on Blake’s *The Book of Ahania.*” *Notes and Queries*, CCLIV [N.S. LVI] (2009), 361-64.

A densely allusive and rewarding essay.

**Miner, Paul.** "The Influence of Milton on Blake's 'Night' of *Innocence.*" *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 509-11.

He "attempts to illuminate the meaning and counter-meaning of Blake's deliberately administrated darkness", especially in animal contexts.


There are similar questions and images in Hervey’s “Contemplations on the Starry Heavens” (in his Meditations and Contemplations [1789], II, 95-100) and in “The Tyger”.


On astronomical contexts.


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

**Miner, Paul.** "A Query on Blake and Swedenborg." *Notes and Queries*, CCLVII (N.S., LIX), 1 (March 2012), 104-5.

Blake's phrase "marriage love" "clearly has Swedenborgian origins".


**Miner, Paul.** "Blake: Re-Visioning Book Six of *Paradise Lost.*" *Notes and Queries*, LXI, 4 (November 2014), 486-94.

Miner alleges "dozens of untracked Miltonic allusions" (p. 486), some of which are persuasive.

**Miner, Paul.** "Blake: Thoughts on *Night Thoughts.*" *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 27-33.

In his watercolours for Young's *Night Thoughts*, Blake's "submerged borrowings" "create a new mythology".

**Miner, Paul.** "Unexplored Latitudes: Blake and Ossian." *Notes and Queries*, CCLVI [N.S. LVIII], 4 (December 2011), 533-35.

"Blake borrowed profusely from Macpherson."

Leviathan and Behemoth in Jerusalem pl. 91, ll. 32-41, are said to refer to the Gnostic spheres of Leviathan and Behemoth.


Note to Paul Miner of 9 August 1956, stimulated by a query about Blake but not dealing with Blake.


She "concentrate[s] ... on the St Stephen's wall paintings, on the ways they differ from the biblical Job and
have affinities with Blake's *Job*" and finds that "there are certain features in Blake's series for which the *only* known source at present is the St. Stephen's Westminster 'Job'" (pp. 126, 118).


This careful study focusing on Blake's *Job* watercolours for Butts of 1805-1810 concludes: "We do not see Job's moral progress from a state of self-righteousness to a healthier state of humility, but his spiritual progress through purgation, illumination, to union with God" (p. 157).


Thompson’s *Witness Against the Beast: William Blake and the Moral Law* (1993) is “a marvellous book for extending understanding of the milieu of Blake’s Soho days, but ... It is a poor guide to Blake’s ‘mind and art’” (p. 24).


Paraphrase and summary; "The central idea of the poem is creation".


**REVIEWS**

Ronald Hastings, “Blake’s ‘Tyger’ comes to town”, *Daily Telegraph* [London], 17 July 1971, p. 7 <BBS 502>

§Philip Hope-Wallace, “Tyger”, *Manchester Guardian,* 21 July 1971


Mostly about Hogarth, but Chapters 8-9 are on Blake.


Ostensibly concerned with chimney sweeps with “some social accounts of sweeps alongside” Blake’s “Chimney Sweeper” from “*Songs of Innocence* (1787)” (p. 115), but in fact about pictures of children, with little on sweeps or Blake.


REVIEWS

§ Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)
§Anon., *Choice*, XV (1978), 848-49
§David Wagenknecht, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 158-63
§Morris Eaves, *Wordsworth Circle*, X, 3 (Summer 1979), 275-78
*Thomas Frosch, *Blake*, XIII, 1 (Summer 1979), 40-48
I.H. C[hayes], *English Language Notes*, XVII (September 1979), 67
§Anne K. Mellor, *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)
§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)
§Hazard Adams, *Modern Language Quarterly*, XL (1979), 204-7
§François-Marie Piquet, *Dix-huitième Siècle*, XI (1979), 529-30, in French
§Joseph Wittreich, *Eighteenth-Century Studies*, XIII, 3 (Spring 1980), 348-52
Vincent De Luca, “How Are We Reading Blake: A Review of Some Recent Criticism”, *University of Toronto Quarterly*, L (1980), 238-47 (with 2 others) <BBS 450>
§Anon., *Art Express*, September/October 1981 (with 2 others)
Leslie Tannenbaum, *Eighteenth Century ... Bibliography*, NS V (1983), 358-60
§P.M.S. D[awson], *Critical Quarterly*, XXVI, 4 (1984), 93


See also “An Interview with Orrin N.C. Wang”, 22 paragraphs.


A review essay consisting of (1) "Hajime ni [Introduction]", (2) "Tekusuto no Kakuritsu to Blake Kenkyu [Works for Establishing Blake's Texts and Blake Studies]"; (3) "Guraffikku Tekusuto to Blake Kenkyu [Blake's Graphic Texts and Blake Studies]"; (4) "Rekishi Gakusha ni yoru Blake Kenkyu [Historical Studies of Blake]"; (5) "Beula to Serpent no Kaishakuron o megutte [Some Interpretations of Beulah and Serpent]"; and (6) "Ketsuron [Conclusion (concerning E.P. Thomson's book)]".


Blake's "The Tyger" is compared with Rilke's *Die Flamingos* and Baudelaire's "Les Chats".


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935 The MLA online bibliography spells it "Mooij".
207. <Bodley> H. *Der Beruf* ... (Leipzig: Ernst Kollmann, 1854) P. 255. In German <Bayerischen Staatsbibliothek, Munchen> I. *The Use* ... (N.Y.: Harper and Brothers, 1861). P. 188.

“Blake, the painter ... confounded them [phantasies] with realities”. In German it is about Blake’s “Phantasmer ... Engeln, Dämonen und Heroen” such as Wallace and Edward I.


According to his journal for 17 June 1829, Moore talked to “Lady Sandon, whom I made laugh a good deal by my account of Varley’s book of Astrology, his portrait of the ‘Ghost of a Flea,’ &c. &c.”

Morey, Frederick L. "Theodicy; An analysis with illustrations, many from William Blake." *Higginson Journal*

Appendix B: "Positions with Illustrations (many [31] by William Blake) reprinted by permission from Kathleen Raine's Blake and Antiquity" (pp. 22-54).


“The Four Zoas is too big for the World Wide Web”, but Coleridge’s account in Biographia Literaria (1817) of David Hartley's Law of Association in his Observations on Man (1749) “provides an admirable critique of the way that we think about the mechanics of the World Wide Web” (pp. 265,267).


On family relationships via Freud in Blake’s Songs.


Shuppanbu, 2010) In Japanese

REVIEW


**Morita, Sanetoshi.** "Blake to Rofu [Blake and Rofu]." *Kokugo to Kokubungaku, Tokyo Daigaku Kokugo Kokubungakkai [Japanese Language and Literature, Association of Japanese Language and Literature, Tokyo University]*, No. 70 (1993) 27-44. In Japanese *<BSJ>*

The Japanese poet Rofu Miki (1889-1964) wrote a symbolic poem greatly influenced by Blake's "The Sick Rose".


About Blake's ambivalent attitudes toward Swedenborg and early London Swedenborgians; the *Songs* may "represent a Blakean system of Swedenborgian truths" (p. 172), perhaps written in response to an appeal for Swedenborgian songs.


Morrison, Richard. “Let’s salute our charioteer of fire: He was a supreme British Genius, so why don’t we make more of a fuss about William Blake’s [sic], asks Richard Morrison.” Times [London], 20 January 2007.


About banning Blake’s hymn from Milton; another “Anglican clergyman ... [makes] a complete hassock of himself”. For other essays on the subject, see Anon., “And did those feet”, Evans, Goodwin, Gordon, Khew, and Strange.


Morse, David. "The Figure of the Artist in English Romantic Poetry." Chapter 6 (pp. 228-92) of his Romanticism: A Structural Analysis. (London and Basingstoke: Macmillan Press, 1982) B. §(N.Y.: Barnes and Noble, 1982)

Blake is particularly on pp. 234-46.
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The Japanese version includes "Blake Nenpu [Blake Chronicle]" (pp. 123-36), "Nihon ni okeru Blake Bunken [Blake Bibliography in Japan]" (pp. 137-48), and "Yakusha Atogaki [Translator's Afterword]" (pp. 149-55).

REVIEWS

1958

§Anon., Times Literary Supplement, 6 June 1958, p. 311

1996


*Moskal, Jeanne. "Blake, Dante, and 'Whatever is for Vengeance'." Philological Quarterly, LXXIX (1991), 317-38. <BBS>

A "version" is incorporated in her Blake, Ethics, and Forgiveness (1994).

REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 102-3

She describes Blake's changing attitude toward forgiveness; "forgiveness is a fulcrum that allowed Blake to balance two contradictory impulses in his life and thought" (p. 11).


**REVIEWS**

Anon., *Chronicle of Higher Education* (June 1994) (a one-sentence summary)

§*Reference and Research Book News*, IX (September 1994), 42

J.T. Lynch, *Humanities: Language & Literature – English & American*, XXXII, No. 4 (December 1994) ("the focus is narrow without always being sharp; the readings are sometimes belabored; and the importance of her topic is overstated")

§*Choice*, XXXII (1995), 601


Kay Kimbrough, *Harbinger* (it is "outstanding" for "demonstrating" the "evolution" of Blake's ethical views and for illuminating Blake as an "original visionary prophet")
David L. Clark, *Christianity and Literature*, XLIV, 3-4 (Spring-Summer 1995), 397-400 ("even-handed" and "powerfully illuminating")

Thomas L. Cooksey, *South Atlantic Review*, LX, No. 3 (September 1995), 123-25 (a "useful contribution", "thorough and well-informed, if at times monotonous" which shows that "the intrapsychic wins out over the intersubjective")

Steven Cox, *Blake*, XXIX, 3 (Winter 1995-96), 97-102 ("a typical academic book" whose "problems are not all stylistic and organizational", for "Some of Moskal's intellectual positions have not been thought through carefully enough" [pp. 97, 102])

D. Bg, *Academic Library Books Review* (April 1996) ("It contributes to our understanding of Blake's struggle to represent human forgiveness in his work")


Religion and Literature, XXVIII (1996), 129-34 (with another)

David Worrall, *Byron Journal* (Summer 1996), 96 ("a brave and important study")

David Worrall, *Year's Work in English Studies*, LXXV for 1994 (1997), 394 ("a brave and important study")

Adrien Peeler, *Journal of the Blake Society at St James*, No. 3 (1998), 63-74 (an appreciation)


A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).


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A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).


“Smart’s and Blake’s theories of language are similar” (p. 178).


It includes five chapters on *The Four Zoas.*


Ruth Weisberg's mural for the Huntington's Virginia Steele Scott Gallery is based on Blake's engraving of "A Whirlwind of Lovers".


Scripts of a television series on St Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Dietrich Bonhoeffer: “I came to see them as God’s spies” (1976, p. 14).

§ **Mugijatna, Drs.** *Puisi-puisi Symbols dalan Songs of Experience Karya William Blake laporan penilitian perseorangan dalam bidang sastra* (Surakarta [Java, Indonesia]: Fakultas Sastra Universitas Sebelas Maret [1996]) 29 cm, vi, 42 ll. In Indonesian

A research report.

**Muhammad, Sardar.** "Man or Muse: Affinities in the Inspirational Roles of [Jalal-uddin] Rumi's Shams and Blake's Milton." *Journal of Humanities and Social Sciences* [online], XX, 1 (June 2012), 99.
William Blake and His Circle
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Three readings of "The Chimney Sweeper" from Innocence, one Marxist.

Includes “Blake, William”.


“‘Every Minute Particular is Holy’: Materials.”
2 Joseph Viscomi. “Two Fake Blakes Revisited; One Dew-Smith Revealed.” Pp. 35-78. (A brilliant demonstration that America (B) pl. 4, 9 were photolithographic facsimiles
[not fakes] made between 1874 and 1878 by A.G. Dew-Smith [1848-1903], an admirable photographer and commercial lithographer, and each marked by him “F” [for facsimile?] to perfect his copy.)

3 *Joyce H. Townsend and Bronwyn A. Ormsby. “Blake’s Painting Materials, Technical Art History, and the Legacy of G.E. Bentley Jr.” Pp. 79-92. (“This paper discusses the motives that inspired our research into … Blake’s output, the way it developed, and its findings in the context of other technical studies on Blake” [p. 80].)

“Part Two: “For Friendship’s Sake”: Friends And Patrons”

4 David Bindman. “New Light on the Mathews: Flaxman and Blake’s Early Gothicism.” Pp. 95-104. (Inscriptions by A.S. Mathew on early Flaxman drawings of Gothic subjects, especially for Chatterton, “strongly suggest that Mathew was directly involved in Flaxman’s early attempts at illustrating Chatterton” [p. 96].)

5 *Mark Crosby. “’a Ladys Book’: Blake’s Engravings for Hayley’s The Triumphs of Temper.” Pp. 105-30. (“Blake’s six plates were not reprinted in the second thirteenth edition” [i.e., the second state of the 13th edition] partly because the copperplates had become very worn [p. 106].)

6 Mary Lynn Johnson. “More on Blake’s (and Bentley’s) ‘White Collar Maecenas’: Thomas Butts, His Wife’s Family of Artisans, and the Methodist Withams of St Bartholomew the Great.” Pp. 131-64. (A densely factual and original essay only occasionally related to Blake. The parents of Thomas Butts were married by John Wesley.)

7 Angus Whitehead. “‘Went to see Blake – also to Surgeon’s college’: Blake and George Cumberland’s
Pocketbooks.”  Pp. 165-200.  (On 3 June 1821 George Cumberland “Went to see Blake” and perhaps took him “to introduce [him] to Mr [William] Clift”, the distinguished curator of the Hunterian Museum in the Royal College of Surgeons and to discuss with Clift the purchase of a fossil.)

8  *Martin Butlin.  “George Richmond, Blake’s True Heir?”  Pp. 201-12.  (Richmond is Blake’s artistic heir, especially in his “Creation of Light” [1826].)

“Part Three:

“‘What I Both See And Hear’: Architecture and Industry”


10  Keri Davies.  “William Blake and the Straw Paper Manufactory at Millbank.”  Pp. 233-60.  (The first European straw paper mill was built at Millbank in 1801 by Mathias Koops [who had been declared bankrupt in 1790] and was declared bankrupt in 1803, which ruined Richard Twiss [d. 1821], who owned Blake’s *For Children.*)

Jerome McGann.  “Epilogue: A Memorable Fancy.”  Pp. 262-64.  (The Prolific Giant in *Marriage* pl. 16-17 is GEB, or rather “All those books and essays turned out from his Printing House in Hell: clearing away rubbish, building and decorating immense bibliographical palaces …” [p. 263].)


**REVIEWS**

**Tristanne Connolly**, *English Studies in Canada*, XXXVI, 4 (December 2010), 119-23 (The book is "beautifully presented"; "these two [Frye and Bentley] are the world-scale giants" of Blake studies, and "Elizabeth Bentley appears ... as a formidable force")

**Ossar Nasmi**, *Kritik Litteralum*, XXXVIII, 3-4 (1 November 2011), 276-78

**Gillian Fenwick**, *University of Toronto Quarterly*, LXXXI, 3 (Summer 2012), 743-45 ("Bentley's scholarship lies at the very roots of Blake's reputation today")

**Clint Stevens**, "Honoring G.E. Bentley, Jr", *Eighteenth Century*, LIII, 4 (Winter 2012), 513-17 (it is "to honor the late Bentley"; Essick's is "the most engaging essay"; the rest are summarized author by author)

**Jason Whittaker**, *Year's Work in English Studies* XCI, 1 (2012), 673-74 ("Mulhallen's introduction is particularly valuable") and Essick's essay on "Collecting Blake" is "most fascinating")

**Joseph Wittreich**, *Blake*, XLVI, 3 (Winter 2012-2013) ("Blake in Our Time is handsomely put together outside as well as inside. I see it as an
abiding resource for those who revere Blake as well as those who appreciate what G.E. Bentley has contributed to Blake studies")

Wayne C. Ripley, *European Romantic Review*, XXIV, 1 (2013), 108-15 (with another) (a chapter-by-chapter digest. "Blake in Our Time pays fitting tribute to the Blake scholar and bibliographer G.E. Bentley with a host of carefully researched articles rooted firmly in the type of concrete bibliographical and historical facts that are the hallmark of Bentley's erudite and meticulous scholarship. ... Almost every essay of *Blake in Our Time* builds on facts originally discovered or insights first posited by Bentley himself" [p. 109]. Mary Lynn Johnson's essay on Blake and Butts "most deserves to be listened to" [p. 110].

The review also covers the "podcasts" of the 2010 Symposium which launched *Blake in Our Time* [p. 109])


An examination of "a pivotal group of Blake's designs" in Young's *Night Thoughts* "placing them in context and examining some of the ways in which Blake used them as a kind of private notebook" (pp. 5, 3) particularly with repeated representations of George III and Napoleon.
Mulhallen, Karen. The William Blake Project
The William Blake Project consists of
(1) *Blake in Our Time: Essays in Honour of G.E. Bentley, Jr.*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010), xvi, 300 pp., 51 reproductions, with essays by David Bindman, Martin Butlin, Mark Crosby, Keri Davies, Robert N. Essick, Mary Lynn Johnson, Jerome McGann, Karen Mulhallen, Morton D. Paley, Joyce Townsend and Bronwyn A. Ormsby, Joseph Viscomi, and Angus Whitehead
(2) the symposium called "Blake In Our Time: Celebrating the Legacy of G.E. Bentley, Jr., and The Future of Blake Studies" (27-28 August 2010) orchestrated by Karen Mulhallen, with lectures by Mark Crosby, Keri Davies, Robert N. Essick, John E. Grant, Gary Leonard, Mary Lynn Johnson, Karen Mulhallen, Steve Nachmanovitch, Dennis Read, Susanne Sklar, Joseph Viscomi, and Angus Whitehead
(3) the symposium exhibition 3 August-2 October 2010
(4) the exhibition catalogue: [Karen Mulhallen], *Remember Me! Blake In Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827)* ([Toronto: Victoria University Library, 2010], 64 pp., 38 reproductions, 61 exhibits

§Müller, Karl. "William Blake als Vorläufer der englischen
Romantik." Marburg Phil. Diss, 2 February 1922. 156 leaves. In German.936


§Mulvihill, James. "Called to the 'sports of night': Blake's Europe and the Court Masque." Romanticism, XVIII, 2 (July 2012), 129-42.


An essay on Urizen based on Adorno and Horkheimer.

Mulvihill, James. ““The History of All Times and Places”: William Blake and Historical Representation in America and Europe.” Cleo, XXIX, 4 (Summer 2000), 373-94.


Blake is on pp. 245-57.

936 BB #2256 lists this as "Mueller, Kurt. 'William Blake als Vorlaufer der englischen Romantik.' Marburg Ph.D., 1922".

"Ahania's lament exhibits a mannered eroticism tracing its provenance to Song of Solomon" (p. 523).


Muñoz, Adrián. “Blake y el sentido infernal de la Biblia.” Acta Poética, CXXXVI, 2 (julio-diciembre 2010), 133-64. In Spanish


“The aim of this essay is to delineate the parameters of Oothoon’s metamorphosis and define her new identity at the intersection of a number of paradigms that together constitute the heroine’s emotional, intellectual and spiritual profile”, especially “her melancholic predisposition” (p. 64).


The William Blake Archive is discussed on pp. 301-3.


“William Blake saw visions. But not even Blake, pottering about naked in his back garden chatting with angels, as he was wont to do, could have fantasticated something as alien to the age he lived in as the Emperors Club” prostitute and New York Governor Spitzer.

§Murphy, Robin. "Illuminating William Blake." Intelligent
Agent:  *Interactive Media in Arts and Education*, II, 2 (Summer 1998).
About the William Blake Archive.

**Murry, John Middleton**, *William Blake* (1933, 1936, 1964) <BB>

**REVIEWS**

*1933*

§*R.A. Scott-Jones*, *Spectator*, **29 September 1933**, p. 412

§*Anon.*, *Times Literary Supplement*, **26 October 1933**, p. 727

*Anon.*, “William Blake and the Language of the Spirits”, *Times* [London], **12 December 1933**, p. 9

**G.K. Chesterton**, “On Blake and his Critics”, pp. 128-33 of his *Avowals and Denials: A Book of Essays* (London, **1934**) <BB #1380>

*1964*

§*Anthony Blunt*, *New York Review of Books*, **28 October 1965** (with 4 others)


A sound, well-organized, and generously illustrated setting of Blake in his artistic context. The most original point is that a very useful analogue to Blake’s designs in his works in Illuminated Printing may be seen in “the embroidered sampler, the common and highly prized exercises in needlework undertaken by girls and women, often framed and used as a kind of decoration themselves” (p. 72).

**REVIEWS**

*Alexander S. Gourlay*, *Blake*, XLIII, 2 (Fall 2009), 64-65 (it is “a sensitive and impressive introduction to Blake’s visual art”)

Jason Whittaker, *Year’s Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 733-34) ("a digest of the work done in the last two decades")


See also under Fuseli.

About the defiant hand gesture of making "figs" in Blake's watercolours for Dante's *Inferno*.

*N*


A flyer for the CD-Rom created for the exhibition of *William Blake: Portions of the Eternal World* at the University of Virginia Art Museum 26 January-31 March 2002.

The work is a descendant of Stephen Nachmanovitch Miller, “Job’s Return: William Blake’s map of everything”, University of California (Santa Cruz) Ph.D., 1975.

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


*Nagashima, Kazuhiko*. “Blake no Tiriel ni okeru Muku to Kiken: Tairitsu to Hitei tono Kanren ni oite (Innocence and
Experience in Blake’s *Tiriel*, in Relation to Contraries and Negations).” Kawamura Eibungaku, No. 18 (2013), 1-16. In Japanese


**Nagayo, Shizuo.** "Eikoku shochoha no kenisha William Blake 1[-3] [A First Representative Poet in English Symbolism, William Blake 1(-3)]." Sosaku [Creative Writings], II, No. 1 (1910), 92-95; No. 2 (1911), 50-57; No. 3 (1911), 61-65. In Japanese

Based on Arthur Symons' *William Blake* (1907).


An "analysis of the verbal and visual texts of The Marriage" [not related to cartography].

§Naito, Takako. **“Skellig in Mirareru William Blake no Vision [The Vision of William Blake Observed in Skellig].” Shirayuri Joshi Daigaku Jido Bunka Kenkyu Center Kenkyu Rombun Shu [Studies of the Research Center for Children’s
Literature and Culture, Shirayuri College], VII (2001), 11-25. In Japanese


The text of the paper given at The International Conference on “Blake in the Orient” (2003).


Nakamura, Hiroko. "Yonju no vijon e no seishin no tabiji: Mental Travel to a Fourfold Vision." Fukuoka Daigaku Sogokenkyuyo Ho: Bulletin of Central Research Institute Fukuoka University (Humanities and Social Sciences 79), No. 138 (1992), 35-48. In Japanese


William Blake and His Circle
Part VI: Biography and Criticism

§Namikawa, Ryo. "Blake no Geijutsu to Shiso no Tokushitsu [Characteristic Features in Blake's Arts and Thought]." Nihon Daigaku Bungaku Hakase Ronbun [Nihon University Ph.D.], 11 July 1975. In Japanese <BSJ>

Namikawa, Ryo, Blake no shogai to sakuhin [On Blake’s Life and Work] (1978) <BBS>

REVIEW

§Narumi Umetsu, Eigo Seinen: The Rising Generation, CXXIV (1978), 39


A survey, with extracts from Frye, Fearful Symmetry (1947) (pp. 16-18), Erdman, Blake: Prophet Against Empire (1954) (pp. 21-35), and De Luca, Words of Eternity (1991) (pp. 39-57).


REVIEW
§**Penelope Wilson**, *Modern Language Review*, LXXII (1977), 913-16 (with 2 others)

§**Nativité, Soeur**, *Vie des Révélations de la Soeur Nativité, Religieuse converse au Couvent des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussi d’après ellemême par le Rédaecteur de ses Révélations* [the Abbé Gennet], *et pour y servir de suite* (Paris, 1817) In French

**Review**

[**Robert Southey**], “*Vie des Révélations de la Soeur Nativité, Religieuse converse au Couvent des Urbanistes de Fougères: écrites sous la Dictée; suivies de sa Vie intérieure, écrite aussi d’après ellemême par le Rédaecteur de ses Révélations, et pour y servir de suite.*” Paris, 1817. 3 tom. 12mo”, *Quarterly Review*, XXXIII (March 1826), 375-410

(Sister Nativity saw angels blowing the last trump. “Among Blake’s strange designs for Blair’s poem of the Grave, is one representing the reunion of the body and the soul; the highest genius alone could have conceived it, and only madness have dared to attempt the execution. Sister Nativity’s vision is cold in comparison with his vivid and passionate delineation” [p. 390]) <**BB #826; BBS 644**>


The third edition was in 2003.

Noteworthy criticism of "The Crystal Cabinet" by the influential Japanese novelist and scholar of English Literature Soseki Natsume (1867-1916)


Blake’s language “sustituye su organización natural por otra espiritual” (p. 81).

*Le Navire d’Argent* [Paris]
Vol. I, No. 4 (September 1925)

Issue devoted to William Blake <BB #2276>

In French


A selection of Blake’s poetry.

Anon. “Revue de la critique: La Critique française et
William Blake. ” Pp. 437-40 <BB #1027>


William and Catherine Blake, Joseph Johnson, William Godwin, Mary Wollstonecraft, Thomas Paine, Thomas Butts, as well as Urizen, Tharmas, Luvah, and Vala appear as characters in TIMEQUEST, which may be the same as Nelson's Blake's Progress (1975), a science fiction novel in which the Blakes journey through time.

Gene Van Troyer, "Blake no Hisho: Hitotsu no ravu sutori [Blake's Flying--A Love Story]" (pp. 531-37) is a commentary on Nelson's story.


REVIEWS

§Andrew Lincoln, Review of English Studies, XL, 157 (February 1989), 128-29

Maurice O’Sullivan, Eighteenth Century ... Bibliography, NS XIII (1994), 390


The online version does not mention Blake in the body of the text.


Nichols, Ashton. “Roaring Alligators and Burning Tygers:
   Blake is on pp. 309-12.


   "Eight times a day, every day next year, William Blake's truly startling vision ... is going to be re-created with special effects inside the [Millennium] dome", a raree show "staged" by Mark Fisher with music by Peter Gabriel (whose "interactive CD rom Eve ... [is] an allegory ... every bit as powerful as Blake's"), lighting by Peter Woodruffe, "a high wire act of an angelic chorus", "fire walking, sword swallowing, acrobatics, and contortion".

   In "William Blake and His Circle, 1996", Mr Niikura's given name is recorded as "Shunichi", a popular reading of the
Japanese character. However, the English table of contents for his 1999 essay spells it "Toshikazu".


About Blake's influence on Allan Ginsberg.


**Niimi, Hatsuko.** “Milton no joka ni tsuite—Blake juyo no ichi danmen [Preface to *Milton: A Case Study in the Historical Reception of William Blake*].” *Nihon Joshi Daigaku Eimei Bungaku Kenkyu [Japan Women's University, Studies in English and American Literature]*, No. 45 (2010), 1-17. In Japanese


**Niimi, Hatsuko.** "Blake no 'Yameru Bara' no Hi-Genteisei (1): The Indefinability of Blake's 'The Sick Rose' (1)”, *Nihon Joshi Daigaku Eibeibungaku Kenkyu: Studies in English and
William Blake and His Circle
Part VI: Biography and Criticism


Part 1
The Early Illuminated Books
Kenkyu: Studies in English and American Literature [of Japan Women’s University], No. 17 (1982), 33-51.


Part 2

Songs of Innocence and of Experience

William Blake and His Circle
Part VI: Biography and Criticism


Part 3
The Last Prophetic Books


“Los, his Spectre, and the Gospel Virtues – A Central Conflict in Jerusalem.” Pp. 251-70. Translated by the author from “Los to yuki (specta) no tairitsu no guyuteki hyogen: The


**Blake and Dante**


**REVIEW**

*Steve Clark*, *Igirisu Roman Ha Kenkyu: Essays in English Romanticism*, XXXII (2008), 113-20 (“Hatsuko Niimi’s lucid and well-supported study ... combines extensive coverage of the early Illuminated Books, the Songs, and the later Prophecies, with expert consideration of the Japanese reception centering on Soetsu Yanagi, and a fine concluding chapter on the relation of late Blake to Dante” [pp. 113-14]).


B is "a revision of my thesis .... The main theme of the argument has been for the most part retained except for a change in the terminology" (p. 142).


William Blake and His Circle
Part VI: Biography and Criticism


It includes Subir Dhar. “Blake’s London and the Metaphysics of Closure.”
Abhishek Sarkar. “Blake’s Thel: The Feminine Mystique.”

Gwee Li Sui. “Who Won the Battle of Ideas Between Newton and Blake?”


For the 1982 edition, see Samorodov.


A psychopompous work using "Jung's fearless, nonpositivistic prioritizing of the psyche's self-referential typologies" to offer a "psychologizing of Blake" through his illustrations of Bunyan's Christian and his "sidekick, Hopeful" (pp. xxvii, 16, 198). The reproductions include 28 of Blake's water colours for Pilgrim's Progress in colour plus all 29 in black-and-white reproduced 6-8 to a page.

The work is apparently developed from her 1979 dissertation.

REVIEWS
Martin Butlin, *Burlington Magazine*, CXXXVI (1994), 18-20 (with another) (Norvig's book is "rather naive and not always convincing"; frequently "she makes statements and draws inferences [about Blake] on the basis of what must be work added by the later hand" to the Bunyan drawings [pp. 119, 118])

Irene Tayler, *English Language Notes*, XXXI, 3 (March 1994), 77-79 ("brilliant", "beautiful and intelligent", "one of the best [books] I know on Blake's composite art" [pp. 77-79])

Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("important")

§ Literature and Theology, IX (1995), 455-56

Stephen C. Behrendt, *Blake*, XXIX, 1 (Summer 1995), 26 ("a learned and meticulous book ... a trove of valuable visual information", "an immense achievement" [25, 29])

David Worrall, *Year's Work in English Studies* for 1993 (1996), 324 (the book "is highly compromised by the neglect of the materiality of the pictures ... unnerving at best and questionable at worst")

Thel "comes to stand for, and stand in, a liminal position between theory and resistance to theory ... a position that the text portrays as radically gendered" (p. 255).

REVIEW

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 400-1 ("challenging"); "Norvig's approach is a strong one")

Norvig, Gerda S. "Images of Wonder, Images of Truth: Blake's Illustrations to *The Pilgrim's Progress*." *DAI*, XXXIX (1979), 7360-1A. Brandeis Ph.D., 1979 <BBS>.

"The tools of depth psychology as well as art criticism are used". The dissertation is developed in her book called *Dark Figures in the Desired Country* (1993).


Part 6: "Blake's fearful symmetry" (pp. 652-53) tells us that "The Tyger" has "a high degree of translative symmetry".


Blake surpassed his master before he was 20, when he finished his apprenticeship. He had "une brilliant réputation" as an engraver. He cites Cunningham, but some facts come silently from Romey.


A comparison of "the broad outlines of Blake's and Dickinson's thought"; the parallel "includes all essentials of their thought."


**Nurmi, Martin K.**, *Blake’s Marriage of Heaven and Hell: A Critical Study* (1957) <BB>

REVIEWS
§P.F. Fisher, *Queen’s Quarterly*, LXIV (1957), 456-58  
(with another)  


**REVIEWS**  
Paul M. Zall, *Blake Newsletter*, IX, 2 (Fall 1975), 54-55  
§George H. Gilpin, *Wordsworth Circle*, VIII, 3 (Summer 1977) (with another)  
§Anon., *Choice*, XIV (1977), 377
§Wallace Jackson, *South Atlantic Quarterly*, LXXVIII, 1 (Winter 1978), 125-26


The Blake sections consist of Chapters

I "Blake: The Son Versus the Father." Pp. 4-21. ("The tendency of my argument is to suggest that, long before William Blake, Gnosticism implies an alternative Trinity in which the Son opposes the Father" [p. 15].)

IV "Blake." Pp. 192-272. ("The similarities, sometimes intricate, between his thought and that of the Gnostics whom (dare we say it) he could not possibly have read is [sic] quite inescapable"; "The more one reads, the clearer it becomes that ... we are dealing with a *philosophia perennis* ..." [pp. 200, 208].)

REVIEWS

John Leonard, "Can it Be Sin to Know?", *Essays in Criticism*, XLIX (1999), 344-52 (the book is "often wrong, but ... never dull" [p. 352])


§E.D. Hill, *Choice*, XXXVII (1999), 176 ("he writes in a chattery mode")

O

O., N.; see Owens, Norah
http://www.gnosis/aurea_catena_gnosis/prokopiuk_ogdoada04.htm In Polish


Odone, Cristina. “How exciting that new Labour should choose, as its top poet, a man who went in for nude sunbathing.” New Statesman, 14 June 1999, online.

“The choice of Blake as the poet of the [Millennium] Dome [in London], says something ... about new Labour culture”.

Oe, Kenzaburo. “Ikiru koto Hon wo yomu koto (4) Blake no juiyuo ni hajimaru [To Live and to Read (4): In the Beginning was Blake].” *Subaru*, XXVIII (2006), 166-81. In Japanese

A lecture at a Tokyo bookstore on 18 September 2006. Oe is attracted primarily to Blake’s prophecies rather than to his shorter poems. He first encountered Blake’s text in a library of the University of Tokyo. A young man sitting next to him was concentrating on a page of a huge book. When the man left to go to the lavatory, Oe looked at the page and found two impressive lines, which he memorised in haste before the man returned: “That Man should labour & sorrow, & learn & forget, & return | To the dark valley whence he came, to begin his labours anew” [*Vala* (1963), p. 110, ll. 19-20]. Oe received inspiration and encouragement from Blake in his life and his work. (Hikari Sato)


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" (p. 246).

Blake's influence 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" (pp. 203, 210).
The novel by the Nobel laureate was first published in Japanese (Tokyo: Kodansha, 1983).

John Nathan, "Afterword" (pp. 251-59) begins with a motto: "The Imagination is ... the Human Existence itself.--William Blake".

Oe's relationship with Blake has been extensively examined in Japanese by Keiko Aoyama, Shoichi Matsushima, Sakaki, Takashi Yamakage, by Keiko Kobayashi, "Oe Kenzaburo to Blake: Blake and Oe Kenzaburo", Ritsumeikan Bungaku (1988-2001), and especially by Oe, “Hyakunen no ‘meiro’ to ‘shin jidai’– Futatyabi jokyo e (4), Sekai, No. 463 (1984), 254-64. <BBS>


About "Nurse's Song" (Innocence) and "The Clod & the Pebble".

REVIEW

D.W. Dörrbecker, Blake, XXV, 1 (Summer), 27

Ogawa, Jiro. "William Blake; 'My Spectre and [i.e., round] me night and day'." Ryukoku Daigaku Ronshu, Ryukoku Gakkai: The Journal of Ryukoku University, Research Association of Ryukoku University, Faculty of Letters, Ryukoku University, No. 400-1 (1973), 47-63. In Japanese, despite the English title. <BSJ>

It gives "a fully emended text" (based entirely on hypothesis) of the letter from D'Israeli to Dibdin of 24 July 1835 (see *BR* (2) 328-29).


A reference to "houses of brick ... full of monkeys" is alleged to be a covert allusion to *The Marriage*.


The child depicted in "The Death of Earl Godwin" has on his forehead the letters "CCeil" indicating that "The child's name is O'Neil", and "The identity of the child establishes the meaning" of the picture (p. 9).


A dialogue concerning (1) "Eikoku Kaiga to Nippon [English Paintings and Japan]" (pp. 26-27); (2) "Blake, Beardsley, Morris" (pp. 27-28); (3) "Blake no E [Blake's Paintings]" (pp. 28-31); (4) "Blake no Akago [Babies in Blake]" (pp. 31-33); (5) "Beardsley to Pan no Kai [Beardsley and Society of Pan]" (pp. 33-34); and (6) "Eikoku no chakujitsu na Ayumi [Steady Development of English Paintings]" (pp. 34-36).


Presumably it is the basis for his book with the same title (1995).


"The archetypal models have been chosen from Blake precisely because there is no direct influence involved" (p. 3). Presumably it derives from his 1991 Pennsylvania State dissertation with the same title.

REVIEW

§P.J. Ferlazzo, Choice, XXXIII (1996), 1312-13


"Jerusalem is a socially engaged work of literature" (p. 40).


The book consists of:

Chapter
1 "Shinwa no Katarite o megutte [On Speakers in Blake's Myth]." Pp. 31-60.
3 "Reikon no Unmei--Blake Shinwa no Sekai to Takei [Destiny of Human Souls--A World and System in Blake's Myth]." Pp. 91-120.
4 "Ryosei Gyuu--Seiai to Yuai [Hermaphrodite--Sexuality and Brotherhood]." Pp. 121-73.
5 "Keimo Shiso to Blake [Blake and Enlightenment]." Pp. 175-200.
6 "Orc Densetsu to Yottsru no Zoa no Gui [The Orc Cycle and Allegory in The Four Zoas]." Pp. 201-62.
7 "Gisei o koete-- Jinruigakuteki Sozoryoku to Tairitsu no Ronri [Beyond Sacrifice--Anthropological Imagination and the Logic of Contraries]." Pp. 263-308.

REVIEWS


Deals especially with Linnell's meticulous drawings of the 1811 comet.

Note also "Telescopes and Blake's and Sandby's Contemporaries: William and Caroline Herschel" (pp. 96-101) and "The Comets and Meteors of Later Visionaries" Samuel Palmer, Francis Danby, and John Martin (pp. 163-66).


"I wish to claim for Blake, then, a simultaneous ability to affirm and question the poet's role" (A, p. 149; B, p. 13). The 1996 essay is "a version" of that of 1997 (B, p. viii).


§Osborne, Catherine. "Introduction: On William Blake,


About the concept of duality in Blake, Boehme, and Swedenborg.


***Østermark-Johansen, Lene.* “Victorian Angles on Blake: Reading the Artist’s Head in the Nineteenth Century.” *Angles on the English-Speaking World* [Copenhagen], III (2003), 141-64.

On “William Blake’s head and the Victorians’ attempt to establish a visual image of the Romantic poet that fully corresponded to their own complex myth of him” (p. 143).


"He is still, for me, a courage-bringer" (1993, p. 159).

Ostriker, Alicia S. Vision and Verse in William Blake (Madison and Milwaukee, 1965) <BB>


REVIEWS

John E. Grant, Philological Quarterly, XLV, 3 (July 1966), 536-38

Danielle Chavy Cooper, Books Abroad, XL, 3 (Summer 1966), 343-44

Hazard Adams, Journal of Aesthetics and Art Criticism, XXV, 1 (Fall 1966), 107-8 (with another)


James Benziger, Criticism, VIII (1966), 289-93 (with another)

D.W. Harding, Notes and Queries, CCXI (1966), 235-36
George M. Harper, South Atlantic Quarterly, LXV (1966), 410-11

Frederick W. Hilles, Studies in English Literature, 1500-1900, VI (1966), 607

Frederick T. Wood, English Studies, XLVII (1966), 338

M.K. Nurmi, English Language Notes, IV (1966), 23-24

Martin K. Nurmi [bis], Journal of English and Germanic Philology, LXVI, 3 (July 1967), 461-63

Margaret Shook, Modern Philology, LXVI, 1 (August 1967), 79-81

Michael J. Tolley, Southern Review [Adelaide], II (1967), 269-77 (with 4 others)


Blake's Critique of Transcendence argues, first, that *The Four Zoas* is structured as a coherent, albeit complex and multi-voiced narrative, which details the history and outlines the relations that constitute the body of the fallen Albion. Second, far from being opaque, the illuminations (drawings and proof engravings) are arranged in a multifaceted "visual" narrative, that stretches across the entire length of the poem. Third, text and illumination sustain an intimate, mutually clarifying relation to each other. The latter offers a perspective, often from the point of view of the body, of events described in the former. [p. 10]

It focuses particularly on "the poem's conversation ... between Swedenborg, Young, and Locke", especially "the religious sublime of *Night Thoughts*" (pp. 17, 18).


REVIEWS

Wayne C. Ripley, *Romantics on the Net*, 27 (August 2002) (“For all these difficulties, the book is at its best in its extensive readings of the poem”)  
Keri Davies, *Studies in Romanticism*, XLIII, 3 (Fall 2004), 492-97


**REVIEWS**

Philip Cox, *BARS Bulletin & Review*, No. 3 (October 1992), 13-14 ("While there is much to admire in this book, I find its practice of reading Blake in his [Blake's] own terms ultimately frustrating")  
Brian Wilkie, *Modern Language Review*, LXXXVIII, 3 (July 1993), 731-32 (with another) ("the persuasiveness of its theses ... is doubtful"; "Otto's success is in ... the running commentary")
V.A. De Luca, *Blake*, XXVII, 1 (Summer 1993), 27-29 (the book "is hobbled by an overall weakness in the treatment of its subject" [p. 27])

See Peter Otto, "Reply to De Luca's review of *Constructive Vision and Visionary Deconstruction*, *Blake*, XXVII, 1 (Summer 1993), 29-30 ("I don't think that the issues are as cut and dried as he suggests" [p. 30])


§ Lincoln, Andrew, *Literature and Theology*, XVII, 4 (December 1993), 408-9

Nelson Hilton, *Southern Review*, XXVI (1993), 481-84 (an "admirable" book which "will educate and inspire anyone" [pp. 481, 484])

Donald Ault, *Wordsworth Circle*, XXIV (1993), 212-16 ("an important book that should be read by all Blake critics" [p. 212])

Peter Kitson, *Year's Work in English Studies*, LXXII (1993), 280 ("erudite and intelligent", but "somewhat insensitive to the historical context")

§ Adela Pinch, *Signs*, XIX (1993), 264-68

Andrew Lincoln, *Literature & Theology*, VII (1993), 408-9 (with another) (Otto "brings a new sophistication" to the study of Blake, but readers will find "that it places them in the grip of a system they will be glad to deconstruct" [p. 408])

Edward Larrissy, *Notes and Queries*, CCXXXIX [NS IV] (1994), 404-5 (with another) (Otto's book "is narrow, and even slightly naive")


This is "An early version" of his *Blake's Critique of Transcendence* (2000), Chapter 5 (pp. 101-13), "A Cacophony of Voices".

REVIEW


§Otto, Peter. "Organizing the Passions: Minds, Bodies, Machines, and the Sexes in Blake and Swedenborg."
European Romantic Review, XXVI, 3 (June 2015), 365-77
Especially about Milton pl. 32.

On Blake’s “prophetic politics” as seen in America, The Book of Los, and Jerusalem (pp. 174-75).


Deals especially with The Four Zoas.

Otto, Peter, “Time, Eternity and the Fall in The Book of Urizen”, Philological Quarterly, LXIX (1990), 359-76

<REVIEW>
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 104

An analysis of the perceived post-modernist elements in Blake's poems.

"In the hope of sharing an enthusiasm and perhaps starting a few hares", Outram offers "a number of what might be termed 'the field-notes of a poem watcher,' from childhood to the present" (p. 1), including wonderfully original speculations on the influence of Montaigne, heraldry, and bestiaries on "The Tyger".


"William Blake was the arch-practitioner of DIY [Do It Yourself]. He wrote poems, illustrated them himself, engraved them ..., and printed them".


**P**


**REVIEWS**

1977

§Anon., *Choice*, XIV (1977), 683

**Edward J. Rose,** *Blake*, XI, 3 (Winter 1977-78), 205-6

1996

**David M. Baulch,** *Romanticism on the Net*, No. 8 (November 1997) In French
Text and explication de texte.

Pagliaro, Harold E. Selfhood and Redemption in Blake’s SONGS (University Park [Pennsylvania] and London, 1987) <BBS>

REVIEWS

§ W.D. Horn, Choice, XXV (1987-88), 1246
§ Anon., Johnsonian Newsletter, March-June 1988, p. 17
§ David G. Riede, Studies in English Literature 1500-1900, XXVIII (1988), 713-56 (omnibus review)
§ P.H. Butter, Yearbook of English Studies, XX (1990), 288-89
§ Andrew Lincoln, Review of English Studies, NS XLI (1990), 259-60

Stuart Peterfreund, Eighteenth Century ... Bibliography, NS XIII (1994), 391

About books which claim, often in satire or hyperbole, that Napoleon did not exist, e.g., Jean-Baptiste Perès, *comme Quoi Napoléon n'a Jamais Existant* (1827); scarcely relevant to Blake.


  A summary of the poetry.


  **REVIEW**

  **Carl Woodring**, *Blake*, XXXIV, 1 (Summer 2000), 24-26 ("a trim book with a compact argument"; "every student of Blake, Coleridge, ... and the Romantic period in England should avoid delay in studying this book" [pp. 24, 26])


  **REVIEWS**

  **§Frank Stack**, *Times Higher Education Supplement*, 6 January 1984, p. 19
§Paul Hamilton, “From the Position of Dissent”, *Times Literary Supplement*, **15 June 1984**, p. 674 (with 4 others)

M[ark] T. S[mith], *Romantic Movement* ... Bibliography for 1983 (**1984**), 85-86

§Anon., *Choice*, XXI (**1984**), 1608


§David Fuller, *Review of English Studies*, XXXVI, 144 (November **1985**), 577-578


§Hazard Adams, *English Language Notes*, XXII, 4 (June **1985**), 72-74

§A.A. Ansari, *Aligarh Journal of English Studies*, X (**1985**), 100-8

§James Bogan, *Western Humanities Review*, XXXIX (**1985**), 90-92

§V.A. De Luca, *Blake*, XIX (**1985**), 76-79


§David Worrall, *Studies in Romanticism*, XXV, 2 (Summer **1986**), 277-81

§Kevin Lewis, *Religious Studies Review*, XII, 3-4 (**1986**), 279
§Hatsuko Niimi, Jissen Eibungaku, Jissen Eibungakkai [Studies of English Literature, Jissen Women’s University] [Tokyo], LXI (1986), 59-64
§David W. Lindsay, Yearbook of English Studies, XVII (1987), 304-5
Alicia Ostriker, Eighteenth Century ... Bibliography for 1983, IX (1988), 532-33


REVIEWS
§R.E. Luddy, Library Journal, XLV (August 1970), 2682 (with another)
§Anon., Choice, VII (October 1970), 1042
John Howard, Blake Studies, III, 2 (Spring 1971), 197-99
§John D. Jump, Critical Quarterly, XIII (Spring 1971), 87-88
§P. Malekin, Review of English Studies, NS XXII (August 1971), 352-54
§Rodney M. Baine, Georgia Review, XXV, 2 (Summer 1971), 238-41 (with 4 others)
§Robin Mayhead, English, XXII (Summer 1971), 59-62
§Anon., Virginia Quarterly, XLVII (Summer 1971), 110
§Robert F. Gleckner, Modern Language Quarterly, XXXII, 3 (September 1971), 326-28
§I.H. C[hayes], *English Language Notes*, IX (1971), 31-32
§John E. Grant, *English Language Notes*, IX, 3 (March 1972), 210-16
§Anon., *Philological Quarterly*, L (July 1971)
§J. Janssens, *Dutch University Review* (1972-73), 103
§John Beer, *Notes and Queries*, NS XX, 2 (February 1973), 75-76
§Max F. Schultz, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)
§John Adlard, *English Studies*, LIV (1973), 74-75


Partly about Blake.


The "Great Solemn Assembly" at which "Judgment ... fell on Rintrah and his rage" (*Milton*, pl. 6, l. 46, pl. 7, l. 10)
may represent the meeting of the Royal Academy (1799) at which Barry was expelled from the Academy.


Discusses especially Coleridge’s letter of 6 February 1818 about Blake’s *Songs*.


Chapters on (1) Blake’s Virgil woodcuts, (2) “___& his Two Sons Satan and Adam” (“Laocoon”), (3) his Dante drawings and engravings, and (4) “The Everlasting Gospel”, *The Ghost of Abel, Job*, the Genesis MSS, the Enoch drawings, and the notes to Thornton’s *Lord’s Prayer*, plus a Supplementary Note on the Visionary Heads.

Part of Chapter 4 first appeared in his “art of Chapter 4 first appeared in his *Essays on William Blake in Honor of John E. Grant*, ed. Alexander S. Gourlay (2002), and Chapter 2 is reprinted with minor corrections from his “___ & his two Sons Satan & Adam”, *Studies in Romanticism*, XLI (2002), 201-35.

It 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).937

937 Not to mention editing (e.g., *Jerusalem* [1991], *Blake Newsletter* [1967-]
REVIEWS

T. Hoagwood, Choice, September 2004, pp. 102-3 (Paley’s book is “Thoroughly researched, gracefully written, and unique in subject matter”)

*Seamus Perry, “The wise man’s table: In William Blake’s world, nothing is what it first seems”, Times Literary Supplement, 15 October 2004, pp. 3-4 (with another) (“superbly lucid and learned”)

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


Stephen L. Carr, Studies in Romanticism, XLIV (2005), 450-51 (it shows “an encyclopedic knowledge of Blake’s art and life as well as an immense erudition”)

Andrew Solomon, Blake Journal, No. 9 (2005), 110-14 (“even if it does not convey the full depth of Blake’s vision, it contains much that is interesting and valuable” [p. 114])

77], Blake: An Illustrated Quarterly [1977 ff.], Studies in Romanticism), important collaborations (e.g., with Michael Phillips [1973] and Robert N. Essick [1982]), and scores of essays and reviews.
Jason Whittaker, *Year’s Work in English Studies*, LXXXIV (2005), 635-37

David Fuller, *Blake*, XXXIX (2005-6), 140-43 (“Paley shows in an exemplary way what a range of knowledge and modes of thought can be brought to bear on contemplating these heterogeneous creations” of Blake [p. 143])

§Jonathan Roberts, *BARS Bulletin and Review*, No. 32 (December 2007), 34-36 (with another)


*Paley, Morton D. “Tyger of Wrath.”* *PMLA*, LXXXI (1966), 540-51 <BB>


**REVIEWS**

Robert N. Essick, *Blake Studies*, III, 1 (Fall 1970), 91-94

§Alan Weinberg, *UNISA English Studies*, VIII (November 1970), 34-36 (with 2 others)


The age of Ololon, a “Virgin of twelve years” (Milton,
pl. 36, l. 17), may derive from the apocryphal Protoevangelium Jacoby or Infancy Gospel of James about Mary’s early childhood, translated by Jeremiah Jones, *A New and Full Method of Settling the Canonical Authority of the New Testament: Wherein All the Antient Testimonies Concerning This Argument Are Produced* (1798 – first printed 1726-27), II, 108-10; “according to the rabbinical Mishnah ... The day after she turns twelve she [a girl] becomes a *naarath*, a pubescent girl”.


About Hayley's *Ballads* (1805), Blake's letters to the *Monthly Magazine*, and the review of Fuseli in *Bell's Weekly Messenger*.


A description of what Blake meant by “fresco”.


Paley, "The Torments of Love and Jealousy in William and Catherine Blake" (479-87) ("the 1790s saw strains in the Blake marriage, perhaps over Blake's interest in polygamy ... and ... these were reflected in Visions of the Daughters of Albion").

Crosby, "The Lamentations of Catherine Blake" (pp. 485-91) ("Catherine's annotations [i.e., underlinings] in a work by Hayley [Triumphs of Temper (1803)] imply that she shared his discontent" with their marriage).


REVIEWS

§Kenneth Hopkins, Eastern Daily Press, 7 September 1973

§Frederick Laws, Daily Telegraph [London], 13 September 1973, p. 8 (with another)

§Anon., British Book News, November 1973, p. 763


§Anon., *Choice*, X (February 1974), 1871

§G. Thomas, *English*, XXIII, 115 (March 1974), 36-37 (with 5 others)


§Dewey R. Faulkner, “Secrets of Dark Contemplation”, *Yale Review*, LXIII (Summer 1974), 590-99 (with 5 others)

§Anon., *Virginia Quarterly Review*, L (Summer 1974), lxxiv-lxxvi

§Stuart Curran, “Recent Studies in the Nineteenth Century,” *Studies in English Literature 1500-1900*, XIV, 4 (Autumn 1974), 642 (with 4 others)

John E. Grant, *Blake Studies*, VII (Fall 1974), 85-96


§Stanley Gardner, *Notes and Queries*, NS XXII (1975), 82-83

Paul Miner, *Blake Newsletter*, VIII, 4 (Spring 1975), 122-25 (with another)


§William Walling, “Our Contemporary”, *Partizan Review*, XLIII (1976), 640-44 (with 3 others)

§William W. Bonney, *College Literature*, IV, 1 (Winter 1977), 104-6


Includes chapters on Diggers, Milenarismo y gnosticismo, Ranters, and Muggletonians (“un secta familiar a Blake”).


A comparison of the two poems, discussing the similarities in background and intention and pointing out the differences in style and diction.

§Pantazakos, Michael. "The Bible in William Blake's Proverbs of Hell (An Interpretive Gloss by Citation to The King James Version)." *Liverpool Law Review*, XXIII, 2

§Parfrey, A. "Four Artists of the Apocalypse: who does it think it's kidding? There's more apocalyptic vision in William Blake's little finger than there is in all the artists in the RA's new show put together." *Art Review* (September 2000), 26-29.


Novellas about three women; the one about Catherine Blake is factually challenged.

**REVIEWS**

Alexandra Harris, *Guardian* [London], 7 March 2014

(the lives “leave the reader feeling somewhat puzzled”; “Blake’s life mask [was] created by his wife Catherine”)
Hephzibah Anderson, MailOnline [London], 20 March 2014 (written in “classy prose”)
Holley Williams, Independent [London], 5 August 2014 (“Catherine is an impossibly wet blanket”)

*Parker, Fred. “Blake and the Devil’s Party.” Chapter 3 (pp. 63-112, 194-98) of his The Devil as Muse: Blake, Byron, and the Adversary (Waco [Texas]: Baylor University Press, 2011)


A lecture.

The vividness of Imagination is extremely variable, from the individual who hardly understands the meaning of metaphor, to him who lives in a world peopled by creatures of his own. Benvenuto Cellini, a Florentine artist of great celebrity, the celebrated Molanus, and our own visionary Blake, were striking examples of the latter class. [Pp. 182-83]

Language in India [online], XII, 7 (July 2013), 136-41.

General reflections on Blake.


The two prints are of "A Private Marine of Col. Fourgeoud's Corps" and "The Celebrated Gramman Quacy." Blake is fairly incidental to the essay; the designs are by Stedman, after all.


In "an almost unprecedented act of vandalism", "Blake's cottage [in Felpham] ... is being altered out of knowledge"; "The dear old thatched veranda and porch are gone, and the trees ... are cut down .... Surely such a cottage should have been retained as a national possession". [N.B. The verandah and porch were added after the Blake’s left the cottage.]


A densely factual and original reconstruction with diagrams of the rooms in which Blake’s exhibition was held and of the order and exact placement of the pictures one flight


"Blake's plot resembles Burke's, seen of course from the other side" (p. 255).


About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."


REVIEW

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2005) (a "charming and insubstantial pamphlet")


Penny, Scott. "'Primitive and original ways' in the early work of William Blake." DAI, LX (1999), 1575A. Georgia Ph.D., 1999

About "the background of ideas concerning the primitive and the original" as they influenced Blake's works of 1778-1795.


Percival, Milton O., William Blake’s Circle of Destiny (1938) <BB>

REVI EWS
§Denis Saurat, Modern Language Notes, LIV, 1 (January 1938), 68-69
§Harold R. Willoughby, Journal of Religion, XVIII, 3 (July 1938), 370
§Anon., Times Literary Supplement, 27 August 1938, p. 557
§Herbert Davis, Modern Philology, XXXVI, 1 (August 1938), 85-91
William Blake and His Circle
Part VI: Biography and Criticism

§B.E.C. Davis, *Review of English Studies*, XIII, 56 (October 1938), 476-77


§Samuel C. Chew, *Philosophical Review*, XLVIII, 5 (September 1939), 547-49

P[éricaud, Val.] “Blake (Guillaume).” Vol. I, pp. 405-6 of *Biographie Universelle (Michaud)Ancienne et Moderne ... Nouvelle Édition, Publiée sous la Direction de M. Michaud ....* (Paris: chez Madame C. Desplaces, ... 1854) In French

Blake wrote *America, Descriptive Catalogue, Europe, The Gates of Paradise*, and *Songs of Experience*, and made illustrations to Young’s *Night Thoughts*, Hayley’s *Ballads* (1805), Blair’s *Grave*, Chaucer, and Job. “Il ne sortit jamais d’une position voisine de la misère, mais ... il était heureux”.

See *BB* for the 1843 version.


"It is very much in Blake's spirit to create these paintings of his proverbs, the more so if they are not merely illustrations but challenges to Blake's vision" (p. 47).

About Bage, Byron, Blake (*Island* and *Marriage*), and Jane Austen.


"Blake employs sacrifice and self-sacrifice ... to dramatise the disastrous effects of self-aggrandisement."

§Persyn, Mary-Kelly. "'No Human Form but Sexual': Sensibility, Chastity, and Sacrifice in Blake's *Jerusalem*." *European Romantic Review*, X, 1 (Winter 1999), 83-93

Perty, Maximilian. *Die mystischen Erscheinungen der menschlichen Natur* (Leipzig und Heidelberg, 1861) In German <Harvard>

About Blake’s Visionary Heads.

An account of how “The Village Of Felpham Celebrates 250th Anniversary of William Blake’s Birth.”


"Embodied humanity does not live by matter alone; spirit, not matter at all" (p. 114).

REVIEW

David Worrall, Year's Work in English Studies, LXXV for 1994 [1997], 393 ("repays careful reading")


A collection of essays consisting of
"Preface." Pp. xi-xv. (Summaries of what follows.)

Chapters


**REVIEWS**

*Donald Ault*, *Modern Philology*, XCVII, 4 (May 2000), 611-15 (an "extremely coherent collection of previously published essays", a book which "impressively explicates thorny passages", though there are "numerous typographical errors")


Lindgren (Amsterdam: Benjamins, 2013)


He is concerned (pp. 11-18) with "the ambiguous temporal logic prevailing in Blake's early prophecies" (p. 11).


Because of Pitt's "Reign of Terror" against seditious publications, Phillips claims, "by mid-October 1793 [when Blake issued his Prospectus], it was clear that the risk had become too great for Blake to make use of forms of production and publication that would have made his works inexpensive and therefore more generally available" (p. 290), and indeed he may have suppressed some of his works such as "Our End is Come" and "To the Public".
REVIEWS


**David Worrall**, *Year's Work in English Studies*, LXXV for 1994 (1997), 395-96 ("first-rate historical research", "One of the year's best excursions into contextual recovery")

**Phillips, Michael.** “Blake’s Annotations in Context.” *European Romantic Review*, XVI (2005), 93-95


A "factual description of the house itself and its surroundings" (p. 2).

Graphic accounts of how Tom Paine was denounced and ritually burned in effigy by gatherings in 1792-1793 of the society of Loyal Britons in Gloucestershire and Lancashire and perhaps by the meeting in Lambeth near where Blake lived.


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


REVIEWS
§Anon., “Bewildering Blake”, Books and Bookmen, March 1980 (with 2 others)
§Désirée Hirst, Review of English Studies, NS XXXI (1980), 475-77
§Zachary Leader, Studies in Romanticism, XIX, 3 (Fall 1980), 419-33 (with another)
§Edward Larrissy, Notes and Queries, NS XXVII (1980), 450-51
§Pamela Van Schalk, UNISA English Studies, XVIII (1980), 26
§Désirée Hirst, Review of English Studies, NS XXXI (1980), 475-77
§Stan Smith, Literature and History, VI (1980), 267-69
*David Simpson, Blake, XIV, 3 (Winter 1980-81), 121-27
§Maurits Engelborghs, Deutsche Warande en Belfort, CXXVII, 4 (May 1982) (with 2 others) in German
Neill Freistat, Eighteenth Century ... Bibliography, NS V (1983), 360-61

Detailed reconstructions, with minutely precise measurements (e.g., 12' 9" x 12' 1½” for the printing room), of Blake’s house, apparently based largely upon the rudimentary
sketch of 1853 (reproduced in Robin Hamlyn’s essay in *William Blake: The Painter at Work*, ed. Joyce Townsend [2003]) which lacks almost all these details.


REVIEW


Minutely detailed evidence supports the conclusion of John Jackson, *A Treatise on Wood Engraving* (1839) (BR (2) 45-46) that Blake’s “progress in printing was necessarily slow”.

Most of Phillips’s “A Note on Production” in *Songs of Innocence and of Experience: A Portfolio of Eighteen Facsimile Impressions* (2009) is “abstracted” from his 2004 essay.


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

Speculations based on the very sparse facts about Blake's house in Lambeth; "An earlier version of parts of this paper were [sic] published in the *London Topographical Society Newsletter*, 39 (November 1994) pp. 2-6".


An “edited form” of the essay appears in the Summer 2005 exhibition catalogue of *Cloud & Vision.*

Yves Bonnefoy, "Préface" (pp. 11-12), is about Phillips' "vaste enquête" for "une grande biographie du poète".

Michael Phillips, "Introduction" (pp. 13-16), says that each section deals with an "aspect du processus créateur de Blake".

The six studies consist of translations of his previously-published essays, all but the last revised.


V "La Création des Chants." Pp. 95-136. (Translated from "William Blake's Songs of Innocence and Songs of
Experience from Manuscript Draft to Illuminated Plate", *Book Collector*, XXVIII [1979], 17-59.) <BBS>


A generously illustrated factual study in which "My concern is to record in the detail of the manuscript drafts how the poems evolved and were made" (p. 2). He insists in particular that each colour-print of the *Songs* was printed twice (e.g., pp. 95, 98, 103-4).


[His argument that Blake's colour-prints were passed twice through the press is controverted in Robert N. Essick and Joseph Viscomi, "Inquiry into Blake's Method of Color Printing", www.iblio.org/jsviscom (2001).]

REVIEWS

K.E. Smith, *Blake Journal*, No. 6 (2001), 76-78 ("The most obvious distinctive strength of this book lies in its ability to interweave the technical side of Blake's art into its biographical-historical context" [p. 76])

Vincent Carretta, "Exhibition Review", *Eighteenth-Century Studies*, XXXIV, 3 (2001), 440-45 (with another) (it "tells the full story" and serves as a "significant corrective" to Essick and Viscomi [p. 443])


Jeremy Tambling, *Modern Language Review*, XCVIII, 2 (April 2003), 438-40 (with two others) ("a vital contribution to the study of the Songs ... interesting if not quite satisfying")


Phillips, Michael. Gave 23 boxes of scholarly materials, mostly proofs, drafts, and letters about his publications (but no Blake originals), to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.


Philomneste Junior [P.-G. Brunet]. "Blake (William), peintre,

"Il avait un talent remarquable, de la vigueur dans l'inventions, mais il se laissa aller à un illuminisme qui trouble sa raison".


She is concerned with "the theatricalization of inspiration" (p. 206), especially with *The First Book of Urizen*, but not much with theatres or performances.


A general account of Blake.


According to the English "Summary" (pp. 421-28), Rossetti's appropriation of the Victorians' misunderstanding of Blake was used "as a powerful symbol of the Victorian artist's own feelings of alienation" (p. 428).

This was a Munster dissertation, 1996, 428 leaves.

**Pierce, John B.** "Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development". Toronto Ph.D., 1986. <BB>


*Pierce, John B.* *Flexible Design: Revisionary Poetics in Blake's *Vala* or *The Four Zoas* (Montreal, Kingston, London,
William Blake and His Circle
Part VI: Criticism


In *Vala*, Blake's shifting of narrative strategies gives the poem a flexible design, one whose outline ... gains its flexibility through conscious adaptations of sequential disruptions as a fundamental element in narrative experiment. ... the poem is revised to enact its own meaning through emergent forms [pp. xxii, xxvi.]

Appendix A: "The Copperplate Text of *Vala*" (pp. 151-65, 188-91) is a fresh transcription of pp. 7-42. Chapter 4 ("Completing *The Four Zoas*") is reprinted from "The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84", *Philological Quarterly*, LXVIII (1989), 485-508, and part of Chapter 3 ("Recasting the Copperplate") appeared as "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala* or *The Four Zoas*", *Blake*, XXII (1988-89), 93-102. The book plainly grew out of his dissertation on "Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development" (Toronto, 1986).

REVIEWS

**Thomas A. Vogler**, *Blake*, XXXIII (1999), 51-62 ("It is a promising, but in the end a frustrating and disappointing book" [p. 51])

**G.E. Bentley, Jr**, *English Studies in Canada*, XXVI (2000 [2001]), 502-5 ("the most fascinating aspect of a valuable book" is the argument that "The
contradictory impulses in *The Four Zoas* may represent contradictions in the author himself" [p. 504])

**Kathleen James-Cavan**, *Canadian Review Annual 1999* (2000), No. 3295 ("important and ground-breaking")


"Blake rewrites Milton as a multifaceted state of discourse ... multiple in its meanings" (p. 470).


“This book is a study of the representation of writing in the works of William Blake”, about “the way in which the graphic and the oral are used as conceptual fields in Blake’s works” (pp. 9, 27).

REVIEWs

Jason Whittaker, Blake, XXXVIII (2005), 153-57 (“What Wond’rous Art does is to tease interesting potential from the new bibliography” [p. 156])

Minne Tanaka, Blake Journal, No. 9 (2005), 116-17

Mark Lussier, European Romantic Review, XVI (2005), 505-11 (with another) (“among the most important Blake books in the last decade” [p. 509])

Jeremy Tambling, Modern Language Review, C (2005), 488-89 (the book has “good local points, but an uncertain argument”)

Jason Whittaker, Year's Work in English Studies, LXXXIV (2005) ("post structuralist readings" but "useful")


REVIEWS

§ Anon., *Times Literary Supplement*, 29 November 1957, p. 723

§ J. Bronowski, “Blake the Radical”, *New Statesman and Nation*, LIV (30 November 1957), p. 733
Comment by D. Hirst, 7 December 1957, p. 778

W.W. Robson, “Kidnapping Blake,” *Spectator*, 6 December 1957, pp. 806-8 (with 2 others) <BB #2495>

For letters responding to the review by William Empson, Geoffrey Keynes, W.W. Robson, Philip Sheppard, John Wain, George Wingfield Digby, Kathleen Raine, and George Wingfield Digby, see *Spectator*, CXCI (1957) 13, 20, 27 December 1957 CC (3, 10 January 1958), 18, 47 <BB>

§ Anon., “Poet and Prophet”, *Church Times*, 10 January 1958 <BB>

D.V. E[rdman], *Philological Quarterly*, XXXVII (1958), 145-46


§ Austin Oakley, *Twentieth Century*, CLXIII (1958), 88-89

§ Robert F. Gleckner, *Modern Language Notes*, LXXIV, 3 (March 1959), 261-64


Conway, an actor, committed suicide in 1828; among his effects was a copy of the folio edition of Young’s *Night Thoughts*, illustrated by Blake; in which Conway had written the name of the person by whom it had been presented to him – his ‘dearly attached friend – his “dearly attached friend, the celebrated Mrs. Piozzi [d. 1821.]”


"Ce travail s'est donné pour objectif de dégager le mythe personnel de Blake à partir de la problématique du sacré" (p. 417). Presumably it is descended from his Doctorat ès lettres of the same title (1981).

REVIEW

Anne Birien, Blake, XXXIV, 1 (Summer 2000), 29-32
(despite the title here [Blake and the Sacred], the review summarizes the French text; there is apparently no edition translated into English)


The Blake sections are:
"Blake 'réaliste litérale de l'imagination'." Pp. 19-23
"Deux variantes romantiques du Millénaire." Pp. 59-67
(Examples from Blake and Coleridge)
"'Holy Thursday': l'Innocence au regard de l'Expérience." Pp. 90-93
"Thel: l'Expérience au regard de l'Innocence." Pp. 93-96
"La Chute selon la Bible de l'Enfer." Pp. 96-107
"Blake et Freud." Pp. 163-67
"Les deux Nurse's 'Song'." Pp. 167-69
"Des Larmes." Pp. 169-71
"Incarvatio et corpses de gloire." Pp. 171-78
"Tragiques Nativités blakiennes." Pp. 178-80
"'To Tirzah'." Pp. 180-83
"La Limite, la Vouloir Féminin, la sexualité." Pp. 183-89
"Agon et méprise interprétative." Pp. 209-11
"Le solipsisme et ses périls." Pp. 212-14
"Spectre et Émanation." Pp. 214-17

§Piquet, François. William Blake: Songs of Innocence and
[of] Experience, The Marriage of Heaven and Hell, The
Book of Urizen. ([Paris:] Didier Érudition, 1995) Collection
CNED-Didier Concours 8°, 120 pp.; ISBN: 2864602539 In
French
A commentary on the poems.

*Pite, Ralph. The Circle of Our Vision: Dante's Presence in

(London: Henry G. Bohn, 1850) P. 242 <Stanford>
Quotes “Holy Thursday” from Innocence and remarks:
“that eccentric but powerful artist, Blake, was probably present” at St Paul’s for Holy Thursday.


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


REVIEWS
1927
§Anon., *Times Literary Supplement*, 11 August 1927
(with 3 others)
§George Sampson, *Observer*, 1927 (?) (with six others)
1952
§Kathleen Raine, *New Statesman and Nation*, 6 September 1952, p. 270 (with another)
§J.M.C., *Spectator*, 12 September 1952, p. 344


"Blake's work resonates with the words and ideas of Burke" (p. 2).


REVIEW
Anon., *Southern Literary Messenger: Devoted to Every Department of Literature and the Fine Arts* [Richmond, Virginia], XVI, 3 (March 1850), 172-87 <Stanford> ("In short, Edgar Poe is a painter of ideas, not of men and things. He held precisely the same relation to Dickens, Thackeray, and the like, that the mad artist Blake, to whom the apparition of William Wallace and the ghost of a flea [vide.
"Cunningham’s British Painters and Sculptors, art. Blake[,] were wont to sit for portraits,--held to Hogarth and Reynolds [p. 182]."


Gide's reaction to *The Marriage of Heaven and Hell*.


It is especially about Blake.

An intricate argument about the *Marriage*.

§Porée, Marc. "'Ruinous Fragments of Life', ou le livre d'Urizen A à Z (ou presque)." *QUERTY*, VI (October 1996), 97-106. In French


“Above all, Blake proclaimed the true spirituality and holiness of the flesh, as shone forth in such images as *Bright Day*” [apparently “Glad Day”] (p. 442).


In Blake's Prophecies, "deconstructive gnosis disguises itself as fragmented narratives."

P-ot [i.e., Parisot]. “BLAKE (GUILLAUME), graveur anglais, né vers 1759 ....” Vol. LVIII, pp. 329-30, of *Biographie universelle, ancienne et modern. Supplément ... Ouvrage entièrement neuf.* (Paris: L.-G. Michaud, 1835) In French <California (Santa Cruz)>

“il ne sortit jamais d’une position voisine de la misère ....” The account almost certainly derives from the obituary in the *Gentleman’s Magazine* (1 November 1827) (BR (2) 473-74), with the same curious bibliography, though Blair’s Grave has become “Les Tombeaux de Blair”, and Hayley’s *Ballads* “in
8vo numbers” is misinterpreted as “Huit numéros seulement parurent”.


Potter, Polyxeni. "... a flea Has smaller fleas that on him prey,
And these have smaller still to bite'em, And so proceed ad infinitum." Emerging Infectious Diseases, XVI, 3 (March 2010), 583-84, online

An explication of the cover reproduction of The Ghost of a Flea. The title is from Swift's "On Poetry, a Rhapsody" (1733). The author is at the Center for Disease Control, Atlanta, Georgia.


“Salvestra” (pp. 97-182) Canto I, Stanza XXXVI (p. 118):
O, artist Blake! compassion still thou deign’st,
   In thy most deathless “Songs of Innocence,”
To all such outcasts, whatso their offence,
Pauper or orphan, clod or climbing boy,
   Negro or gaol-bird, with a love intense!
To Memnon’s slave, though thus she kill young joy,
We’d show like mercy now; reform, but not destroy.

The “Notes to Salvestra” say that Blake’s *Songs of Innocence and of Experience* “are unequalled for their touching simplicity and brilliant word-tinting. Nothing can be more pathetic ... the production of such pieces at all is little short of miraculous. It is not art, but inspiration.” [1847, pp. 186-87.]


   About Blake.

   On Blake's aesthetic strategy.

*Praz, Mario.* "William Blake." Pp. 49-89 of his *Poeti Inglesi dell' Ottocento*. Con 18 Xilografie di Parigi (Firenze: R. Bemporad e F°, [?1925]) Libri Necessare In Italian
   Pp. 61-89 are texts by Blake.


**Preston, Kerrison, *Blake and Rossetti* (1944) <BB>**

**REVIEWS**


§H.G.F., *Connoisseur*, CXIV (1945), 60-61

§Anon., *Apollo*, XL (1945), 84-85

§Preston, Kerrison. “Blake of Soho: this year’s Soho Fair includes a special exhibition of the works of William Blake, the Soho-born poet, painter and visionary.” *Soho Annual*, n.d. <The only record I can trace of *Soho Annual* is the Fourth Annual Soho Fair, official programme, 1958.>


Publisher's blurb: "Do William Blake's lyric for the popular hymn 'Jerusalem' reveals an extraordinary insight into the so-called 'missing years of Jesus' …?"; "Christ did indeed visit Britain".


In Blake's drawing of "Jacob's Dream", the male, female, and childish angels seem to be Swedenborgian but altered by Blake.


In Blake's watercolour of "Jacob's Ladder", the presence of angelic females and children suggests a Swedenborgian context. The book is about "the way in which the Romantics read the Bible" (p. xi).


Papers presented at a symposium in honour of the Tricentenary of the Birth of Emanuel Swedenborg held in Sydney, Australia, on January 29th 1988.


“There can be no doubt at all, I think, that what most appealed to Blake in Swedenborg’s doctrines was the notion of a new era?and [sic] that he valued it not because it was a startlingly original teaching but precisely because it was in keeping with a much older tradition of mystical prophecy”.

"In his most radical period, from about 1790 to 1795, he did challenge orthodox Christianity" (p. 82).


About Anna Maria Lenngren's poem "Pojkarne" and Blake's "The Ecchoing Green".


A hasty survey of criticism from Frye to Ackroyd.


"The 'newness' of Blake's mythology is proportionate to how it transcendentalizes the self and accommodates the ideology of autonomous individuality" (p. 94).

On the astrological significance of Blake’s time in his Felpham “Paradise”, especially the scuffle with the soldier and Blake’s trial for sedition. She concludes that Blake must have been born not at 7:45 P.M. (as in Urania [1825] [BR (2) 406]) but at “7:26 pm. which keeps Pluto in the fifth house and the Cancer Ascendant then accords with the time that Jupiter crossed over in 1800 when Blake moved to Felpham”.


A detailed and fruitful discussion of "The Tyger" in the linguistic context of "arbitrariness" (p. 1).


From 1962 Pullman was intoxicated by Blake, whose poems “have an incantatory power unlike anything else in English”; “The fact is, I love him.” This is a “credo” in prose.


It is an attempt “to think through Blake’s ‘Celtism’”, to examine “a set of Celtic allusions in Blake’s work – almost entirely in Jerusalem” (p. 56).

**Punter, David G., Blake, Hegel and Dialectic (1982) <BBS> REVIEWS**

*Ernest Bernhardt-Kabisch, Eighteenth Century ... Bibliography (1982), 392*

*§Pierre Dubois, Revue Philosophique de la France et de l’Etranger, CLXXIII (1983), 139-40*

*§Michael Fischer, Philosophy and Literature, VII (1983), 265-66*

*Nelson Hilton, Blake, XVII (1984), 164*

David Punter, “Blake / Hegel / Derrida: A response to Nelson Hilton’s review of Blake, Hegel and Dialectic”, Blake, XVIII, 1 (Summer 1984), 58-63 (“the temptation not to speak of social problems, struggle, or labor ... is to be resisted” [p. 50]) <BBS 397>

*§Kevin Lewis, Religious Studies Review, X (1984), 384*

*§François Piquet, Etudes anglaises, XXXVII (1984), 208-9, in French*

*§Dan Dahlstrom, Journal of the History of Philosophy, XXIII (1985), 267-69*

*§John Williams, Literature and History, XI (1985), 143-43 (with another)*

*§Stephen Prickett, Modern Language Review, LXXXI (1986), 159-60*

Concerns "a moment in Blake where singularity is fractured by multiplicity" (p. 236).


**REVIEW**

**David Worrall**, *Year's Work in English Studies*, LXXVI for 1995 (1998), 401 ("a rich and widely ranging argument", "bold and original")


1998: "Introduction: How to Study a Poem" (pp. 7-9); poem-by-poem commentary (pp. 10-45); "Critical Approaches" (pp. 50-64); "Textual Analysis" of "The Chimney Sweeper" (from *Innocence*), "The Tyger", and "London" (pp. 50-84), "Background" (pp. 65-70), and "Critical History" (pp. 71-83).

2003 is a “new and fully revised edition”.

The book consists of John Peck and Martin Coyle, "General Editors' Preface" (p. ix); David Punter, "Introduction" (pp. 1-15) plus

**George Quasha.** "Orc as a Fiery Paradigm of Poetic Torsion." Pp. 16-35 ("Reproduced in a slightly abbreviated form" from *Blake's Visionary Forms Dramatic*, ed. David V. Erdman and John E. Grant [1970])

**Jean H. Hagstrum.** "Babylon Revisited, or the Story of Luvah and Vala." Pp. 36-53. ("Slightly abbreviated" from *Blake's Sublime Allegory*, ed. Stuart Curran and Joseph A. Wittreich, Jr [1973])

**David E. James.** "Angels out of the Sun: Art, Religion and Politics in Blake's America." Pp. 54-70. ("Abbreviated" from *Studies in Romanticism*, XVIII [1979])

**Nelson Hilton.** "Blake in the Chains of Being." Pp. 71-93 (Reprinted from his *Literal Imagination* [1983])

**Laura Haigwood.** "Blake's Visions of the Daughters of Albion: Revising an Interpretive Tradition." Pp. 94-107 (Reprinted from *San Jose Studies*, XI, 2 [1985])


REVIEW

§Michael O'Neill, Romanticism on the Net, No. 78 (1997) (with 5 others)


An examination of the “complex” contexts of the “Chimney Sweeper” poems in Songs of Innocence and Songs of Experience.


"Meaning lies ... in the mental activity" (p. 33).

REVIEW

David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 325 ("profoundly disorienting")

§Purington, Marjean D. "The De-Gendered Self in William

**Pyer, Miss C[atherine] S[mith]**. *Wild Flowers; or, Poetic Gleanings from Natural Objects, and Topics of Religious, Moral, and Philanthropic Interest* (London: John Snow, 1844) P. 69

A poem called “The Fairy’s Funeral” with quotations [from Cunningham] about Blake and “a fairy’s funeral”.


*Pyle, Eric. William Blake’s Illustrations for Dante’s *DIVINE COMEDY*: A Study of the Engravings, Pencil Sketches and Watercolors (Jefferson [North Carolina]: McFarland and Company, 2014) 25.2 x 17 cm, vi, 283 pp., 93 illustrations (including all Blake’s Dante engravings); ISBN: 9780786494880; also "ebook"

Apparently derived silently from his Hiroshima Ph.D. (2012).

"Unlike Dante, he [Blake] believes that he can show us everything; he can make the text incarnate, in the visual medium, in a way that Dante could not." (P. 268)

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Q. “The Pictorial History of Parliament.” *Punch or the London Charivari*, I (“For the week ending October 23, 1841”), 174. <Victoria University in the University of Toronto>

Suggests subjects for the decoration of the rebuilt House of Commons:

There is also that immortal Parliamentary metaphor ...

“The *feature* upon which the question hinges!”

The only man who could have properly painted this was the enthusiastic BLAKE, who so successfully limned the ghost of a flea!

Qiu, Le-Ying. “Jie Lu Zi Ben Zhu Yi She Hui Chou E Xian Shi de Yi Mian Jing Zi—Bu Lai Ke ‘Lun Dun’ Yu Hua Zi

William Blake’s “London” and William Wordsworth’s “London, 1802”, though different in overall arrangement, style, subject and tenses, both reveal the terrible reality of the capitalist society of the time. [Author's abstract]


An interpretation of the meanings of some lyrical poems in Blake's *Songs of Innocence* and *Songs of Experience*.


“Blake’s psychology of subjectivity is astute, innovative, and complex” (p. xi).

of *Ritual, Routine, and Regime: Repetition in Early Modern British and European Culture* (2006) is "the earliest writing I did for this project" (p. xv).

REVIEWS

Shirley Dent, *Times Literary Supplement*, 2 July 2010, pp. 26-27 (with another) (“the acuity of these readings is undermined by the jarring addition of twentieth-century theorists”)


Tristanne Connolly, *Blake*, XLV, 3 (Winter 2011-12), 90-92 ("Quinney's emphasis on authentic experience of the self leads her away from adequate research and precise reading")


This "is the earliest writing I did" for her *William Blake on Self and Soul* (2009).


REVIEWS

Jason Whittaker, *Year's Work in English Studies*, XC, 1 (January 2011), 654-55
Michael Buhagiar, *Victoriographics*, II, 1 (May 2012), 77-78


An illuminating interview with Dr Joyce Townsend, "conservation scientist at the Tate Britain", on why and how Blake's paintings crack.

Blake is very tangential.

It is "a novel of historical fiction based on Blake's life" (p. vii).


About the difficulties of his current translation of “The Tyger”; “This excerpt is part of a longer essay that will be published in *Creativity Research Journal*.”


Raine, Kathleen. *Blake and Antiquity*; see Raine, “Blake’s Debt to Antiquity”


REVIEWS

§Helen McNeil, *Spectator*, 14 December 1979, pp. 343-44

§Anon., “Bewildering Blake”, *Books and Bookmen*, March 1980 (with 2 others)

§Anon., *Choice*, XVII (1980), 674

§Christine Gallant, *Wordsworth Circle*, XII, 3 (Summer 1981), 164-67
*Martin K. Nurmi, *Blake*, XV, 1 (Summer 1981), 51-52


Vol. I, Chapter 1, was “Reprinted with minor changes” as “The Swedenborgian Songs” in pp. 69-85 of *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake’s Arts In the Writings of Emanuel Swedenborg: An Anthology*, ed. Harvey F. Bellin and Darrell Tuhl (1985), parts were apparently translated in Chapitres 2-4 of her *L’imagination créatrice de William Blake* (Paris, 1983), and pp. 274-76 were reprinted as “Alchemy in ‘The Crystal

An abridged version of the lectures, “Blake’s Debt to Antiquity”, Sewanee Review, LXXI (1963), 352-450 <BB>, was expanded as Blake and Tradition.

The 2002 edition is a facsimile of that of 1968.

REVIEWS

§Kathleen Nott, “Symbols and Sources”, Observer, 7 August 1969


§Kathleen Nott, “Symbols and Sources”, Observer [London], 17 August 1969, p. 21


§J. Bronowski, Nation, 22 December 1969, pp. 700-1


For responses, see Kathleen Raine, Anon., Edgar Foxall, “Blake and Tradition”, Times Literary Supplement, 8, 22 January 1970, pp. 34, 85 (Miss Raine says that Blake cannot be made to “fit the
pattern of ‘humanism’”; the reviewer and Mr Foxall point out that Miss Raine’s supporting evidence is misquoted) <BB #2494>

I.H. C[hayes], English Language Notes, VII (1969), 24-25

§Martin Dodsworthy, Listener, LXXXII (1969), 571-72

§Robert Gleckner, Virginia Quarterly Review, XLV (1969), 540-41


§Désirée Hirst [bis], Journal of English and Germanic Philology, LXVIII (1969), 708-14

§Patrick Cruttwell, “Blake, Tradition, and Miss Raine”, Hudson Review, XXIII (Spring 1970), 133-42

§Morton D. Paley, English Language Notes, VII, 4 (June 1970), 304-11


Paul Miner, Blake Studies, II, 2 (Spring 1970), 57-60

§Jean H. Hagstrum, Modern Philology, LXVIII, 1 (August 1970), 76-83

§E.J. Rose, Dalhousie Review, L (Summer 1970), 269-71


G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, University of
William Blake and His Circle
Part VI: Criticism

Toronto Quarterly, XL (1970), 86-101 (with 8 others)

§P. Malekin, Review of English Studies, XXII (February 1971), 93-95 (with another)

§Donald Weeks, Journal of Aesthetics and Art Criticism, XXIX (Spring 1971), 424-25

§Peter Russell, Southern Review, NS VII (October 1971), 1145-56

§C. Gellhar, Pantheon, XXX (July 1972), n.p.


§Anne Kostelanetz Mellor, Studies in Romanticism, XI, 1(Winter 1972), 72-75


REVIEW of the essay

Sven Armens, Philological Quarterly, XLIII, 3 (July 1964), 345

REVIEWS of the book

§Peter Redgrove, Guardian [London], 29 November 1979, p. 14
Vincent De Luca, “How Are We Reading Blake: A Review of Some Recent Criticism”, *University of Toronto Quarterly*, L (1980), 238-47 (with 2 others) *<BBS 450>*

§L.M. Finlay, *Notes and Queries*, NS XXVII (1980), 251-52


"I would not call myself a Jungian"--Blake is my master", but "a follower of Blake must be, if not a follower of Jung, at all events a fellow traveler" (B, pp. 168, 167).

*Raine, Kathleen. From Blake to A VISION (1979) <BBS>

REVIEW


4 "Blake, Swedenborg, and the Divine Human." Pp. 74-99. (This is apparently the same as her §"L'apocalypse

The Spanish edition contains “Introducción” (pp. 11-19), “La ciencia y la imaginación en William Blake” (pp. 21-47), “Blake y Maya” (pp. 49-71), “La mitologización del tiempo en los libros proféticos de Blake” (pp. 73-105), “Blake, Swedenborg y lo Divino Humano” (pp. 107-38), “La ciudad en la poesía profética de Blake” (pp. 139-66), “El sufrimiento según las ilustraciones de Blake del Libro de Job” (pp. 167-217, with black-and-white reproductions of the title page and pl. 1-21 of Blake’s *Illustrations of The Book of Job*), “El Apocalipsis: Blake y Miguel Ángel” (pp. 219-40), “El sueño de Albion” (pp. 241-63), “Index” (pp. 264-69).

**REVIEWS**

1991


David Worrall, *British Journal of Eighteenth-Century Studies*, XVI (1993), 116-17 (the book has "few surprises" and "lots and lots of metaphysis")


2013

*Iván Pintor Iranzo*, “El paraíso de William Blake, recobrado”, *La Vanguardia (Culturas)*
William Blake and His Circle
Part VI: Biography and Criticism

[Barcelona], 4 December 2013, 6-7 (with Blake’s Libros proféticos I) In Spanish


REVIEW

§ lyn Hughes, *New Statesman*, 2 April 1982, p. 23
§ Michael Mason, *Times Literary Supplement*, 16 April 1982, p. 432
§ Robert F. Gleckner, *Eighteenth Century ... Bibliography*, VIII (1982), 393-94
§ David Fuller, *British Journal for Eighteenth-Century Studies*, VI (1983), 76-79

Bo Ossian Lindberg, *Blake*, XIX, 4 (Spring 1986), 151-52


REVIEW

§ François, *Etudes anglaises*, XXXIX (1986), 353-54, in French
§Raine, Kathleen. *The Little Girl Lost and Found and the Lapsed Soul.* [Apparently the printed text of a lecture given at Girton College, Cambridge, when she was a fellow there in 1955-1961.]


"I am here to speak for my Master, William Blake, England's supreme poet of the city" (B, p. 5).


Blake is especially on pp. 201-10; "Let us examine what he is in reality saying" in his myth (p. 206).

A brief introductory pamphlet, not remarkable for accuracy.

REVIEW

§Anon., Times Literary Supplement, 30 March 1951, p. 263


REVIEWS

§Jean Hagstrum, Modern Philology, LXVIII (August 1970), 76-82


§Lawrence Gowing, “Raphael to the Pre-Raphaelites”, Observer, 13 December 1970

§H.R. Wackrill, Arts Review, 2 January 1971

§Anon., Library Journal, XLVI (1 April 1971), 1270

§J.A. Battye, Art and Artists, VI (July 1971), 68

§John E. Grant, Philological Quarterly, L (July 1971), 409

§Anon., Choice, VIII (November 1971), 1166
§Anon., American Artist, XXXV (December 1971), 68
§Anon., Books & Bookmen, XVI (Fall 1971), 32
H.R. Wackrill [bis], Blake Studies, IV, 1 (Fall 1971), 110-13
Michael Tolley, Blake Newsletter, VI, 1 (Summer 1972), 28-31 (with another)


Part I: William Blake consists of three chapters:

"The reader's awareness of apparent lapses from ethical responsibility, on Blake's part, which Blake makes no effort to conceal, positively strengthens his work, as a vehicle for productive literary debate" (p. 6).


It is about how Blake, Dickens, and Joyce "construct their ethical status as authors". The work was published as *Authorship, Ethics and the Reader* (1997).


She "explores Urizen's body as a figure for Blake's own corpus" with reference to Dr John Hunter.


"The inclusion of the reading-function within the text results in a discursive function that is characteristically romantic" (p. 25).


It is "abridged" from her Supplement of Reading (1990), but none of the essays there has this title or this length.

*Ramos, Rafael. "Peter Ackroyd redescubre al artista", La Vanguarda [Barcelona], 17 April 1996. In Spanish


A general essay on Blake.


"Blake's city of art is the same as the city being restored in the Buddha's vision" (p. 36).
REVIEW

Michael Grenfell, "Urthona: Arts and Buddhism", 
*Blake Journal*, No. 6 (2001), 85-86 (a summary)


Rawlinson, N. "William Blake: the comic aspects of vision: Poetical Sketches to Songs of Innocence and of Experience." 

"I use the term 'comic' to encompass the social, poetical and philosophical implications of laughter." Presumably his *William Blake’s Comic Vision* is based on the thesis.


Especially about joy in Blake; “Blake was a subtle, profound and skilled comic writer” whose “work seems to pulse with comic energy” (pp. 2, 1)


REVIEWS
T. Hoagwood, *Choice*, XLI (2003), 152 (“Recommended”)

Kathleen Lundeen, *Blake*, XXXVIII (2004), 85-87 (Rawlinson “allows us to hear Blake in a different key”)

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2005)


¶ Robin Jarvis, *Literature and History*, XIV, 2 (2005), 86-89


It is re-used in Chapter 5 (pp. 87-106), "The Chalcographic Society", of his *R.H. Cromek, Engraver, Editor, and Entrepreneur* (2011).

*Read, Dennis M.* *R.H. Cromek, Engraver, Editor, and Entrepreneur* (Farnham (Surrey) and Burlington (Vermont): Ashgate Publishing, 2011) 4º, xi, 182 pp.; ISBN: 9780754663997

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


The work was some time in gestation; it was described as "in the press" in BBS (1995), 22, 30.

REVIEWS

Alexander Gourlay, Blake, XLVI, 2 (Fall 2012) (A
"valuable book" but "a bit slapdash"; it "refines and updates the arguments" in his Cromek articles)


It is re-used in Chapter 4 (pp. 45-86), "The Canterbury Pilgrims", of his *R.H. Cromek, Engraver, Editor, and Entrepreneur* (2011).

**REVIEW**

*D.W. Dörrbecker*, *Blake*, XXIII, 3 (1989-90), 139


CD/digital download.

**REVIEW**

*Newman, Steve*, *Blake: An Illustrated Quarterly*, XLIX, 1 (Summer 2015), [pp. 42-44]

(“Appalachian folk and blues ... punctuated by Native American yips and chants” make “the listener feel as if these lyrics were somehow written with this music and this singer in mind”)


§Redondo, José. "Nóesis, nous poietikós, póiesis, poesie Acercamiento, desde la intuación creativa en Plotino, a algunos aspectos del pensimiento poético moderno (Blake, Shelley, el surrealismo, Heidigger y Paz)." *Anuario de Filosofía*, I (2007), 109-24 In Spanish


Partly (pp. 188-93) he focuses on the "dialogic dimension of Job in Blake's poem 'The Tyger'"; Blake "intricately and antithetically draws on the language of the Bible" (p. 188).

On the acquisition of the watercolour of “The Death of the Strong Wicked Man” for Blair’s *Grave.*


On what Blake read.

§Reilly, Susan P. "Blake's Poetics of Sound in *The Marriage of Heaven and Hell.*" *Romantics on the Net* [online], XVI (1996).

"As a background to ... Arnold's *Literature and Dogma,* and George Eliot's ... *Daniel Deronda*,
The study focuses particularly on ... the seventeenth century, illustrated by the works of John Milton and John Bunyan, and the nineteenth
century, ushered in by the contrasting 'Hebraic' expressions of William Blake and William Wordsworth.


A responsible standard account.

For other Blake biographies in the Dictionary of Literary Biography, see Alan Richardson (British Children's Writers, 1800-1880) and Ruth Robbins (The British Literary Book Trade, 1700-1820).


Blake uses anti-traditional images to transcend his time.


An attempt to suggest that "Blake seeks a path of fanaticism and rebellion" in his works.


A comment on what T. S. Eliot inherited from William Blake.

Reveillé-Parise, J.H. Physiologie et Hygiène des Hommes

An account of Blake’s visions as reported from Cunningham in *Revue encyclopédique* (1830). “Beaucoup de grands esprits ont éprouvé de pareilles hallucinations, comme le Tasse, Pascal, Nicole, Rousseau, Cazotte, etc.”


§Reyner, J. “Rehousing of print collections at the British Museum – the William Blake post binder project and other recent approaches.” *Paper Conservator*, XXVII (2003), 35-46


Richardson, Alan. "Blake, Children's Literature, and Colonialism." Part 4 of Chapter 3 ("Children's literature and

In "The Little Black Boy", the child tries to "challenge a crippling ideology through creative subversion ... a rare lesson in radical dissent" (p. 166).


Especially about children's books, of course.

For other Blake biographies in the Dictionary of Literary Biography, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Ruth Robbins (The British Literary Book Trade, 1700-1820).


In "The Lamb", the child's "answer to his own question" would have "shock[ed] most eighteenth century parents" (pp. 74, 76).

Richardson, Bruce Alan. "Colonialism, Race, and Lyric Irony in Blake's 'The Little Black Boy'." Papers on Language

§Richardson, David Lester (Principal of the Hindu Metropolitan College). *Flowers and Flower Gardens* ... (Calcutta: D’Rozario and Co., 1855) <Michigan>

Quotes Cunningham about the Fairy’s Funeral (p. 113), listed under “The Tulip”.

A walking tour which included the site of the “underwear shop” of Blake’s brother where Blake held his exhibition.


Blake's early work is often critical of the Gothic (pace Malkin and Frye) and adopts Classical models, and his late work is said to echo the Classics regularly: "in *The Four Zoas* and *Milton*, he once again rejects the self-exulting classical morality that had been so central to his earlier compositions" (p. 145). The evidence, however, is often wonderfully vague, e.g., "the description of the Cherub as a 'brooder of tempests & destructive War' in [*Jerusalem*] plate 91 alludes to both the storm-driven adventures of Ulysses and the martial exploits of Achilles" (p. 164).


**REVIEWS**

§*Choice*, XXXIV (May 1997), 1499


§*Reference and Research Book News*, XII (1997), 131+

Robert N. Essick, *Studies in Romanticism*, XXXVII. 3 (Fall 1998), 484-87 ("thought provoking" [p. 487])
Jennifer Davis Michael, *Blake*, XXXII (1998-99), 77-80 ("this is the one book I would unhesitatingly recommend to bright undergraduates" [p. 80])


A plausible argument that "The French Revolution is essentially a political tract in epic form ... in which Blake challenges the underlying assumptions of Burke's counterrevolutionary text" (p. 817). His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix).


His *Blake's Altering Aesthetic* (1997) reprints "portions" of the essay (p. ix), apparently in Chapter 1.


Blake's design of "Non Angli Sed Angeli", based on James Barry's *Inquiry* (1775), refutes the idea that "British artists were incapable of artistic excellence" (p. 49).

Richey, William. "'One must be master': Patronage in Blake's *Vala*." *Studies in English Literature 1500-1900*,

The account of the fall of Los in Night I reflects Blake's experience that "By trying to please one patron [William Hayley], he risks offending another [Thomas Butts]" (p. 708).


About Milton.


Riede, David. *Oracles and Hierophants: Constructions of Romantic Authority* (1991) <BBS>

**REVIEW**

**David Punter,** *Blake,* XXIX, 1 (Summer 1995), 29-31

("This is a book of extreme meticulousness, full of detail and of close reading, but ... in the end I found it oddly unsatisfying" [p. 29])


An interview with Keynes--all the words are those of Keynes and his collaborators Gwen Raverat (his sister-in-law) and Vaughan Williams (her cousin)--about the Job ballet (*BB* #2049), with "the original scenario" (pp. 30-33).


§Riley, Peter.  *Edward III: A Patriotic Drama after William Blake* ([Odense: Anon.], 1972) 6 leaves, apparently published, according to Cambridge University Library online catalogue
Ripley, Wayne C. "'In Great Forwardness'? 1798 Advertisements for Volume Two of William Blake's Night Thoughts." Notes and Queries, CCLVI [N.S. LVIII], 1 (March 2011), 57-59.

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


John Britton, The Pleasures of Human Life (London, 1807) and (Boston, 1807), pp. x-xii, mocks Blake’s defence of Fuseli’s “Ugolino” in the Monthly Magazine (1 July 1806).


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

*Ripley, Wayne C., and Justin Van Kleeck, ed. Editing and Reading Blake ([College Park]: University of Maryland Press, September 2010) A Romantic Circles PRAXIS Volume On line
Wayne C. Ripley. “Introduction: Editing Blake.” 35 paragraphs. (“The first task of every editor has been to remediate” Blake’s work. Many of the contributors to the volume “have ... worked as project assistants to the Blake Archive and received their graduate training from its editors”.)


Justin Van Kleeck. “Editioning William Blake’s VALA/The Four Zoas.” 83 paragraphs. (A responsible, reliable, and judicious summary of the problems in editing Vala.)

W.H. Stevenson. “The Ends of Editing.” 48 paragraphs. (“In all this, the editor must keep his head above water” [¶48].)

*Rachel Lee and J. Alexandra McGhee. “‘The productions of time’: Visions of Blake in the Digital Age.” 46 paragraphs. (The essay about Blake’s “hybridity” “documents our experiences editing Blake’s ... Island in the Moon ... in the William Blake Archive” [¶11, 7].)

*Wayne C. Ripley. “Delineation Editing of Co-Texts: William Blake’s Illustrations.” 35 paragraphs. (“social-text editing provides the most appropriate model for Blake’s illustrations of other authors”. With examples from Young’s Night Thoughts [1797] and Blair’s Grave [1808], he wants to show “the social realities of these works” [¶15, 35].)
REVIEWS

(In all this process of "editionings", "immersive
textuality", and "electronicheuristics" which
"remediates Blake", "would it be such apostacy to
say that *none of this matters*?")

Jason Whittaker, *Year's Work in English Studies* XCI, 1
(2012), 674-75

§Risden, E.L.  “William Blake and the Personal Epic
Fantastic.”  *Journal of the Fantastic in the Arts*, XII, 4 (2002),
417-24.  B.  Silently reprinted as Chapter 7 (pp. 109-17) of his
*Heroes, Gods, and the Role of Epiphany in English Epic
and Co., 2008)

“Blake ... establishes the fulcrum of English epic history

Rispoli, Stephanie Adair.  "Anatomy, Vitality, and the
Romantic Body:  Blake, Coleridge, and the Hunter Circle,
1750-1840."  University of North Carolina (Chapel Hill), Ph.
D., 2013.

About the circle of Dr William Hunter (1718-83), his
brother John, and his wife Anne Horne Hunter (1742-1821).

*Ristić, Ratomir.  *Introducing William Blake* (Nis: Filozofsko
fakulteta u Nisu [Yugoslavia], 1996) English
Literature Series 23 cm, iv, 192 pp.; ISBN: 8671000103

Part I is Blake's poems; Part II is "Critical Texts on
Romanticism, Blake and His Poems" (pp. 77-158), and Part III
is "Poems for Further Reading" (pp. 159-90).
The works reprinted in Part II are excerpts from


*Ljubljana Bogoeva-. "On Blake", "Lecture delivered on March 25th 1996". Pp. 147-58. (“Blake has been the great love of my life” [p. 143].)

Riti, John. "Crowdfunding Campaign In England Trying to Save William Blake's Cottage." *Paste* [online], 12 September 2014

Based on the *Guardian* [see Alison Flood].


Rix, Donna S. "Milton: Blake's Reading of Second Isaiah." Chapter 7 (pp. 106-18, 203-6) of *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain (Teaneck, Rutherford, Madison: Fairleigh Dickinson
An argument that "on the first six plates of Milton, Blake not only employs almost all of the themes and images of Second Isaiah [Isaiah 40-55], but he also arranges them in an order paralleling the order of their appearance in the prophecy. Most striking of all, perhaps, are the similarities between Blake's portrait of Milton and Second Isaiah's portrait of the servant" (p. 106).


According to the abstract, "The thesis discusses Blake in conjunction with a number of often little known or sometimes lost voices of popular radicalism and Enthusiasm"; it deals particularly with Swedenborgians, Joseph Johnson, Henry Thorild, Henry Hardy, Alexander Geddes, and C.B. Wadstrom.


Rix, Robert W. “Blake’s A SONG OF LIBERTY.” Explicator, LX (2002), 131-34.

The “Brethren” who are “accepted” and “free” are Freemasons.

§Rix, Robert. "Happy Songs every child may joy to hear:


**Rix, Robert.** “Magnetic Cure in William Blake’s THE FRENCH REVOLUTION.” *Explicator*, LXVIII, 3 (July 2010), 167-71

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


Especially useful on satire of Swedenborg in *The Marriage of Heaven and Hell*.

**REVIEWS**

*Andrew Lincoln, Blake*, XLIII, 2 (Fall 2009), 69-71

(“The complexities are expertly unravelled and lucidly explained here” [p. 69])

**Ariel Hessayon**, *English Historical Review*, CXXIV, 506 (2009), 195-96 (‘a careful and balanced
reconstruction of an important aspect of Blake’s world”)


Jason Whittaker, *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 731 ("exhaustive detail and fascinating analysis")

§ John Ruff, *Christianity and Literature*, LIX, 2 (2010), 347-51


About “what Blake believed his art could tell his contemporaries” (p. 47).


“A historical investigation of how the reception of how Swedenborg’s esoteric teaching was absorbed into the socio-cultural matrix of the late eighteenth century to become a platform for opposition politics” (p. 96).

§ Rix, Robert W. “William Blake og lidenskabens uønskede


A useful biographical summary; "Blake was not a publisher in the strict sense of the word" "in the sense that they [his books] became available to a wide audience" (pp. 31, 32).

For other Blake biographies in the Dictionary of Literary Biography, see Charles Reinhart (British Romantic Poets, 1789-1832 First Series) and Alan Richardson (British Children's Writers, 1800-1880).

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

Christopher Rowland. “Foreword.” P. xi.

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

**REVIEW**

§Christopher Burdon, *Literature and Theology*, XXIII, 4 (2009), 481-82


A responsible summary, with “Study Questions”. Parts of his “St Paul’s Gift to Blake’s Aesthetic”, Glass, XV (2003), are reprinted in Chapter 3: “Reading Blake” (pp. 39-74).

REVIEW

James Rovira, *College Literature*, XXXV, 3 (Summer 2008), 198-200 ("an almost ideal introductory guide for undergraduate students")


939 Note also Blake's "Canciones y epigramas", Cuadernos Hispanoamericanos Tr. Jordi Doce, No. 607 (2001), 7-19, and "Tiriel", Cuadernos Hispanoamericanos, Tr. Jordi Doce, No. 660 (June 2005), 73-91, in Spanish.

REVIEW

Anon., Erganzungs Blätter zur Allgemeinen Literatur-Zeitung vom Jahre 1814, [Halle und Leipzig], No. 47 (April 1814), col. 374-75. In German


I have not seen the issue in 44 monthly parts (1821-1823)

The engraved title page for 1823, 1826 is altered for different publishers and dates, but “The Juvenile Artist” does not seem to be changed.
“The Juvenile Artist” silently quotes, with adjustments, the account of Blake’s youthful studies by Malkin (1806) (“Mr. William Blake ... Gothicised imagination”, BR (2) 562-63), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.


Music Review of William Bolcom’s poetic cycle Songs of Innocence and of Experience performed by “nearly 500 musicians” at the University of Michigan 8 April 2004; it is “musically ... pretty awesome” and “dazzlingly” “diverse”.


Rodger asks why men of the left cannot pay homage to the devil and Blake; Mr Shuttleworth replies that Mr Rodger's play is simplistic.

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940 See BBS 352, 402, 422, 608.


**REVIEWS**


§Joseph Warren Beach, “Blake the Seer as Artist and Poet”, *Sewanee Review*, LXII, 3 (Summer 1954), 527-34 (with another)


§Martin Price, *Yale Review*, XLIII (1954), 629-33

D.V. E[rdman], *Philological Quarterly*, XXXIII (1954), 167


§A. Neumeyer, *Journal of Aesthetics*, XIII (1955), 541-42


*Rohrer, Finlow.*  “From penniless obscurity to recognition 250 years after his birth as one of the greatest Britons, how did a mystical outsider like William Blake win a place in our hearts?”  *BBC News Magazine* online, 27 November 2007.

A general essay.


An analysis of the *Marriage of Heaven and Hell*.


On the symbolic and numerological significance of Jerusalem in *Jerusalem* and *Vala*.

**Romey, Ch.** “BLAKE (WILLIAM), graveur, peintre et poète anglais d’une étonnante imagination ....” Pp. 292-96 of *Dictionnaire de la Conversation et de la Lecture*, VI (Paris: Belin-Mandar, 1833) In French  
**B. Nouveau Dictionnaire de la Conversation, ou Répertoire universel ...,** III (Bruxelles: Librairie Historique-Artistique, 1844), 357-59.  
<Universiteitsbibliotheek, Gent>  
<BB #2546 under “Romney”>  
**E. (1859)** In French  

A long, intensely admiring account of Blake, paraphrased (with acknowledgements) from Cunningham, though the praise is largely Romey’s: Blake was “d’une étonnante imagination, d’un talent plein de magi, l’un des artistes les plus originaux de cette Angleterre”.

He adds to Cunningham’s account that Blake’s father hired “les maîtres de calcul, d’arithmétique et de tenu de livres” (book keeping); that many clients of Basire preferred the work of the apprentice to that of the master; that [*Poetical Sketches* (1783)] includes “odes ... et sonnets”, and that Flaxman counselled its publication “à 30 ans” (Blake was 30 in 1787); that Blake finished his apprenticeship in a little less than seven years (neither Cunningham nor anyone else says exactly when it finished). To Cunningham’s much quoted account of Blake’s courtship (¶9), Romey adds: “a vague
restlessness followed him everywhere, in his studio, his happy retreat, where he forgot his troubles so sweetly, and on his walks, which were his sweetest recreation”. Romey says that Catherine was of very humble birth and of great beauty (Cunningham says little more than that she had white hands, bright eyes, “and a slim and handsome shape” [¶9]). Of the sketch of Catherine which Blake made on his death-bed, Cunningham said no more than that it was “a fine likeness” (¶48), but Romey says it is “remarkable for its expression of a naive and melancholy head strongly depicted, of a woman still beautiful, in spite of her age, a strong air of youth”.

I take these biographical additions to be Romey’s willful embroideries of Cunningham, as Cunningham had in turn embroidered J.T. Smith.

Romey’s account concludes: “The glory of Blake is not yet come to France; we will be happy if this article persuades our artists to look for his works of original genius. Art will thus surely gain.”

Romey also says that a French translation of Cunningham will be published (it wasn’t).

Romey says that the French national collection of prints has nothing by Blake, but, through a friend who lives in London, he acquired with great difficulty an almost complete collection of Blake’s curious productions. His account names only the works cited by Cunningham: the prophecies of America and Europe (“Les prophéties sur l’avenir de l’Europe et de l’Amérique”), The Gates of Paradise, Jerusalem, Songs of Innocence and of Experience (with 65 plates), Urizen, Job, ”Illustrations of Blair’s Grave” (“Les illustrations du tombeau
de Blair”), Canterbury Pilgrims, and Young’s *Night Thoughts* published by Edwards. None of these writings by Blake – or indeed any other – has been traced to a French Nineteenth Century collection. If Romey really owned them, he didn’t notice that the Songs has 54 plates, not 65, and that *America* and *Europe* are not Prophecies in the sense of predicting the future.


A running commentary on Blake's poem.

Rong, Xue-Ying, and Na Wu. “Shi Ge ‘Hei Pi Fu De Xiao Nan Hai’ Ping Xi [Analysis of the Poem 'The Little Black Boy'].” *Hai Wai Ying Yu* [Overseas English], No. 12 (2015), 165-66. In Chinese

§Rønning, H. “The Poet as a Rebel: Blake’s and Shelley’s Views of Promethean Man.” In *Miscellanea: Essays by Present and Former Students in the English Department of the University of Oslo: A Tribute to Professor Kristian Smidt on the Occasion of his Fiftieth Birthday 20 November 1966* (Oslo: Universitetsforlaget, 1966)

The volume consists of annotated illustrations from alchemical texts, many from The First Book of Urizen. "Blake developed the character of Los from various Paracelsian concepts" (p. 483).

§Roob, Alexander. Theorie des Bildromans (Cologne: Salon-Verlag, for the Deutsche Akademie Villa Massimo Rom, 1997) Passim In German

A theory of the pictorial novel which refers to Blake's illuminated books in general and to Milton in particular.

REVIEWS

§Anon., *Modern Languages*, XXXIII (1952), 115
§George M. Harper, *Comparative Literature*, V, 2 (Spring 1953), 188-89


"The crowd psychology of Elias Canetti's *Crowds and Power* (1960) provides a new perspective on these well-known poems"; "For Blake, then, innocence ... wants to be a crowd" (pp. 20, 22).


REVIEW
William Blake and His Circle
Part VI: Biography and Criticism

John Russell, "Did Pollock derive from Blake?" New York Times, 10 October 1975


REVIEWS

Michael J. Tolley, Blake Newsletter, III, 1 (15 June 1969), 14-17


§James D. Boulger, Brown Alumni Monthly, November 1969

§Anon., Times Literary Supplement, 25 December 1969, pp. 1451-63 (with others)
G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)
§Margaret Bottrall, *Critical Quarterly*, XII (Autumn 1970), 286
I.H. C[hayes], *English Language Notes*, VIII (1970), 25
§P. Malekin, *Review of English Studies*, XXII (February 1971), 93-95 (with another)
Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIX, 3 (Spring 1971), 429

Rosenwald, Lessing J. (1891-1979)
Major Blake Collector
The Manuscript Division of the Library of Congress holds about 28,000 items of papers of Lessing J. Rosenwald, mostly of 1932-1979. These include about 500 pp. of correspondence concerning the Rosenbach Foundation (1946-1979), of which Rosenwald was president.

§Roskill, Mark. “Blake and Palmer.” In his *English Painting from 1500 to 1865* (London: Thames and Hudson, 1959)

Rossetti, William Michael. Letters of William Michael Rossetti Concerning Whitman, Blake, and Shelley ... (1934, 1968)

REVIEWS

§Harold Blodgett, American Literature, VI, 3 (November 1934), 357-58
§Herbert G. Wright, Review of English Studies, XI, 43 (July 1935), 370

Catherine Blake is dealt with on pp. 389-91.


"I concentrate on patterns of coherence and attempt to synthesize rather than problematize my own argument" (p. 9).

The work clearly grew out of his 1987 dissertation.

**REVIEWS**

Irene H. C[hayes], *Romantic Movement* for 1993 (1994), 69 (a summary)

Andrew Lincoln, *Blake*, XXIX, 3 (Winter 1995-96), 95-96 ("some of the assumptions and methods involved seem questionable" [p. 95])

Philip Cox, *Review of English Studies*, NS XLVIII (1996), 425-26 (the book "will be of use to new students" of Blake but "fails to contribute in a sustained way to an advancement of our understanding of Blake's most puzzling epic")


Margaret Storch, *Yearbook of English Studies*, XXVI (1996), 292 (it is "welcome" and "lucid")

Rosso, George Anthony, Jr. "Newton's pantocratic and Blake's recovery of Miltonic prophecy." Chapter Two (pp. 47-64) of *Milton, the metaphysicals, and romanticism*. Ed. Lisa Low and Anthony Harding (Cambridge: Cambridge University Press, 1994)

Concerns the development of the concept of prophecy.

Rothenberg, Molly Anne. "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in
William Blake and His Circle
Part VI: Biography and Criticism


"This poem can be understood as being produced by itself, as a form of auto-citation" (p. 490).


"Blake wrote Jerusalem in order to teach readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers ...." Presumably the thesis is the basis of her book on Jerusalem called Rethinking Blake's Textuality (1993).


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 106

B. Revised and reprinted with "different conclusions" as "Epistemological Crisis and Phenomenalistic Subject." Pp. 78-97 of her *Rethinking Blake's Textuality* (1993)


*Jerusalem* is the anvil on which she shapes her critical philosophy, wishing "to make a contribution to contemporary poststructuralist thought ..., rather than to proffer an 'interpretation' of the poem or an account of what Blake actually intended" (p. 4).

The book reprints "The Provisional Vision of Blake's *Jerusalem*, Word and Image, III (1987), here given as "Epistemological Crisis and the Phenomenalistic Subject" [pp. 78-97]

REVIEWS

individual though depersonalized response to Blake in post-structuralist and 'post-post-structuralist' terms")

**Harriet Linkin**, *Blake*, XXIX, 3 (Winter 1995-96), 92-94 (a "few important close readings beautifully ground Rothenberg's astute but sometimes theory-thick discussion of philosophical and religious contemporary contexts to compensate for whatever imperfections the book contains" [p. 94])

**Kathryne S. Freeman**, *European Romantic Review*, VII (1996), 87-90 (the book "offers keen insight" [p. 87])

**Margaret Storch**, *Yearbook of English Studies*, XXVI (1996), 292-93 ("challenging and penetrating")

**David Worrall**, *Year's Work in English Studies*, LXXIV for 1993 (1996), 327 ("a subtle book but not a wilful one")

§**Rothenstein, John.** “Blake and His Followers.” In *An Introduction to English Painting* (1933) B. §Revised Edition (N.Y.: W.W. Norton, 1965)


William Blake and His Circle  
Part VI: Criticism


Pp. 157-74  
About John Clare, Blake, Mangan, and Dowson; Blake's plants and animals are visionary (1951, pp. 164-68).


It is also based on his thesis below.

REVIEWS

Kathryn Freeman, Blake, XLV, 3 (*Winter 2011-12*), 101-2. (The "argument [is] broad and shallow"; "the book's breadth jeopardizes depth")

Robert Rix, *Comparative Literature Studies*, XLIX, 3 (*2012*), 472-75 ("On the whole, he succeeds")

Rovira, James J. "Kierkegaard, Creation Anxiety and William Blake’s Early Illuminated Books.” Drew University Ph.D., 2008, 323 leaves

Apparently the basis of his book above.

“The neglect of Blake by biblical exegetes and theologians is to the impoverishment of biblical study and theology” (B, p. 153).


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

The reproductions include all the Job engravings (22) and Enoch drawings (5). There are design-by-design accounts of Job (Chapters 2-3, pp. 13-72) and "The Enoch Drawings" (pp. 106-18).

REVIEWS

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

§G.A. Ross, *Romantic Circles* (29 July 2011)

Nicholas King, SJ, *Scripture Bulletin*, XLI, 2 (2011), 89-91 ("One of the great strengths of the book lies in Rowland's ability to locate Blake's insights in modern scholarly understanding")


§Susan Sklar, *Journal of the American Academy of Religion*, LXXXI (March 2013), 304-7

*Linda Freedman, Blake: An Illustrated Quarterly*, XLVII, 1 (Summer 2013), [75-76] (A “deeply scholarly ... truly valuable contribution to Blake studies”)

§Wayne C. Ripley, *Christianity and Literature*[online], XLII, 3 (2013), 455-58

“The work of William Blake ... is more likely to enable an understanding of Revelation or apocalyptic hermeneutics than many [ancient] Jewish texts” (p. 355).


Winstanley and Blake belong “to a long line of Christian radicals who ... [stress] the ability of all people to understand the ways of God” (p. 149).


Rowland, Christopher. “Face to faith: Blake’s creative engagement with the Bible recognised its power and its limitations, says Christopher Rowland.” Guardian [London], 24 November 2007, online.

§Rowland, Christopher. “‘Rouzing the Faculties to act’: William Blake, Merkabah Mysticism, the Theology of Liberation and the Exegetical Importance of Experience.” Biblical Interpretation, XI (2003), 543-44


Blake’s two “Holy Thursday” poems “offer a typical example of apocalyptic wisdom, in which contrasts are used to stimulate the imagination in a new assessment of reality” (p. 61).


In “London”, “It is as a latter day Ezekiel or John that Blake the poet walks the streets of London” (p. 42).

REVIEWS

§Brad E. Kelle, Religious Studies Review, XXXIV, 4 (December 2008), 287

Robert M. Ryan, Blake, XLII, 3 (Winter 2008-2009), 111 (one paragraph) (it is “thoughtful”)

Jason Whittaker, Year's Work in English Studies [for 2007],LXXXVIII, 1 (2009),733 ("excellent material" about the "biblical tradition", critically
"fair but rather uninspiring")


A “survey of Blake’s biblical hermeneutics in his
pictures and engravings” (p. 236): “Blake’s relationship with the Bible is a complex one”, and “Blake’s Christology is complex” (pp. 214, 233).

§Rowland, Christopher. “’Would God that all the Lord’s people were prophets’: Prophetic Voices.” Glass, 19 (Spring 2007), 30-40, online.

On the nature of Christian prophecy, beginning with William Blake, Joanna Southcott, and Richard Brothers.


"Blake in some ways courted oblivion" (p. 75).


REVIEWS

§Anon., Times Literary Supplement, 27 February 1953, p. 138

§New Statesman and Nation, XLV (1953)
William Blake and His Circle
Part VI: Biography and Criticism


REVIEWS
§Anon., Times Literary Supplement, 19 October 1956, p. 618 (with another)
§Helen Spalding, Books of the Month, October 1956
§Betty Miller, Twentieth Century, CLX (1956), 369-70
D.V. E[rdman], Philological Quarterly, XXXVI (1957), 111-12
§F.H. Vaughan, Hibbert Journal, LV (1957), 302-4 (with another)
§H.M. Margoliouth, Review of English Studies, NS IX (1958), 93-94 (with another)
§Henri Lemaitre, “Blake Revisited”, Etudes anglaises, XII (1959), 151-55 (with others), in French

Mostly based on The Marriage of Heaven and Hell.

*Rumens, Carol. “Poem of the week: Mock on, Mock on, Voltaire, Rousseau: William Blake was no enemy of science, but he also recognised the limits to Enlightenment rationality, as this poem shows.” Guardian [London], 15 September
2008, online only.

The reproduction is the very interesting Blake window in St Mary’s Church, Battersea, where the Blakes were married.


Ryan seems to think that Blake was orthodox according to the religious standards of his time.


S


An account of the first issue of the Journal of the Blake Society notes that the Chairman of British Rail was a passionate admirer of Blake, "So, in the late 1970s and early 80s, British Rail was effectively run by William Blake? This surely explains a lot."

S., J.B. “Despotism of Imagination.” [Samuel Coate] *Atkinson’s Casket, or Gems of Literature, Wit and Sentiment*
“The mind of such a man as Blake, is a valuable study to the moralist and the metaphysician.” The account is mostly quoted from the first edition of Cunningham, “Days of Innocence” and all, including the “Introduction” to Innocence (p. 318).


"All right-thinking and fairly informed people ... shudder at the notion of incorporating" into the Hymnal Blake's "Jerusalem" lyric from Milton, that "emanation of a disordered mind".

S., Y.; see Henry James


In German

Sabri-Tabrizi, G.R., The “Heaven” and “Hell” of William Blake (1973) <BB>

REVIEWS

§Raymond Williams, “Radical Blake”, Guardian, 29 November 1973, p. 15 (with another)


§Anon., Library Journal, XCIIX (1 February 1974), 364

D[avid] V. E[rdman], *English Language Notes*, XII (September 1974), 36-37

§Susan Hawk Brisman, *Studies in Romanticism*, XIII, 4 (Fall 1974), 365-71

§John E. Grant, *Wordsworth Circle*, V, 3 (Summer 1974) (with 4 others)

*Michael J. Tolley, Blake Newsletter, VIII, 4 (Spring 1975), 138

§Mary Lynn Johnson, *Philological Quarterly*, LIII (1975)

James T. Wills, *Blake Studies*, VI, 2 (1975), 201-8


Reproduces 16 of Blake’s Job prints.


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


The original essay was published in 1915.


"Dohangashu Job ki" refers to the reproductions here of all the Job engravings which were exhibited in a small gallery in Tokyo, while "29 go shitsu no William Blake" is an essay on "The Ghost of a Flea" in Room 29 of the Tate Gallery. In *Mizue*, 20 of the 22 Job prints are reproduced. The essay was revised as "Nijukyju go shitsu no Blake [Blake in Room 29]", pp. 186-99 of his Ningen no iru e tono taiwa--Yoroppa no


The essay consists of "Nijukyu go shitsu no Blake [Blake in Room 29]" (pp. 186-99), reprinted from "29 go shitsu no William Blake", Mizue (1972) (see his "Dohangashu Job ki..."), and "Oinaru konton [Great Chaos]" (pp. 200-28).


The novelist Kenzaburo Oe is most influenced by Blake when he is thinking about present life and eternity.


46 (May 2007)


About Blake’s watercolours for Gray.


Sala found a very modest room which looks a remarkably clean mausoleum, and does not by any means give me the impression that it is haunted even by the ghost of a flea,—such as poor dear Blake, the supernatualist painter, saw what time he witnessed a fairy’s funeral in a garden by moonlight—I accede to the terms [p. 256].

§Sahm, Danielle. “Contrary to Expectations: Exploring
Blake’s Contraries in David Almond’s *Skellig.*” *Children’s Literature*, XXXVIII (2010), 115-32.


Concerns “William Blake’s creative and commercial positioning relative to late-eighteenth-century galleries, exhibition culture and artistic spectacle.”


The essay is about the film called *Dead Man* (Miramax Films, 1995), written and directed by Jim Jarmusch, the central character in which is an accountant from Cleveland named William Blake in the Wild West of the Nineteenth Century, his fatal encounter with Thel, and a truculent Indian named Nobody who quotes the poetry of the poet previously unknown to accountant.


The author is from Sri Lanka.

§*Samorodov, B.* "225 let so dnya rozhdeniya Vil'yama Bleika [The 225th Anniversary of Blake's Birthday]." *Pamyatnie Khizhnie Dati [Commemoration of Literary Dates], 1982* (Moskva, 1982), 137-40 In Russian

For the 1989 edition, see Norina.

§*Samorodov, B.* "Sochinitel' i tipograf Vil'yam Bleik: k 225-letiyu so dnya rozhdeniya [William Blake, Poet and Printer: to the 225th Anniversary of his Birthday]." *Polygraphia, VII* (Moscow, 1982), 36-37. In Russian


REVIEW

Joseph S. Salemi, *Blake*, XVIII, 1 (Summer 1984)


Perhaps derived from his Oregon Ph.D., "The Desire of Man: A Reading of Blake's *The Four Zoas*," *DAI*, XXXV (1974), 3698A.


A The earlier publication is a modest, well-presented 8-page flyer by the founder of the Friends of the Western Buddhist Order attempting to bring "Buddhism into contact" with the West; "A whole century before Buddhism was really
known in the West Blake offers us ... something of the spirit of Buddhism in the language of Western culture".

B The 1986 essay silently reprints the earlier pamphlet, omitting the illustrations.


Sangu, Makoto.  "Blake no E (Hyoshi Kaisetsu) [Blake's Painting (An Explanation of the Title-page)]."  *Shinshicho* (Dai Sanji) [Shinshicho Review], I, 1 (1914), 150.  In Japanese <BSJ>


*Sangu, Makoto.  *Blake Ronko [Blake Studies]* (Tokyo and Osaka: Sanseido, 1929) 257 pp., 45 reproductions In Japanese <BB but without the contents; BSJ with contents>

The book consists of:

*"Blake no Shogai oyobi Shiso [Blake's Life and His Thought]."  Pp. 1-66.  (Reprinted from his *Select Poems of William Blake* [1925].)  The essay consists of:

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B "Blake to sono Jidai [Blake and his Age]." Pp. 33-48. (Apparently reprinted in Sabato [1939], below.)


D "Nenpyo [Chronological Table]." Pp. 59-66.


"Berger Kyoju Homonki [A Visit to Professor (Pierre) Berger]." Pp. 160-68.


§Sangu, Makoto. "Blake to sono Jidai." Sabato (Taibunsha) (1939). In Japanese <BSJ>

Presumably reprinted from his Blake Ronko (1929), 33-48.


The book includes:
"Blake no E ni tsuite [On Blake's Paintings]." Pp. 13-25. (Reprinted from his Blake Ronko [Blake Studies] [1929], 67-85.)
"Shijin to shite no Blake [Blake as a Poet]." Pp. 26-44. (A translation of Laurence Binyon, "Blake the Poet", in William Blake: Illustrations of the Book of Job (1906) reprinted from Suzuran [Lily of the Valley], II [1923], 2-16 and Shigaku ni Noboru [Ascent of Poetic Mountain] [1925], 291-322.)
"Blake no Hanga ni tsuite [On Blake's Engravings]." Pp. 45-53. (Reprinted in Bokushuin: Faunus, No. 6 (1976), 146-51, q.v.)
"Shoki Blake Gakusha no koto nado [Reminiscences of the Early Stage of Blake Study in Japan]." Pp. 53-56. (Reprinted from Eigo Seinen: The Rising Generation, [1957], q.v.)


§Santós, Alcedes Cardoso dos. "'Why a Little Curtain of Flesh on the Bed of Our Desire?' As Edições da Obra de William Blake, como Formas de Tradução e 'Correção de um
William Blake and His Circle
Part VI: Biography and Criticism


§Sarnov, B. "Kazhdi raz W iskliuchenie [Every Time Is an Exception]." Literaturnaia Gazeta, LXI (26 May 1966) <BB here expanded>. In Russian

On the mastery of S.I. Marshak, the translator of Blake's poetry.


Sato, Hikari. "Creative Contradiction in Proverbs of Hell: On the Media and Contents of The Marriage of Heaven and

A learned, sophisticated, and perceptive argument that "the 'Proverbs of Hell' dissolve the authority of the 'sacred codes' and encourage us to understand the world through our own perception"; to take "'Proverbs of Hell' ... as alternative 'sacred codes' ... would be the worst nightmare in the sense that the discourse on anti-canonisation had canonised itself" (pp. 32, 30).


*The Pilgrim's Progress* is one of the satirical targets in *The Marriage*; "The man called 'Christian' in *The Pilgrim's Progress* is, therefore, not a Christian in Blake's sense but 'the sneaking serpent' which drives 'The just man into barren climes' and walks 'In mild humility'" (pp. 123, 133-34); the essay is derived from his Kyoto Ph.D. dissertation.

Sato, Hikari. “Erasmus Darwin to William Blake saiko [Erasmus Darwin and William Blake Reconsidered]”. Choiki Bunka Kagaku Kiyo [Interdisciplinary Cultural Studies (issued by the Graduate School of Arts and Sciences, University of Tokyo)] 14 (2009), 5-18. In Japanese


Sato, Hikari. “‘It is not in Terms that Reynolds & I disagree’: William Blake to [and] Sir Joshua Reynolds.” Kobe Daigaku Bungakubu Kiyo: Bulletin of the Faculty of Letters, Kobe University, No. 30 (2003), 19-49. In Japanese


A discussion of the reception of Blake by Yanagi and Binyon.

Sato, Hikari. "Meiji Taisho kino William Blake Shoshi

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

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


About “the relationship between his [Yanagi’s] study of William Blake and his folk craft movement”.

Sato, Hikari. "Naze 'Entotsu' wo yakusanakattanoka--Sangu
"The Chimney Sweeper" was translated by Sangu as "The Dust Sweeper" in Japanese because traditional Japanese houses did not have chimneys.

It is highly conceivable that the enthusiasm for Blake was transmitted from Sampson to John and from John to Leach, who also shared interests in Bohemianism.


**Sato, Hikari.** “Prophets Interviewed in The Marriage of Heaven and Hell: Blake, Religion and Relativism.” Pp. 104-

“Blake’s Isaiah and Ezekiel are akin to these rational theologists [*Lowth, Geddes, and Unitarian thinkers*] in their approach to the Bible” (p. 113).


For an essay derived from it, see his "The Devil's Progress: Blake, Bunyan, and *The Marriage of Heaven and Hell*, *Eibungaku Kenkyu, Nihon Eibungakkai: Studies in English Literature*, LXXVIII (2002), 121-46.

The thesis focuses particularly upon Blake and India.

Is there another Blake scholar who earned doctorates in two different languages and scripts?


The essay consists of (1) "Chatterton, Blake and Keats" (pp. 145-46); (2) "Oxymoron" (pp. 146-48); (3) "Cowper" (pp. 149-50); and (4) "Songs of Innocence" (pp. 150-53).


Summary by Dr Sato: In 1914, YANAGI Muneyoshi (1889-1961), a religious philosopher and afterwards a founder of Japan Folk Crafts Museum, published *William Blake*, the first academic book on Blake in Japanese. He argued that Blake’s unique understanding of Christianity had something in common with "Oriental" philosophy, making reference to *The Upanishads* translated by Max Müller and published by Oxford University Press in 1879. Did Yanagi misinterpret Blake according to his own interests in Indian philosophy? This book offers an account of the reception of Blake by Yanagi in the 1910s and 1920s, giving portrayals of early Blake enthusiasts such as Bernard Leach, Augustus John, John Sampson, the Rossetti brothers, and Laurence Binyon, all of whom had influence on Yanagi.

In the latter half of the book the author explores the relationship between Blake and Hinduism. Although Blake wrote in his letter to Thomas Butts that his stay in Felpham was "three years Slumber on the banks of the Ocean", it is highly probable that Blake received inspiration from William Hayley who owned books on Hinduism written by Sir William Jones and Thomas Maurice. Above all Indian motifs are prominently embedded in *Designs to a Series of Ballads* (1802), an artistic collaboration of Hayley the poet and Blake.
the engraver. Presumably Hayley wrote it as an elegy for his son, Thomas Alphonso Hayley, who had great interests in Indian culture and who died a premature death in 1800. The author concludes that Blake established his original version of Christianity under the influence of Neoplatonic interpretation of Hinduism according to the books and essays by Jones and Maurice.

The chapters about Blake and Hinduism are based on the author’s Ph.D. thesis, "William Blake and Multiculturalism: Between Christianity and Heathen Myths" (University of London, 2008), which is available online via the integrated catalogue of the British Library.

*Saunders, Chris.* “Eye of the Tyger: Largely ignored during his lifetime, William Blake produced poetry and art which, 250 years on, rank him among the all time most collectable. Chris Saunders celebrates the innocence and experience of Albion’s greatest artist.” *Rare Book Review*, August-September 2008, pp. 32-36.

A survey of Blake’s life and works with prices of books published 1783-1963 keyed to the Sotheran-Windle catalogue (June 2008).

**Saunders, John.** *Cabinet Pictures of English Life* (London: Charles Knight and Co, 1845) <Bodley>

In the courtyard of the Tabard is a "waggon-office", and

Immediately over this office, in the centre of the gallery, is a picture, said to be by Blake, and 'well-
painted, of the Canterbury Pilgrimage, though now so dirty and decayed that the subject itself is hardly discernible. [p. 21]


A woodcut of “The Talbot [formerly Tabard Inn], 1841” (JWA-J. Jackson) shows, inter alia, a balcony and, in front of the railing, a sign almost as high as the balcony, with three standing figures in the foreground; “in the centre of the gallery, is a picture, said to be by ‘Blake,’ ... of the Canterbury Pilgrimage, though now so dirty or decayed that the subject itself is hardly discernible.” (P. 60)


REVIEW
§Anon., Times Literary Supplement, 28 December 1935, p. 895
Reply by Saurat, 11 January 1936, p. 35


REVIEWS

§Anon., *New Statesman*, 3 August 1929, pp. 529-30
§Anon., *Saturday Review*, 3 August 1929, pp. 134-35
§Anon., *Times* [London], 22 August 1929, p. 649
§G. Lafourcade, *Litteris*, VII (1930), 30-37, in French
§Jean Wahl, *Revue anglo-américaine*, VII (1930), 553-54, in French
§Bernhard Fehr, *Beiblatt*, XLII (1931), 162-65, in German
§Gustav Hübner, *Englische Studien*, LXV (1931), 405-7, in German


Saurat, Denis, *William Blake* (1954), in French <BB>

§Heinrich Mayer, *Books Abroad*, XXIX, 1 (Winter 1955), 56
§H. Lemaitre, *Etudes anglaises*, IX (1956), 62-64, in French


The Birmingham Royal Ballet revival of Ninette de Valois' *Job* ballet based on Blake's designs *<BB>* "is nothing less than a revelation".


About Coleridge, Virginia Woolf, and Blake ("Auguries of Innocence").


About what Blake saw “in Ekstase”.


According to Mary Berry's diary, in 1811 with her sister Agnes and I went to Mr Blake's, to see his drawings, which are admirable. He sketches in every style, and always well. I never saw a more perfect amateur.

[p. 55]


A term paper for Ruhr-University of Bochum (Englisches Seminar).

§Schmidt, Erika. "Miltons Weltschau." Frei Universität
Berlin dissertation, 1956. 326 leaves. In German
Deals extensively with Blake.


Pp. 3-12 are (p. 3) said to be “in part based on material taken from” the Blake chapter in Schmidt’s *Lives of the Poets* (1998, 1999, 2000), but the texts seem quite different.


**§Schneider, Barbara.** "Das Verhältnis van 'innocence' und 'experience' in der lyrischen Dichtung William Blakes." Hamburg dissertation, 1980. 128 leaves. In German

**Schneider, Matthew.** “The Anxiety of Innocence in Blake and Kierkegaard.” *European Romantic Review*, XVI, 3 (July 2005), 351-59

The blurb says it is about the roots of the musical Beetles in William Blake, but the Table of Contents does not name Blake.

Schock, Peter A. “Blake, the Son of Fire, and the God of this World.” Chapter 2 (pp. 41-77, 170-75) of his *Romantic Satanism: Myth and the Historical Moment in Blake, Shelley, and Burns* (Basingstoke and N.Y.: Palgrave Macmillan, 2003)

**REVIEWS**

§ Simon Bainbridge, *Romanticism*, X (2004), 258-60


As a humanized hero, "Satan is readily adapted to the ideological context Godwin, Wollstonecraft, and Blake seek to project" (p. 454).

**REVIEWS**

Irene H. C[hayes], *Romantic Movement* for 1993 (1994), 70-71 ("the information he has assembled
here on the political and intellectual milieu of the time is valuable in itself")

David Worrall, *Year's Work in English Studies* for 1993 (1996), 323 (admiring)


REVIEWS

§A. Montandon, *Romantisme*, XXV-XXVI (1979), 253, in French

Detlef W. Dörrbecker, *Blake*, XVII, 3 (Winter 1983-84), 111-14

Schorer, Mark. "Mythology (For the Study of Blake)."


REVIEWS

*Robert Gorham Davis,* "'Palace of Wisdom'", *New York Times*, 22 September 1946, p. BR3 ("masterly")

D.V. E[rdman], *ELH*, XV (1947), 11


§ Wylie Sypher, *Nation*, CLXIII (1947), 382-83

§ William C. DeVane, *Yale Review*, XXXVI (1947), 547-49

§ Henry W. Wells, *Saturday Review of Literature*, 5 April 1948, p. 20

§ Merle M. Bevington, *South Atlantic Quarterly*, LXVI (1948), 581-84


“The electric flame of Milton’s awful [precipitate] descent” “as a falling star ... on my left foot” (*Milton* pl. 15, l. 50; pl. 20, ll. 25-26 [i.e., pl. 18, l. 26; pl. 14, ll. 47, 49]) may refer to Birch’s electrical “director” “under the form of a star” used as a medical stimulant.


It is "a photographic artist's attempt to bring an eighteenth century Romantic tradition through the history of art into the art of computer technology", introducing "a Techno-Romantic style ... against a historical background ... from William Blake ... to the author's own photo-based computer images", in the context of Thomas Taylor.


REVIEW Referring to Blake

Anon., “Von den schlafähnlichen Auständen der Seele”, *Morgenblatt für gebildete Stände* [Stuttgart und Tübingen: J.G. Cotta’sche Buchhandlung], No. 242 (9 October 1833), 965-66, in German <California (Davis)> (Account of the “kupferstecher Blake” (p. 966).

Schubert, Dr Gotthilf Heinrich von. *Die Krankheiten und Störungen der menschlichen Seele* (Stuttgart und Tübingen: J.G. Cotta’scher Verlag, 1845) In German <Bayerische
Staatsbibliothek, Munchen>

In a section on “Hypochondrie und Hysterie” is a paragraph about the “hypochondrische Stimmung” “den Kupferstecher Blake” (pp. 141-42).


The transvestite swordsman the Chevalier D'Éon may [or may not] figure in the *Island in the Moon* and *The Four Zoas*.


A tendentious argument that “By recovering the previously lost Swedenborgian-Moravian [Masonic]-Jewish [Kabbalistic]-Yogic [sexual] history, we can shed new light on William Blake” (p. 60).

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**REVIEWS**

§**Gary Lachman**, *Independent on Sunday* [London], 12 March 2006

§**David V. Bennett**, *Independent* [London], 22 March 2006 (“the non-academic reader drifts from wonder, to bafflement, to dazed confusion”)

§**Niall Griffiths**, “The Doors of Conception”, *Telegraph* [London], 28 March 2006 (“invaluable”)

*Jad Adams*, “Blake’s big toe: Marsha Keith Schuchard examines William Blake’s unorthodox sex life in Why Mrs Blake Cried, says Jad Adams.” *Guardian* [London], 1 April 2006 (“a chain of association rather than reasoning”)

§**Miranda Seymour**, “High on spiritualised sexuality”, *Sunday Times* [London], 2 April 2006

§**Elizabeth Scott-Baumann**, *Sunday Times* [London], 18 November 2007 (“a fascinating history”, “fast-paced and accessible”)

**G.E. Bentley, Jr**, *Blake*, XL, 4 (Spring 2007), 150-51 (“All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated”)

§**Ian Sinclair**, *Guardian*
§Anon., *Midwest Book Review, August 2008*

Jason Whittaker, *Year's Work in English Studies*, LXXXVII (2008), 724-25 (it "excels ... in terms of the historical context ... essential reading for anyone interested in Blake", but "some claims made by Schuchard ... appear difficult to substantiate")

§Adrian Muñoz, "La mística erótica de Blake", *Acta Poetica*, XXX, 1 (Primavera, 2009), 379-84


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


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942 The reviews in the *Guardian* and *Midwest Book Review* derive from jacket ads reported on the internet.
An attempt at "documenting Blake's Masonic experience and deciphering his Masonic allusions" (p. 185).

REVIEW

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 398-99 ("richly researched" and "extremely important")


Focuses on Blake's drawing of "Elisha in the Chamber on the Wall" and "the power of the frame" (p. 116).

REVIEW


Why didn't Jacobson compare Blake's text with his design (p. 208)?

§Scott, David. *Of Man, Six Monograms* (Edinburgh: Published for the Author by Constable; London: Moon, Boys, and Graves; Hamburgh: Perthes und Besser; Leipzig: Ernest Fleischer, 1831) Folio, 14 pp., 7s 6d <Glasgow and Victoria & Albert>

REVIEW referring to Blake

Anon., *London Literary Gazette*, No. 736 (26 February 1831), 139 <Princeton> (The reviewer makes “a comparison not to his [Scott’s] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo” [Scott was a passionate admirer of Blake’s Grave designs (*BR* (2) 257-58), and his own designs are indeed surprisingly Blake-like])

*Scott, Grant F.* "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts*: At once
monumental and elastic, Blake's powerful images inhabit a world of their own." *Muhlenberg: The Magazine of Muhlenberg College*, V, 1 (Fall 1993), 10-16.

"Blake often turns Young's most characteristic features ... against him" (p. 14). The ten reproductions are from the Muhlenberg coloured copy (C) of *Night Thoughts*.


On F.R. Scott’s poem “Lakeshore”.


**Scott, William Bell.** *Autobiographical Notes of the Life of William Bell Scott*. Ed. W. Minto. [2 vols.] (London, 1892) <BB #2676> B. § ... and Notices of His Artistic and Poetic Circle of Friends 1830 to 1882 (N.Y.: Harper and Brothers, 1892)


§**Sealey-Morris, Gabriel Stephen.** "William Blake's

Reproduces 15 of Blake's Job prints with a commentary.


All of "Jerusalem" from Milton is printed on the fold-out title page, and there is a note "On William Blake and other influences" (pp. [170-71]).

Sekimoto, Eiichi. "Blake--sono shochoteki Hyogen ni tsuite (1) [Blake--On his Symbolic Expressions]." Sylvan, No. 5 (1959), 75-82. In Japanese <BSJ>


*Selma, José Vicente.* *William Blake* (Valencia, Dicembre 1982) Quervo: Cuadernos de Cultura, Monografía Num 3. In Spanish
   It consists of
*José Selma.* "Prologo." Pp. 5-10.
*Gerardo Irlies.* "William Blake o la invasion del bardo." Pp. 40-45
Fernando Gardin Romeu. "El quebradizo cristal de la inocencia." Pp. 52-56
*"William Blake: Datos biograficas y biografeci." Pp. 555-59

Senaha, Eijun. "Autoeroticism and Blake: O Rose Art Thou Sick!?" Chapter 1 (pp. 11-28) of *Sex, Drugs, and Madness in

"The Sick Rose" is about "a woman's masturbation", and the illustration is "a carefully designed illustration of the female genitalia" (pp. 11, 12).

The book is clearly related to her 1995 dissertation.


The dissertation is clearly related to her 1996 book.


A poem on Van Gogh and Blake. Motomaro Senke (1888-1948), a member of the White Birch Society, also wrote a poem entitled "Me [Eyes]" (in his collected poems, Jibun wa mita [I Looked] [Tokyo, 1918]) which is reminiscent of "The Tyger".

§Serra, Cristóbal. Pequeño Diccionario de Blake (Caracteres simbólicas ). (Palma de Mallorca: J.J. de Oleñeta, 1992) 86 pp., 30 reproductions. In Spanish B.
William Blake and His Circle
Part VI: Biography and Criticism


Sethna, K.D. Blake’s Tyger: A Christological Interpretation (1985) <BBS>

REVIEW
Michael J. Tolley, Blake, XXV, 2 (Fall 1991), 88-90


Serdechnaya, Vera; see also under maiden name, V.V. Lobanova

§Serdechnaya, V.V. "At the Feasts of Eternity: 'The Song of Los' by William Blake: Na pirakh Vechnosti: 'Pesn' Losa Uil'yama Bleika." Volshebnaya gora [Moscow], No. 15 (2009), 456-60. In Russian and English?


A contextual analysis and typology of Blake's Lambeth prophecies. It reprints her "Stupid White Man, or Who Dies in the Dead Man' of Jarmusch?: Glupyi belyi chelovek, ili Kto umiraet v 'Mertvetse' Dzharmusha?" *Volshebnaya gora* [Moscow], No. 14 (2007), 534-53

§Serdechnaya, Vera. “The Narrative Strategies of Short Prophetic Poems of William Blake (the Problems of Typology
and Identity in Historical and Cultural Context).” Ph.D. in philology at Voronezh State University, Russia, 2006


The poet is Blake.

§Serdechnaya, V.V. "Stupid White Man, or Who Dies in the 'Dead Man' of Jarmusch?: Glupyi belyi chelovek, ili Kto umiraet v 'Mertvetse' Dzharmusha?" Volshebnaya gora [Moscow], No. 14 (2007), 534-53. In Russian and English?


§Seul, Tae-Soo. "[William Blake and the Middle Path of Buddhism]." [East-West Comparative Literature Journal], No. 34 (2013), 129-43 An electronic journal in Korean


Based on Ackroyd’s Blake and Suchard’s Why Mrs Blake Cried; in Schuchard’s book “the non-academic reader drifts from wonder, to bafflement, to dazed confusion”.


*Sha, Richard C. “Fiery Joys Perverted to Ten Commands: William Blake, the Perverse Turn, and Sexual Liberation.”
Chapter Five (pp. 183-240) of his *Perverse Romanticism: Aesthetics and Sexuality in Britain, 1750-1832* (Baltimore: The Johns Hopkins University Press, 2009)

A highly theoretical account which concludes that “Blake was perverse to his very core” (p. 186).


"I remain puzzled and disturbed by the many examples of hostility that pepper his works", especially in the debate about Deism, though "Blake appears at best uninterested in the 'Jewish question'" (pp. 139, 149).


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

Shang, Bi-Wu. “Jian Dan He Fu Za de Wan Mei Jie He—Qian Tan Wei Lian Bu Lai Ke de Shi Ge [The Perfect Integration of Simplicity and Complexity—On William Blake’s Poetry].” An Hui Gong Ye Da Xue Xue Bao (She Ke Ban) [Journal of Anhui University of Technology (Philosophy and Social Sciences Edition)], XIX, 1 (March 2002), 74-77. In Chinese

William Blake is an important representative in English romanticism. His poems have the characteristics of simplicity on the surface and complexity at the deep level. There is a perfect integration of simplicity and complexity in his poetry. [Author's abstract]


About Blake discoveries.


A brief analysis of "The Tyger" by "abductive inference".


The poets represent Islam, Hinduism, Buddhism, and Christianity.


An interpretation from the perspective of Anglo-American New Criticism.

**Shi, Xiaoa-Jing,** and **Yuan Xu.** "Bu Lai Ke 'Lun Dun' de Yi Xiang Fen Xi [An Analysis of the Use of Imagery in Blake's 'London']." *Ke Jiao Wen Hui [Essays on Science and Education]*, No. 5 (2010), 68-69. In Chinese

A brief comment on Blake's use of "visual and accoustic imageries" in "London".


   About Blake's followers Linnell, Calvert, Palmer, and Richmond.


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


Sillars, Stuart. “‘Shakespeare in Riper Years Gave Me His Hand’: William Blake.” Chapter 6 (pp. 159-85) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)


G.E. Bentley [Jr], "Foreword". Pp. iii-iv.

The book focuses especially on The Book of Thel ("Fall", "A Christian Reading") (Chapter Five, pp. 127-60), The Book of Urizen ("Creation") (Chapter Six, pp. 161-96), "The Mental Traveller" ("Redemption") (Chapter Seven, pp. 197-225), and Illustrations of the Book of Job ("Judgment") (Chapter Eight, pp. 227-59).


"My suggestion for teaching Job is to use William Blake as a guest instructor" with his Job engravings (p. 124).

"The Book of Urizen ... does then seem to suggest a specific relation between the fantasy of rational control and the problems of French politics" (p. 163).


Scarcely related to Blake.


"Blake demands ... that we experience Songs ... as visionary" (p. 22).


"Reader-response criticism" and "affective stylistics" suggest "a dual audience" coping with "the versatile grammar

§Sims, Nicholas. "André Gide, traduction d'anglais littéraire." McGill Ph.D., 1981 In French

Chapter VI deals with Gide's translation of *The Marriage of Heaven and Hell*.


Selected essays and discussions from a 1986 conference sponsored by Hofstra University and the C.G. Jung Foundation.


M. Esther Harding, "Introduction" is pp. xi-xvi in 1970, pp. xv-xx in 1986. The black-and-white reproductions include pl. 1-24 of Marriage (C) (lacking pl. 25-27). Singer's new "Preface" in 1986 (pp. ix-xiv) says that in writing her thesis on the Marriage (pp. 39-176 here) for her analyst's diploma at the C.G. Jung Institute in Zurich and revising it into The Unholy Bible, "I was not bound by the strictures of literary criticism, nor by adherence to historical fact" (p. xi).

The edition of 2000 is a photographic reprint of that of 1970 with minor adjustments such as running-heads and the addition of head-pieces to the chapters.

REVIEWS

Robert L. Corey, Blake Studies, IV, 2 (Spring 1972), 167-68

Margaret Shaefer, Blake Newsletter, VI, 4 (Spring 1973), 100-4

§Ronald L. Grimes, Journal of the American Academy of Religion, XLI, 3 (September 1973), 460-61


REVIEWS
Mary V. Jackson, *Blake*, XVIII, 2 (Fall 1984), 121-25  
Charu Sheel Singh, “Reply to Mary V. Jackson”,  
*Blake*, XXI, 1 (Summer 1987), 14-15  
Mary V. Jackson, “Reply to Charu Sheel Singh”,  
*Blake*, XXI, 1 (Summer 1987), 16


REVIEWS

§*Financial Express* [New Delhi], 17 July 1983, pp. 6-7  
§*Times of India* [New Delhi], 4 September 1983, 6-8
§Tribune [Chandigargh, India], 8 October 1983, pp. 3-5
George Gilpin, Eighteenth Century ... Bibliography for 1983, IX (1988), 534-35

§Singleton, Michael [reflections by]. "William Blake’s ‘Songs of Innocence’.” In Sam M. Intrator and Megan Scribner, Leading from Within: Poetry that Sustains the Courage to Lead (San Francisco: Jossey-Bass, 2007)


An analysis, incorporating lots of criticism by others.


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

REVIEWS

Stephen Prickett, "Holy bricolage", Times Literary Supplement, 22 March 2013, p. 24 ("Sklar's scholarship is ... monumental")
Luis Calè, *European Romantic Review*, XXIV, 4 (June 2013), 469-76 (with another) ("Suzanne Sklar draws on performative, aural, and mystical tradition of impersonation")

R. Paul Yoder, *Blake*, XLVII, 2 (Fall 2013), [44-46]


A “report ... on a recent reading [aloud] of *Jerusalem*”

§Sklar, Susanne. “Sublime Allegory in Blake’s *Jerusalem*.” *Glass*, XVII (2005), 16-31


Slawek, Tadeusz. “From Rags (of Memory) to Riches (of Literature).” *REAL: The Yearbook of Research in English and American Literature, XXI* (2005), 239-58
Blake is passim.

REVIEW

*Nelson Hilton, Blake, XXII, 4 (Spring 1989), 121-22*


The account originated in Smiles's *Self-Help* (1859).

William Blake and His Circle
Part VI: Biography and Criticism

P. 107 <Bodley>

William Blake, a hosier’s son, employed himself in drawing designs on the backs of his father’s shop-bills and making sketches on the counter.

[The account is from Cunningham.]

At fifteen, Flaxman entered a student at the Royal Academy. He might then be seen principally in the company of Blake and Stothard, young men of kindred tastes and genius, gentle and amiable, yet ardent in their love of art.

[The account is adapted from Anon., "The Sculptor's Career", Eliza Cook's Journal, VIII (2 April 1853), 358.]


Description of his conception of the music: "Each character in the drawing corresponds to a specific musical instrument."


Smith, A.W. "'And did those feet ...?' The 'legend' of Christ's visit to Britain." Folklore, C, 1 (1989), 63-83.

The section on "William Blake" concludes that "Blake's 'Jerusalem' [lyric from Milton] does not refer to the alleged
tradition of a visit by Jesus to Britain" (p. 73), though folklorists and critics often cite it as if it does; Blake cannot be "either transmitter or formulator of the story of Jesus in Britain" (p. 79), for the legend does not seem to be older than the 19th Century.


Letter about Hayley’s *Designs to a Series of Ballads* (1802) to Cadell and Davies, **16 December 1802**:

Mr Hayley informd my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Yr Shop for her perusal to be returnd for the profit of the person who made the drawings. If it is there, be so good as to let me know.

The reference was pointed out by Angus Whitehead, “A Further Reference to William Blake in the Letters of Charlotte Smith”, *Blake*, XLIII, 2 (Fall, 2009), 78.

“Whatever their huge differences, each of these men saw the entire world ... as centred on the activity of the human social individual” (2004, p. 23).


Harold Bloom will give 25,000 books from his library, including "a drawing of William Blake on his death bed by ... George Richmond, and a frontispiece of Blake's *For the Sexes*" to St Michael's College in Colchester, Vermont.


With sequels called "William Blake's Drawings" by §Charles H. Melland, II, 2543 (25 September 1909), 919-20; §H. Elliot-Blake, p. 920; and Smith, II, 2544 (2 October 1909), 1012.


Smith’s extra-illustrated copy of his book (1828), described in his letter of ?November 1828 (BR (2) 492), has not been traced.

REVIEWS referring to Blake  
Anon., “Art III. Nollekens and his Times:... by John Thomas Smith ...”, Eclectic Review, III (December 1828), 536-37 (“amid much out-of-the-way rubbish [in Blake’s poetry], there are gleams of high conception and vigorous expression”)  <BB #824>  
Anon., “Nollekens and his Times”, Athenaeum, No. 56 (19 November 1828), 881-82 (a summary of Smith’s account of Blake)  <BB #998>  


Stewart Crehan, "Foreword" (pp. xv-xvii). The author speaks of "our specific aims – of evaluating Blake's earliest works within their own terms and of seeing
Songs of Innocence as culmination rather than prologue" (pp. 185-86).

REVIEWS

Andrew Lincoln, Blake Journal, No. 5 (2000), 87-90 (an "informative and carefully argued study" [p. 87])

Nelson Hilton, Blake, XXXVII (2003), 36-38 ("some useful contextualization notwithstanding, this effort does not live up to its claim to offer ‘An Analysis’” [p. 38])


"It is the sounds rather than the meanings of the words in this poem that make us feel what it is about" (A, p. 68).


The last three chapters deal with Blake, the last two "re-worked from my dissertation, 'William Blake's Transfigurations of the Bible in Jerusalem'": Chapter
6 "Ways of Escape: Blake's 'The Mental Traveller'." Pp. 151-81. ('The Mental Traveller ... shows the absolute failure of opposites to interpenetrate" [p. 151].)

7 "Blake's Internal Eternity: Self Becomes Other." Pp. 183-222. (On "coincidences of opposites in Jerusalem", especially in the Bible [p. 185].)


His essays on "Blake's Internal Eternity: Self Becomes Other" and "Monos o Iesous: The Transfiguration of the Bible in Jerusalem" in his "All Nature Is But Art" (1993) are "re-worked" from the dissertation.


REVIEW

Jason Whittaker, Year's Work in English Studies, (2007), 662 ("not always fully convincing")


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


Snart, J. “‘Orison’: A Possible Source for William Blake’s ‘Urizen’.” *Notes and Queries*, CCXLVII [NS XLIX] (2002), 14-15

The source “suggests ... Blake’s ability to satirize prayer and speech through Urizen”.


Especially about the authorship and handwriting in the marginalia to Lavater’s *Aphorisms*: “What I have tried to show here is the degree to which textual and material issues pervade the marginalia” (p. 153).

§Snart, J. "Repetition as Re-Vision in William Blake's Watercolor Designs for Edward Young's *Night Thoughts.*" *Nineteenth Century Studies*, XXIV (December 2010), 1-15

It was published as *The Torn Book: UnReading William Blake’s Marginalia* (2006).


He “looks rather at individual moments throughout the marginalia to consider how Blake treats the page as a representational and material site where authority, Newtonian narrative, and traditional reading strategies might be disrupted” (pp. 113-14). Only pp. 110-74 are about “Marginalia”.

This is a revised version of his Florida dissertation: “The Torn Book: Fixity, Fluidity, Disorder and Energy in William Blake’s Marginalia” (2002).

**REVIEWS**

Jennifer Davis Michael, *Blake*, XLI (2007-8), 129-31

Mark Lussier, *European Romantic Review*, XI, 1 (Feb 2010), 131-37 (with two others)


He is concerned with “Blake engaging the problems and possibilities associated with representation” (p. 168).


A print-by-print analysis of each of the 22 engravings (here reproduced), as "the fruit of a sustained attempt to use this great final statement of Blake's message" (p. viii).

**REVIEW**

Sunao Vagabond [stage name of Andrew Vernède], *Journal of the Blake Society* (1996), pp. 67-69 (a "marvellous book", "astoundingly well-informed")


**REVIEW**

Michael Grenfell, *Blake Journal*, No. 6 (2001), 81-82 ("An excellent annotated reader on Blake's *Jerusalem*. ... a veritable torchlight to lead the way")


Chapter 3 "reads Blake's *The Four Zoas* as an exploration of how specific cosmologies compete rhetorically for control of geometrically increasing population."

The "PREFACE: Blake on the Origin of Creativity and Understanding" (pp. ix-xiii) invites us to "see if they [Blake's key concepts] help us to reveal the Modern World's Achilles heel" (pp. ix-x), but Blake serves as little more than the source of quotations.


On characteristics of the hypostatic generation of gods.


"Perhaps the single best attempt at conflating the Greek mysteries with Freemasonry is ... Tiriel", "a full-fledged Greek tragedy" which substitutes "a freemasonic rite for the ancient mysteries" (pp. 165, 167, 169).


Using as a "touchstone" "the Nag Hammadi codices, discovered and published long after Blake's death", Sorensen persuades himself that "Blake was a Christian gnostic first and foremost" (not "merely a student of gnosticism"), as demonstrated particularly in the connection of Urizen to the Gnostic demiurge, "a term Blake himself never uses, interestingly enough" (pp. 14, 13, 3, 14, 75).


**REVIEW**

David Worrall, *Year's Work in English Studies*, LXXVI for 1995 (1998), 400 ("a book about which it is difficult to be positive", "all fairly ramshackle")


Southey, Robert. The Doctor, &c. (1834-47) B. (1848) C. (1849) <BB> REVIEWS Referring to Blake
A., *Dublin University Magazine*, XXIX, 173 *(May 1847)*, 608-23 ("Blake wrote in the assumed character of a madman, and was himself quite insane"); he quotes "Mad Song" [p. 627])


“Dr. Dove did not live in the days of Blake, the great painter, who drew pictures of the dead from their actual apparitions, who seems to have lived in some strange disease of the imagination, which presented to his bodily eye prophets, and martyrs, and apostles.

“O Dove, ’my guide, philosopher, and friend,’ that thou hadst lived to see what I have seen, the portrait of the ghost of a flea, engraved by Varley, from the original by Blake! ...” [p. 120]


She traces the development of Blake's language ("defined as the external manifestation of intentionality" [p.
21]) through four chronological stages: (1) "Pre-Intentionality: 'Newtons sleep'" (Chapter 2); (2) "The Fact of Intentionality: 'And twofold Always'" (Chapter 3); (3) "The Concept of Intentionality: 'soft Beulahs night'" (Chapter 4); and (4) "The Divine Intentionality: 'my supreme delight'" (Chapter 5). The book "explores the ways in which Blake uses hebraic etymologies and mystical grammars to transform conventional English into a transcendent medium of expression" ("Wonders Divine" [2001], p. 12).

As companion volumes, "Glorious incomprehensible" ... and "Wonders Divine" ... are interconnected, language providing the component parts that are, in turn, structured by myth. Rather than unnecessarily repeat any basic explanations or support, each volume relies on concepts established in the other. [p. 171]

The "Preface: Blake as a Kabbalist" (pp. 11-13 in "Glorious incomprehensible"), "Acknowledgments" (pp. 15-16), and "A Note on the Texts" (p. 17) are identical in the two volumes, the "Introduction: Blake's Problem with Language" (pp. 21-33) is partly word-for-word, and 12 of the same illustrations are reproduced in each book. In Chapter 1: "Contexts: The Language of Eighteenth-Century England" (pp. 35-56), "much of the discussion is abstracted" (p. 177) from her "Blake as an Eighteenth-Century Hebraist", pp. 179-229 of Blake and His Bibles, ed. D.V. Erdman (1990).

REVIEWS


Sibylle Erle and Mei-Ying Sung, *Studies in Romanticism*, XLII (2003), 579-84 (with “Wonders Divine”) (“notwithstanding Spector’s superbly illustrated volumes, Blake’s kabbalism must still remain an enigma” [p. 584])


Stephen C. Behrendt, *European Romantic Review*, XVI (2005), 384-88 (with “Wonders Divine”) (Spector’s two volumes “add immeasurably to our understanding of Blake” [p. 388])


Hebrew etymologies are used to bolster the claim that "Tiriel exists as a negative response to Spenser's *Legende of the Knight of the Red Crosse, or of Holinesse*" (p. 315).

*Spector, Sheila A. "Wonders Divine": The Development of Blake's Kabbalistic Myth* (Lewisburg, Pennsylvania: Bucknell

A learned work which "demonstrates how Blake gradually appropriated kabbalistic mythemes until, by the major prophecies, he had replaced the conventional Miltonic myth with a Christianized version of Kabbalism" derived particularly from Franciscus Mercurius van Helmont in the 1690s; "Kabbalism, with its fourfold psychology and cosmology, provides a useful paradigm for illustrating Blake's use of myth" (pp. 12, 19)--she provides a Kabbalistic analysis of each Blake poem. The book is particularly useful on the nature of myth.

REVIEWS

Judith Mueller, “Blake in the New Millennium”, 
_Eighteenth-Century Studies_, XXXVI (2003), 294-99, esp. 297-98 (with 4 others)

Jeremy Tamblin, _Modern Language Review_, XCVIII (2003), 573-74 (with “Wonders Divine”) (Tamblin is “unconvinced”)

Sibylle Erle, and Mei-Ying Sung, _Studies in Romanticism_, XLII (2003), 579-84 (“notwithstanding Spector’s superbly illustrated volumes, Blake’s kabbalism must still remain an enigma” [p. 584])

Jason Whittaker, _Year's Work in English Studies_, LXXXII (2003) ("less satisfactory")

Dena Bain Taylor, _Blake_, XXXVIII (2004), 79-85 (“‘Wonders Divine’ offers a brilliant explication of the kabbalistic pattern of Blake’s development .... the next step is to link Blake’s Kabbalah more firmly with the Christian esoteric tradition” [p. 85])

**Stephen C. Behrendt**, *European Romantic Review*, XVI (2005), 384-88 (with “Wonders Divine”) (the two volumes “add immeasurably to our understanding of Blake” [p. 388])

§**Spencer, Sidney.** “William Blake and Indian Religious Thought.” *Aryan Path* [Bombay], XLVI, 2 (February 1975), 66-69

§**Spengemann, William C.A New World of Words: Redefining Early American Literature** (New Haven: Yale University Press, 1994)

It includes a comparison of Benjamin Franklin's autobiography, Blake's *Marriage of Heaven and Hell*, and Jane Austen, *Northanger Abbey*.


**Spooner, J. [i.e., Shearjashub]. Anecdotes of Painters, Engravers, Sculptors, and Architects, and Curiosities of Art.** In Three Volumes (N.Y.: J.W. Booton, 1865)

“Extract from Text and Plate of the American Edition of Boydell’s Illustrations of Shakspeare” (I, 1-10), about the “melancholy” life of William Blake in Cunningham (p. 3).


About Blake as a "religious enthusiast".


"I examine Blake's deployment of the body and the book".

§Stanley, Lana. William Blake: A Bibliography ([San Jose, California:] San Jose State College Library [c. 1969])


   A number of quotations from her letters in The Brownings' Correspondence, ed. Philip Kelley and Ronald Hudson (1984- ) are implausibly identified there as being from Blake.

   The eleven printings of poems by Blake published in the National Anti-Slavery Standard (N.Y., 1842-1849) were probably selected by the editor, Lydia Maria Child.

   The thesis focuses on Blake, Shelley, and Byron.

2702


"I offer ... a mathematical recipe for the 'soul' of a black spleenword fern")

**Steinbeck, Dr Albrecht, and Dr Gotthilf Heinrich von Schubert.** *Der Dichter ein Sehere: oder über die innige Verbindung der Poesie und der Sprache mit dem Hellsehn* (Leipzig: Georg Joachim Göschen, 1836) Pp. 443-44 In German <Columbia> About Blake and Milton, apparently derived from Cunningham ¶23.


§**Steil, Juliane.** "Questões de terminologia na Tradução de Literatura: os casos de Edith Wharton e William Blake." *Caderno de Letras* [Brasil], No. 23 (2015), 139-50 In Portuguese

*Stein, Sarah B.* "The *Laocoön* and the *Book of Job* as

Stein uses Avrin's definition of "micrography as 'minute script ... written into either geometric or abstract forms or woven into the shapes of objects" (p. 624); "The detailed drawing ... is made entirely of minute Hebrew script".

However, we may note that Blake does not make designs composed entirely of letters, either Hebrew or Roman. In practice, what she seems to be talking about is marginalia on designs; "Blake embraced the use of a marginal, miniature script at the end of his career" (p. 632). This is scarcely micrography.


"A phenomenological reading ... from Blake's perspective" shows that he and Toni Morrison share "a continuum of thought".


About Finn Coren's CD of Blake.


The work was intended in 1976 as part of a collection of
scholarly essays on Dylan, but the collection was never published.

"The poetry of Blake and Dylan shares a cluster of fundamental ideas, themes, feelings, and characteristic modes of perception" (p. 6). The essay often deals with Blake.


An attempt to clarify Lavater's "point of view in regard to the human physiognomy and the processes involved in its graphic representation" (p. 151), with a section on the source of Blake's portrait of Lavater (pp. 160-66).


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


**§Stevanović, Sandra.** "William Blake in moč imaginacije." *Dialogi*, XL, 5-6 (2004), 40-50 In Slovenian

**§Stevanović, Svetislav.** “O mistici i misticarima engleske


In "My third study ... I look at Blake's Virgil woodcuts, reading them through their missing parts, including chopped edges."


It offers “a strategy for reading Blake’s *Jerusalem* by attending to dialogic or relational qualities of meaning.”


“Practices central to Blake’s poetry such as ‘eternal’ and ‘Albion’ are compared to Heidigger’s concepts of Dasein.”


About the Crosby-Essick edition of Blake's Genesis transcript.


REVIEW

Christopher Rubinstein, Journal of the Blake Society at St James, No. 3 (1998), 82-83 ("this book which meets the needs of a reader new to most of Blake's verse, and respects his or her enthusiasm, is welcome" [p. 83])


Jerusalem is a resolution of the conflict between Songs of Innocence and Songs of Experience; though Blake "may
sing of brotherhood and forgiveness ... he was a pugnacious, quarrelsome man" (p. 213).

**Stevenson, Warren.** *Divine Analogy: A Study of the Creation Motif in Blake and Coleridge* (1972)  <BB #A2756>

**REVIEWS**

**G.E. Bentley, Jr,** *English Studies in Canada,* I (1975), 245-46

**Stuart Curran,** *Blake Studies,* VII, 1 (1975), 180-82


A figure-by-figure summary. Appendix 1 in 2003 (pp. 369-78) gives the section on Chaucer from Blake’s *Descriptive Catalogue.*


"The purpose of this thesis is to demonstrate the relevance of Boehme's theosophy to Blake's poetry up to and including *The Four Zoas.*"

For the "Marriage" in the title, "Blake seems to be employing the ... Behmenist model" that "evil is a necessary part of the Godhead but does not exist independently" (p. 52).

REVIEW

David Worrall, Year's Work in English Studies, LXXV for 1994 (1997), 393 (Boehme is behind Blake's attack on Swedenborg)


REVIEWS

§Robin Robbins, Times Literary Supplement, 24 September 1982, p. 1046

§Anon., Psychological Medicine, XII, 4 (November 1982)

§John M. Aden, Sewanee Review, XCI (1983), liv-lviii

§J.M. Armistead, Durham University Journal, NS XLV, 1 (1983), 131-34

§Anon., Eighteenth Century: Theory and Interpretation, XXIV (1983), 85
§Anya Taylor, *Criticism*, XXV (1983), 75-79
§Pat Rogers, *Review of English Studies*, XXXV, 139 (August 1984), 377-78
§Lionel Basney, *Christianity and Literature*, XXXIII (1984), 53-55
§R.G. Collmer, *Journal of Church and State*, XXVI, 3 (1984), 559
Christopher Fox, *Blake*, XVIII, 3 (Winter 1984-85), 144-46

   A general appreciation.

Stone, Reynolds, and Our Reviewer. "'Master of Argument'." *Times Literary Supplement*, 6 March 1948, p. 1325
Asks for evidence for what Our Reviewer calls "the sheer incompetence" of Blake; Stone sees rather "a marvellous matching of means and ends."

Our Reviewer cites what "Most people" think and "general agreement".

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

REVIEW:

§Brenda Maddox, *Times Literary Supplement*, 7 June 1991, p. 10


J[ohn] P[eter] L[undman], *Romantic Movement ... Bibliography for 1990* (1991), 90


D.V. E[rdman], *Romantic Movement ... Bibliography for 1991* (1992), 91-92


§Adela Pinch, *Signs: Journal of Women in Culture and Society*, XIX, 1 (January 1993), 264-68 (with 2 others)


§Lydia Blanchard, *Modern Fiction Studies*, XXXVIII, 2 (Summer 1992), 513-14
§Story, Alfred T.  *William Blake: His Life Character and Genius* (London and N.Y., 1893)  
B.  §(1970)  `<BB #2722AB>`  

**REVIEW**


B.  *Littell's Living Age*, CCVIII (1896), 177-85.  
C.  *Eclectic Magazine*, CXXVI (1896), 319-27  `<BB#2771>`


Southwark Cathedral has purged Blake’s hymn from *Milton* as “too nationalistic and unchristian”.  For other essays on the subject, see Anon., “And did those feet”, Evans,

**Strange, Hannah.**  “Blake’s Jerusalem banned by leading British church.”  *Times* [London], 10 April 2008.

**Strange, John Clark**, MS Journal (1859-1861)

At his death in 2003, Ray Watkinson bequeathed Strange’s MS Journal, with the rest of his collection, to the Library of the University of Brighton.

This is presumably his thesis at Humboldt State University (Arcadia, California) with the same title.


A psychoanalytical treatment of "the creative experience" in Vala Night VIIA (p. 53) based on the theories of Melanie Klein.

Studies in Romanticism
Volume XXI
(1982) <BBS>


Studies in Romanticism
Volume XLI, Number 2
(Summer 2002)
“The Once and Future Blake”943

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943 This is a sequel to the Studies in Romanticism “special issue on Blake”

*Paley, Morton D. “__ & his two Sons Satan & Adam.” Pp. 201-35. (Excellent background and foreground of Blake’s print previously known as “Laocoön”; “In __ & his two Sons Satan & Adam Blake attacks Empire by subverting one of its own artistic icons” in his marginal aphorisms and apothegms attacking “money, empire, and tax” [pp. 235, 227]. The essay is reprinted with minor corrections in Chapter 2 of his Traveller in the Evening [2003].)


(1982). <BB>


REVIEW


The rest of the reviews do not deal with Blake.


Sturrock, June. “Lark, Wild Thyme, Crowing Cock, and Waterfall: The Natural, the Moral, and the Political in Blake,


"Both *Songs of Innocence and of Experience* and *Goblin Market* present versions of pastoral [in the sense of an idyllic, rural setting] ... to suggest the state of youthful innocence" (p. 105).

**Sturrock, June.** "Urizen as Ceres in Blake's *The Four Zoas*, Night the Ninth." *ELN*, XXXVIII, 1 (Sept 2000), 150-57.

There are a great many classical sources.

**Sucharev (Murishkin), S.** "Dva Tigra [Two Tigers]." *Masterstvo Perevoda [Mastery of Translation]*, II (Moskva, 1977), 296-17. In Russian


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

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


“De Dante (1265-1321) à Blake (1757-1827)” (pp. 7-21) and “De Blake à Baudelaire” (pp. 23-30).

*Summerfield, Henry. A Guide to the Books of William Blake for Innocent and Experienced Readers with notes on

"The primary purpose of this book is to provide [guidance] for the serious reader of poetry, for the student, and for the scholar who is not a Blake specialist" (p. 11).

Part I, "The Books of William Blake: An Introduction" (pp. 27-320) gives "an account of Blake's beliefs, concepts and development and an exposition of those of his productions that can reasonably be classified as books" (p. 11).

Part II, "Notes on Criticism" (pp. 321-836) poem-by-poem and sometimes line-by-line, a kind of variorum edition without the texts of the poems.

REVIEWS

§Keri Davies, British Journal for Eighteenth Century Studies, XXII, 2 (1999), 224-26 (with 4 others)

Bill Goldman, Journal of the Blake Society at St James, No. 4 (1999), 78-82 ("the most helpful overview of Blake's works and of Blake criticism I have ever come across" [p. 78])

Andrew Lincoln, Review of English Studies, NS LI (2000), 143-46 (with 2 others) (Summerfield gives "admirably concise summaries" [p. 145])

R. Paul Yoder, Blake, XXXV (2002), 130-32 (the book is "generally sound and informative")

G.E. Bentley, Jr, English Studies in Canada, XXVIII (2002), 124-27 (this digest of several hundred critical works on Blake published in English in 1910-1984 is "an immense labour responsibly carried out")
   A brief analysis of "London."


   An analysis of Blake and Chou Tso-jen, who "played an important role in Modern Chinese Literature ... Chou accepted Blake’s thoughts selectively by eliminating mysterious meaning and adding enlightenment of it".

A comment on the use of wild-flower imagery in Blake's "The Wild Flower's Song" and Meng-Jia Chen's "A Wild Flower", suggesting that the Chinese poet was influenced by the British poet.


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


An original, industrious, and worthwhile examination of
the copperplates and wood-blocks of Blake and some contemporaries, particularly their unengraved versos with tell-tale marks of plate-makers’ marks and engravers’ corrections.


REVIEWs

Shirley Dent, Times Literary Supplement, 7 August 2009, p. 31 (with 6 others) (“a painstaking study that enlightens both the technical and literary understanding of Blake’s works”)

Alexander Gourlay, Studies in Romanticism, XLIX, 3 (Fall 2010), 518-23

Jason Whittaker, Year's Work in English Studies, XC, 1 (January 2011), 650-51 ("erudite", "incredibly detailed, highly technical")


Catherine and William Blake were like Romeo and Juliet but "not star-crossed or death-marked" (p. 8). It seems to be reprinted from a journal called Way (n.d.).


Blake and Shelley are often glanced at.


*Suzuki, Masashi.* "Blake to sono shuhen [Blake and his surrounding Poets]." Pp. 253-364 of *Koza Eibei Bungakushi*
It consists of
"Dohangashi, Shijin – Blake [Blake the Engraver/Poet]." Pp. 253-55.
"Shisaku o hajimeta Koro no Blake [Blake in his turning to writing poems]." Pp. 256-58.
"Blake ni eikyo o ataeta Shinjintachi [Poets who influenced Blake]." Pp. 259.

I
"Shijin Blake to Shuhen no <Shijin tachi> [Blake the poet and his surrounding 'Poets']" (pp. 260-84)
William Collins (pp. 260-68) and "Blake to [and] Collins." Pp. 267-68.
Christopher Smart (pp. 268-76) and "Blake to [and] Smart." Pp. 275-76
William Cowper (pp. 276-84) and "Blake to [and] Cowper." Pp. 282-84.

II
"William Blake" (pp. 285-99)

III

"Dohangashi Blake to Shuhen no <Shijin tachi> [Blake the Engraver and his surrounding 'Poets']" (pp. 350-64) Edward Young (pp. 350-257) and Thomas Gray (pp. 357-64) with "Blake ni yoru Sashie [Blake's Illustrations]" for each. Pp. 354-57, 360-64.


The work consists largely of reprinted essays:

"Kodomo no Imeji no Henbo--Muku to Keiken no Uta [Transformations of the Image of Child--Songs of Innocence and of Experience]." Pp. 9-56. (Reprinted from Eigo to Eibeibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 12 [1977], 33-59.)

"Kigen to Maiso--America [Origin and Burial in America]." Pp. 73-100.


"Mugen', 'Mugentei', 'Sen' to Ryuritsuho ['Infinite', 'Indefinite', 'Line', and Fluxions]." Pp. 119-40. (Reprinted from Shiron [Essays], 'Shiron' Dojinkai, Tohoku Daigaku Bungakubu Eibungaku Kenkyushitsu [Society of English Literature, Faculty of Letters, Tohoku University], XXI (1982), 1-20.)


"Senso to Uzumaki--Yottsu no Zoas [War and Vortex--The Four Zoas]." Pp. 177-97. (Reprinted from Eibungaku

*"Genso no Mon--'Kenchiku', 'Ashi' shoshite 'Beulah' Visionary Gate--'Architecture', 'Foot', and 'Beulah']." Pp. 201-34. (Translated by Suzuki from Eigo to Eibungaku, Yamaguchi Daigaku: English and English-American Literature, Yamaguchi University, No. 24 (1989), 105-33.)


REVIEWS


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


*Suzuki, Masashi.* “’In Felpham I heard and saw the Visions of Albion’—Blake ni okeru vision to ‘shomotsu senso’[‘In Felpham I heard and saw the Visions of Albion’: Vision and ‘the battle of the books’ in William Blake”]. *19 Seikigaku Kenkyu* [Study of 19th Century Scholarship (issued by the Institute for the Study of 19th Century Scholarship, Niigata University)], No. 2 (2009), 19-38. In Japanese


William Blake and His Circle
Part VI: Biography and Criticism


It includes argument about "Auguries of Innocence".


**Suzuki, Masashi.** "Kodomo no 'Imeji' no Henbo--Songs of Innocence and [of] Experience no ichikosatsu: Transformations of the Image of Child--An Essay on *Songs of


Blake "offers .. an origin/rise and no progress as an alternative to the origin/rise and progress" (p. 29).


A learned demonstration that Jews mourned barefoot, and that, especially in the biblical book of Ruth, taking off shoes indicates renunciation of the right to property.


Svatik, Stephen. "An Interpretation of William Blake's The


Presumably it is the same as his William Blake, Seer, Poet, and Artist (London, [1908]), Christian Mystics No. 8. <BB #2790>


On "Professor Wind's Third Programme talk on Blake and Reynolds".


"Blake's whole poetic drift [sic] was to attack and break" "the aesthetic unity of the poem", and "This was the way Yeats was to think and write" (pp. 220, 223).


REVIEW

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 108


There are occasional references to Blake, chiefly to Swinburne's own book (1868). Of these, the most important to Blake are (1) Swinburne's letter of 13 October 1864 about Tiriel (q.v.), and (2) the letter from Francis Cunningham (the son of Allan Cunningham, Blake's biographer) to Algernon Swinburne (3 November 1866), enclosing an extract of a letter from Etty the Painter to Campbell the Poet .... The fact mentioned in it has not been noticed by any of Blake's biographers,
and is so honorable to Lawrence's memory that I hope you will deem it important enough for an allusion

in your book (1, 81-82). Etty's letter of 25 March 1830 (not with Cunningham's) is given in *BR* (2) 525; it was first recorded by R.N. Essick, "William Blake and Sir Thomas Lawrence", *Notes and Queries*, CCXXIII (1978), 211-13.

In the same letter, Cunningham says that he owns the drawings by Blake, Rossetti Catalogue [1863], 242, No. 22-23, the "Last Judgment" and a tracing of it (1, 82). Rossetti No. 22 is "The Last Judgment" <Butlin #644>, sold by Tatham, Sotheby, 29 April 1862, lot 179, to Palser; Alfred Aspland owned it by 1876 and sold it at Sotheby's, 27 January 1885, lot 64.

Rossetti No. 23 is "The Last Judgment--Tracing" #646> sold with Rossetti No. 22 in the 1862 sale, lot 179, to Palser, owned by Mrs Gilchrist in 1880.

The only Francis Cunningham recorded by Butlin is a Lt Col who owned Butlin #111 and 506.


REVIEWS
1868
§Anon., Athenaeum, No. 2097 (4 January 1868), 12-13
§J.R. Green, Saturday Review, 1 February 1868, pp. 148-49
§John Camden Hotten, Bookseller, 2 February 1868
(“the New Book by Mr. Swinburne, ‘William Blake, Artist and Poet [sic]’ is ready this day ...”)
§Anon., Examiner, 8 February 1868, pp. 84-86
§Anon., Imperial Review, reprinted in Round Table, No. 161, 22 February 1868, pp. 124-25
§Moncure D. Conway, Fortnightly Review, February 1868, pp. 216-20
§Anon., Spectator, 1 March 1868
Anon., "Swinburne's William Blake", New York Times, 29 March 1868 ("A late Saturday Review, (Feb. 1,) undertakes slaughter on this book with no remorse ... But the work is not to be dismissed")
§Anon., Westminster Review, April 1868, pp. 587-88
Anon., “Review. Mr. Swinburne on William Blake”, *Argus* [Melbourne], 2 June 1868, pp. 5-6 (“a great deal of what he [Blake] wrote and drew was poor stuff; but in its very poverty there are gleams of a godlike fire” [p. 5]; this is the earliest printed account of Blake which has been traced in Australia) <BBS 348>

1906


Chapter 3 is about Blake.


Mozart's wife Constance Weber ... was a very angel of goodness to him. Seldom have artists been so singularly happy in their choice; we are reminded of the perfect sympathy existing between William Blake the painter and his beloved Kate, and of John
Flaxman the sculptor ... [II, 57-58]. An unnamed "schoolboy" "would hear Blake's happy 'Songs of Innocence,' or the child piping in Sir Philip Sydney's Arcadia, 'as if he would never grow old!'" (II, 130).

According to the index in Vol. II, in Vol. I, p. 336, is a reference to "Blake, Flaxman, and Stothard" which I have not seen. Symington was born in 1825.


REVIEWS

1907

§Anon., *New York Herald*, 25 August 1907

§W.L. Courtney, *Daily Telegraph*, 2 October 1907


§H. Ellis, *British Journal of Psychiatry*, LIV, 224 (January 1908), 141-42

An essay celebrating the centenary of Blake's death.

About factors which could have influenced Blake’s visions and his attitudes to art and poetry.

T

Sepehry is an Iranian poet.


§Taiyoka [Sunflower]  
Number 10 Blake Centenary Issue  
(September 1927)  
In Japanese

Saneatsu Mushanokoji. “[On Blake.]” Pp. 4-5.  
Motomaro Senge. “[On Blake.]” P. 5.  
Ryusei Kishida. “[Blake.]” P. 6.  
Kotaro Takamura. “[Blake’s Imagination.]” P. 7.  
Kenji Otsuki. “[Blake, a Mystic.]” Pp. 9-10.  
Shichiro Nagai. “[On Blake.]” P. 11.  
Sokichi Hirose. “[My Recollection of Blake.]” P. 12.  
Tatsuo Moriwaki. “[Blake’s Eyes.]” P. 13.  
Kohei Ara. “[Blake and Myth.]” P. 14.  


Tim Heath is creating in 17 South Molton Street a Blakean "centre for radical thought", for "the dissenting imagination", called "The House of William Blake", "a fully commercial operation" for innovation in business, which will publish books, hold exhibitions, and be a centre for a Blake society.

A separate Press Release of 11 April 1994 for The House of William Blake says that it
is commissioning contemporary Artists to decorate Blake's original lodgings in a way which best expresses Blake's curious spirit today. The exhibition [1-14 August 1994] will include the work of those working in the fields of furniture design, poetry, kitchen ware, textiles, bathrooms, book binding, printing, engraving and cake-making amongst others. A Catalogue to accompany the exhibition will be available from late July. Most exhibits will be for sale and some may be eaten. ... We will also be putting on some Children's Summer Holiday Workshops during the Exhibition Period.


Takahara, Koji. "William Blake no Shoki Yogensho to sono Shiso [William Blake's Earlier Prophetic Books and Their Thoughts (1[-3])]." Eibeibungaku, Toita Joshi Tankidaigaku,


§Takeshima, Yasushi. "William Blake no 'Songs of Innocence and of Experience [William Blake's Songs of Innocence and of Experience]." Hiroshima Daigaku Bungaku
Hakase Ronbun [Hiroshima University Ph.D.], 6 May 1963. In Japanese <BSJ>


The essay is in three parts: (1) "Tamago no Imeji [Imagery of Egg]", (2) "Sekairan to Shinboru to shite no Tamago [World Egg and Egg as a Symbol]", and (3) "Blake ni okeru Sekairan [World Egg in Blake]."


*Takubo, Hiroshi. "'A Little BOY Lost': Shiron [An Essay on 'A Little BOY Lost']." Teoria [Theory: Journal of the
Graduate School of Hosei University, Society of English Literature], No. 19 (1987), 15-34. In Japanese <BSJ>

*Takubo, Hiroshi.  "'Mimamori michibiku mono' to 'Mimamorare michibikareru mono': Songs of Innocence Shoron ['The Protector' and 'The Protected': An Essay on Songs of Innocence]." Teoria [Theory: Journal of the Graduate School of Hosei University, Society of English Literature], No. 18 (1986), 1-29. In Japanese <BSJ>


About William H.C. Hosmer, “Blake’s Visitants”, Graham’s Magazine, XXIX (September 1846), 151, a poem about Blake based on Cunningham. <BB #1890>


A wayward, self-indulgent book with sporadic “reason[s] for linking Blake and night” (p. 11). He writes of the poet’s mother as “Catherine Harmitage” (i.e., “Armitage”), of his friends “Thomas Stodhard” (i.e., “Stothard”) and John Flaxman “engraver” (i.e., sculptor), he refers to “plate [i.e., page] 53" of “The manuscript of The Four Zoas [which] is of 70 pages [i.e., leaves]” (pp. 118, 119, 56, 184).


**REVIEWS**

§Choice, XLIII (January 2006), 857

**Jason Whittaker**, *Year’s Work in English Studies*, LXXXVI, 1 (January 2007), 658 ("ambitious and ... problematic", "disjointed"; "his allusive style can be maddening")

**Wayne C. Ripley**, *Blake*, XLI (2007-8), 127-29 ("Tambling moves stylistically in rhapsodic prose from one association to another")


About representations of Count Ugolino. Part of the essay was “dispersed” in his *Blake’s Night Thoughts* (2005).

*Tambling, Jeremy. "Illustrating Accusation: Blake on Dante's *Commedia."* *Studies in Romanticism*, XXXVII, 3 (Fall 1998), 395-420

Examines Blake's Dante illustrations in the context of Byron and Dickens.

This is “a draft” of Chapter 7 (pp. 149-73), “Dante’s ‘Deep and Woody Way’”, in his *Blake’s Night Thoughts* (2005).


“I will trace in detail their [Essick and Viscomi vs Phillips’] controversy” (pp. 33-34).


Tanaka, Takao. “Sei James Kyokai to Jerusalem [St James Church and Jerusalem].” *Gengo Bunka [Shikoku University, Bulletin of the Research Institute of Linguistic Culture]*, No. 3 (2005), 13-17. In Japanese

A discussion of St James Church, Blake, and Jerusalem as a Blakean city.


Tang, Mei-Xiu. “Bu Lai Ke de Dong Fang Mei Xue Guan [Blake’s Eastern Aesthetic View].” *Chang Sha Li Gong Da Xue Xue Bao* (She Hui Ke Xue Ban) [Journal of Changsha University of Science and Technology (Social Science Edition)], XXII, 1 (March 2007), 119-22. In Chinese

A commentary on Blake’s “eastern aesthetic view”, saying that Blake adopts the eastern cognitive aesthetic perspective of “heart-object monism” and "the aesthetic principle of integration between poetry and painting".

Tang, Mei-Xiu. “Bu Lai Ke de Er Yuan Dui Li Yun Si Fang
Shi Ji Qi Fan Chuan Tong Yi Shi—‘Lao Hu’ Yi Shi Shi Xi [Blake’s Concept of Dichotomy and Anti-Traditional Consciousness—An Analysis of ‘The Tyger’].” Chang Sha Dian Li Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Changsha University of Electric Power (Social Sciences Edition)], XVIII, 2 (May 2003), 105-8. In Chinese

A comment on the poet’s concept of dichotomy and anti-traditional consciousness via "his artistic interpretation of the theological ideas of the Holy Bible."


Blake "has completely subverted the native traditional Christian orthodox doctrines" by "adopting an anti-sublime strategy of demonization" and by "misreading" Milton.


An analysis of "The Tyger" and "The Lamb" in terms of "the eastern cognitive aesthetic perspective of heart-object monism".

Tang, Mei-Xiu, and Rong Zhou. “Bu Lai Ke Yu Qu Yuan

The content of this essay is very similar to the next article.


Qu Yuan and William Blake use similar poetic styles. Despite different influences of the times, aesthetics, and cultural background, and despite their respective life experiences, individual temperament, and mode of thinking, the two poets display strikingly heterogeneous features of romanticism in their works. This article offers a comparative study of four aspects in their poems: purposes of writing, aesthetic principles archetypal images, and innovative poetic forms.

Taniguchi, Shigeru. "'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of 'Spectres' in The Four Zoas and Milton: The Problem of 'Counterpart' and 'Negation']." Reitaku Daigaku


Blake’s context is John x, 1-21 (contrasting the “good shepherd [who] who giveth his life for the sheep” and the “hireling [who] fleeth”) and Milton’s Considerations Touching the Likeliest Means to Remove Hirelings out of the Church (about clergy supported by tithes).


Needham (Bloomington and Indianapolis: Indiana University Press, 1995)

REVIEWS


§Anon., *Choice*, XIX (1982), 1562


Stephen C. Behrendt, *Wordsworth Circle*, XV, 3 (Summer 1984), 106-8

Jerome J. McGann, *Blake*, XVIII, 2 (Fall 1984), 120-21

George P. Landow, *Review*, VI (1984), 21-34

Michael J. Tolley, *Studies in Romanticism*, XXIV, 2 (Summer 1985), 300-7


Blake’s context is John x, 1-21 (contrasting the “good shepherd [who] who giveth his life for the sheep” and the “hireling [who] fleeth”) and Milton’s *Considerations Touching the Likeliest Means to Remove Hirelings out of the Church* (about clergy supported by tithes).

Comparisons between the *Jerusalem* of Blake (1804[20]) and of Moses Mendelssohn (1783).

*Tate Papers: Tate’s Online Research Journal*  
No. 14  
(Autumn 2010)

It includes

**William Blake’s 1809 Exhibition**

*David Blayney Brown* and *Martin Myrone*. “William Blake’s 1809 Exhibition.” 12 paragraphs (Mostly a herald for the prophets who follow.)


*Philippa Simpson*. “Lost in the Crowd: Blake and London in 1809.” 30 paragraphs (Some of Blake’s ideas about the “Rubbish of the Continent brought here by Ignorant Picture dealers” [“Public Address”, Notebook p. 24] were shared by other artists.)

*Konstantinos Stefanis*. “Reasoned Exhibitions: Blake in
1809 and Reynolds in 1813.” 26 paragraphs (About retrospective catalogues such as Blake’s *Descriptive Catalogue* and the British Institution’s *Catalogue of Pictures by the Late Sir Joshua Reynolds Exhibited by the Permission of the Proprietors in Honour of the Memory of that Distinguished Artist and for the Improvement of British Art* [London, 1813]. “Descriptive catalogue” was the current term for what the French called Catalogue Raisonné or Reasoned Catalogue.)

All the papers were given at the symposium “Appealing to the Public: William Blake in 1809”, Tate, September 2009.

**Tatham, Frederick**, manuscript "Life of Blake" (*BR* (2) 661-91), once bound with *Jerusalem* (E), now with it in the Yale Center for British Art.

A manuscript copy belongs to Gill Tatham, widow of George Tatham (1929-86) of Ladysmith, South Africa.

§ **Tatlock, R.R.** "Blake as an Artist. His Unique Position." *Daily Telegraph* (London), 1927. <BBS 657, "no journal or date">

Quoted in Anon., "Blake Remembered After a Century", *Literary Digest*, 10 September 1927.


§ **Tavares, Enéias Farias.** "'As Portas de Percepção': Texto e Imagem nos Livros Illuminados de William Blake." Universidade Federal de Santa Maria, Brazil, Ph.D. In Portuguese
§ Tavares, Enéias Farias. "'Uma Canção de Liberdade' de William Blake: discurso profético e tradução poética." *Scientia Traductionis* [Brasil], No. 7 (2010), 166-79. In Portuguese

About "A Song of Liberty" from the *Marriage*.


**Tayler, Irene**, *Blake's Illustrations to the Poems of Gray* (1971) <BB #2824> B. *Ed. with a new Forward by Martin Butlin* (London: The Folio Society, 2013). 15.6 x 27.8 cm, xiv, 210 pp., one reduced monochrome illustration, no ISBN. Published to accompany the Folio Society facsimile (2013)

Martin Butlin, "Foreword" (pp. vii-x), says that he has altered the references to Blake's writings from the edition of Geoffrey Keynes to that of D.V. Erdman and the references to contemporary texts to G.E. Bentley, Jr, *Blake Records* (Second Edition) (2004), that he has given more accessible references to reproductions of Blake's art than in the 1971 edition, and that he has added footnotes signed "M.B.", a “List of Works Cited” (pp. 203-5), and “Supplementary Bibliography” (pp. 206-7). “Irene Tayler’s text is still the most satisfactory introduction to the subtleties of Blake’s illustrations to the poems of Gray” (p. ix).
William Blake and His Circle
Part VI: Criticism

REVIEWS
1971

Thomas H. Helmstadter, Blake Newsletter, IV, 4 (Spring 1971), 140-42

§William Vaughan, Studies on Voltaire and the Eighteenth Century, CLXXXII, 938 (November 1971) (with 2 others)

§William Vaughan [bis], “The Third Blake”, Studio International, CLXXXI (November 1971), 210-12 (with 2 others)


W.J.T. Mitchell, Blake Studies, IV, 2 (Spring 1972), 159-60

I.H. C[hayes], English Language Notes, X (September 1972), 37


§Anthony Blunt, “Bibliomania”, Yale Review, LXI (Winter 1972), 301-6 (with another)

§Wallace Jackson, South Atlantic Quarterly, LXXI (Winter 1972), 131-32

§Morton D. Paley, Criticism, XIV, 1 (Winter 1972), 93-96

§James Rieger, Philological Quarterly, LI (1972), 646-47

§Gilbert Thomas, English, XXI (1972), 114

§Désirée Hirst, *Review of English Studies*, XXIV (February 1973), 95-99 (with 2 others)

§Luther S. Luedtke, *Eighteenth-Century Studies*, VI, 3 (Spring 1973), 389-95


G.E. Bentley, Jr, *Apollo*, XCIX, 143 (January 1974), 481-82 (with another)

§Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974) 155-64 (with 5 others)

2014

G.E. Bentley, Jr, *Blake: An Illustrated Quarterly*, XLLVII, (Winter 2014-15), [23] (Butlin, "Foreword", pp. vii-x, says that he has altered the references to Blake's writings in the 1971 printing from the edition of Geoffrey Keynes to that of D.V. Erdman and the references to contemporary texts to G.E. Bentley, Jr, *Blake Records*, 2nd ed. [2004], that he has given more accessible references to reproductions of Blake's art than in the 1971 edition, and that he has added footnotes signed "M.B.", a "List of Works Cited" [pp. 203-5] and a "Supplementary Bibliography" [pp. 206-7]. "Irene Tayler's text is still the most satisfactory introduction to the subtleties of Blake's illustrations to the poems of Gray" [p. ix])
*Taylor, Charles H., and Patricia Finley. Images of the Journey in Dante's DIVINE COMEDY: An illustrated and interpretive guide to the poet's social vision, with 257 annotated illustrations selected from six centuries of artistic response to the poem (New Haven and London: Yale University Press, 1997)

There are 36 reproductions by Blake, 12 by Flaxman, and 3 by Fuseli.

§Taylor, J.B. “The Case of William Blake: Creation, Regression and Pathology.” Psychoanalytic Review, L (1963), 489-504


*Tengberg, Violet. William Blake's "The Tyger": En konstvelenskaplig analys och tolkning. C-uppsats vid
Konstvelenskapliga Institutionen Göteborgs Universitet
(Handledare: Lars Stockel, Höstterminen, 1994) 66 leaves printed on one-side-only from typescript, plus 23 reproductions In Swedish
Ff. 20-44 are about the Songs, including a translation of "The Tyger" (f. 60).

A standard print-by-print explication, with reproductions of all the Job designs save the title page.

There is a chapter on Blake.

Blake is on pp. 434-38.


**REVIEW**

*Jason Whittaker*, *Year's Work in English Studies*, LXXXIX (2010), 638


Poems scripted to dramatize in the classroom and on stage.


The Blake section has very little to do with slavery.


On the Blake Society walk through London led by Henry Eliot.


The William Blake Archive is discussed on pp. 197-200.

Thomas, Sean; Anon. “And did those feet in ancient times?” Times [London], 10 April 2004

About the hymn from Milton. For other essays on the subject, see Evans, Goodwin, Gordon, Khew, Morrison, and Strange.


About Jim Jarmusch's movie.


An extract from The Mark of the Beast (which had not yet changed its name to Witness Against the Beast [1993]): Blake "was writing within a known tradition" of antinomianism (p. 26).

An extract from the introduction to his book called *Witness Against the Beast*, an examination of Blake as "the founder of the obscure sect to which I myself belong, the Muggletonian Marxists".


"I have been working intermittently over the past ten years on the problem of a possible relation between Muggletonian thought and the imagery and concepts of William Blake."


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 known of none which consistently transmits so large a cluster of Blakean symbols". He does not claim that Blake was a member of the Muggletonian church--though he thinks [wrongly] that Blake's mother may have been (pp. 9, 91, 121).

Thompson gathered material for a major study of the Romantic Movement which was never completed. "A great part of the chapter on William Blake was published separately as *Witness Against the Beast*, and "the nearest we can get to completing the study" is given in his *The Romantics: England in a Revolutionary Age* (N.Y.: The New Press, 1997), according to Dorothy Thompson (*ibid*, pp. 1-2). *The Romantics* itself does not deal significantly with Blake.


**REVIEWS**

**Michael Ferber**, "The Making of William Blake", *Nation*, No. 16 (15 November 1993), 594, 596-600 ("Most valuable" are "the rescue of the Muggletonians from oblivion" and "his setting forth the immediate political or social resonance of the theological esoterica that interested Blake" [p. 599])

§Peter Ackroyd, *Times* [London], 29 November 1993

Peter Bradshaw, "Return to dissenter", *Evening Standard*, 16 December 1993, p. 40 (it shows the "vigour and distinctive Englishness" of Blake and of E.P. Thompson)

§Colin Welch, *Spectator*, 18-25 December 1993, pp. 70-71

§Terry Eagleton, NSS, XXVI (1993), pp. 39-40 (cautious praise)


*Aileen Ward*, "William Blake, Who Made Thee? According to E.P. Thompson, one strong influence was a sect known as the Muggletonians", *New York Times*, 8 May 1994, p. 19 ("a splendid conclusion to a life of great scholarship")

*Richard Holmes*, "Lord of Unreason", *New York Review*, 12 May 1994, 15-17 (a charming, brilliant, "powerful and subtle sermon", which shows "Thompson, the imaginative historian and passionate researcher, at his best")

Anne Janowitz, *Studies in Romanticism*, XXXIII, 2 (Summer 1994), 313-17 ("an important contribution")

§William Stafford, *History Workshop*, No. 38 (Summer 1994), 242-44
William Blake and His Circle
DIVISION II: Blake’s Circle

(Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [p. 66])

("Was Blake a Muggletonian? Was he a Ranter? Or did he have nothing to do with both sects? In any case, it is certain that Blake as an artisan was deeply related to the tradition of British popular culture")


John P[eter] L[undman], *Romantic Movement* for 1993 (1994), 70-71 ("an essential corrective to Blake studies which are, far too often, as fantastical as Blake's own works")


Jason Whitaker, *BARS Bulletin & Review*, No. 8 (March 1995), 11-12 ("the over all feeling is that Blake's work eludes him" [p. 12])

information that nevertheless seems only marginally pertinent")

**Dharmachari Vishvapani**, "A Way of Breaking Free", *Urthona*, No. 3 (*Spring 1995*), 12-14 ("Thompson's achievement is to ground Blake in a cultural milieu ... because this Blake is more credible, he is also more accessible" [p. 14])

§**Lisa Plummer Crafton**, *South Atlantic Review*, LX, 3 (September 1995), 128-31

§**Anon.**, *Christianity and Literature*, XLIV (1995), 232-34

**Peter Cadogan**, *Journal of the Blake Society at St James*, I (1995), 43-44 ("Witness Against the Beast, clear-eyed and apocalyptic, will be read a hundred years from now, while others remain on the shelf")

**David Fuller**, *British Journal for Eighteenth-Century Studies*, XVIII (1995), 217-18 ("The book is full of interesting material and ideas, and is beautifully written")


**François Piquet**, *Etudes anglaises*, XLVIII (1995), 195-98, in French (this "étude captivante" demonstrates that "Thompson est un admirable connaisseur du monde complex des sectes" [p. 498])

§**M. Scrivener**, *Criticism*, XXXVII, 1 (1995), 166

**Doug Thorpe**, *Religion & Literature*, XXVIII, 1 (Spring 1996), 129-34 (with another) (a summary)
Ralph Pite, "Some Versions of Blake", *English*, XLV, 182 (June 1996), 175-81 (with another)
(Thompson's book is "decisive and meticulous" [p. 176])

Roy Porter, *English Historical Review*, CXI, 442 (June 1996), 743-44

David Worrall, *Year's Work in English Studies*, LXXIV for 1993 (1996), 328-29 ("at a stroke, *Witness Against the Beast* makes Blake understandable")


Advice to Enoch Powell on quotations from Blake.


Examines, inter alia, *The French Revolution* and *The Four Zoas*. 


A curiously inaccurate account with no indication of the sources of its information.


"there's little evidence to suggest that his work on The Grave had any motivation that was not commercial", and, because of the dispersal of the drawings for Blair's Grave, "important Blake material in the long run may well be more readily available, and available in more places" than if they had been sold en bloc (p. 19).

Part I was in the fall 2013 issue.


Blake was "a genius, if ever one lived"; though the Job illustrations are "tame, insipid, and quaint" and "His visions grew more and more incoherent; his verse (a bad sign) rhymeless", "A selection of his poems would certainly become classical, so burning are his words, and so tender is sometimes their harmony", as exemplified by "The Tyger" which is quoted, with some curious adjustments.


REVIEWS
§Parabola, XVI (1991), 124
§Theological Studies, LIII (1992), 185+
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 108-9


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

A summary of the relationship in connection with a BBC programme.

§[Tilloch, Alexander.] *Star* [London, ed. Alexander Tilloch], 29 April 1800.

In the context of a new spate of bank note forgeries, Tilloch's proposal of 1797 for a forgery-proof bank note, "which was recommended by almost every eminent artist in the Kingdom", is summarized, with a list of signatories, including Blake.


**Timoner, Jennifer Alla.** "Romanticizing Bataille: Subject-object relations and the 'extreme limit' of knowledge in Blake, Coleridge, and Shelley." University of New Mexico Ph.D., 2001. 237 ll.

Chapter Two gives "interpretations ... based on Bataille's ideas concerning the violent annihilation of the subject and object" in *The Book of Thel* and *Visions of the Daughters of Albion*.

**Tinkler-Villani, V[aleria],** *Visions of Dante in English Poetry: Translations of the COMMEDIA from Jonathan*
William Blake and His Circle
DIVISION II: Blake's Circle

Richardson to William Blake (Amsterdam: Rodopi, 1989)<BBS>

REVIEWS

§R. Wells, Times Literary Supplement, 1-7 December 1989, p. 1339
§Frederick M. Keener, Eighteenth-Century Studies, XXIII, 2 (Winter 1989-90), 216-17
§Anon., Forum for Modern Language Studies, XXVI (1990), 300
§Anon., Modern Language Studies, XXVI (1990), 300
D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 31
§M.T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 91
§Richard Bates, Translation and Literature, I, 1 (January 1992), 181-84


Chiefly about "Blake's treatment of Milton" (p. 210), especially in Milton.


§ *Todd, Ruthven* (1914-78). Calligraphic list of books in his library, many about William Blake (c. 1941). British Library Department of Manuscripts: Egerton MS: 3865


*Todd, Ruthven.* *Handlist 49: University of Leeds, The Library, MS 470, Blake letters and papers of Ruthven Todd (Digitised June 2004).* Online. 56 pp.

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


    “Illuminated Poems” consists of reproductions on glossy
paper of (1) Blake’s America copperplate fragment with one sentence of text saying that “Now, in 1947, an experimenting poet [Ruthven Todd] and two artists [S.W. Hayter and Joan Miró] have rediscovered Blake’s antique printing method and are making Illuminated Poems” (p. 72); (2) “The Engraver for Bill Hayter” with decorations which look like Aboriginal designs (p. 73); (3) “The Glass Tower”, undecorated (p. 74); (4) “An Alien World For Dolores Miró”, with curious unsigned pasted-on coloured designs [by her father Joan Miró] (p. 75).

According to “The Tale of the Contents” (p. 56), from which the title derives, Todd “is preparing a new book William Blake, The Mental Prince. He has written a full account of Blake’s method that will be printed in a technical magazine”.


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944 The Contents page says that the America copperplate “etched in 1893 [i.e., 1793]” is in “the Rosenwald Collection in the Library of Congress”. Note America (1947), Foreword by Ruthven Todd (1947) <BB #8>.

945 S.W. Hayter, New Ways of Gravure (1949) is partly about Todd and Miró.


Collector’s Quarterly, XXIX (November 1948), 35-36 <BB #2583 gives “Illuminated Printing” for both>

Todd, Ruthven, William Blake The Artist (1971) <BB>

REVIEWS

§William Vaughan, Studies on Voltaire and the Eighteenth Century, CLXXXII, 938 (November 1971) (with 2 others)

§William Vaughan [bis], “The Third Blake”, Studio International, CLXXXI (November 1971), 210-12 (with 2 others)


David Bindman, Blake Newsletter, V, 3 (Winter 1971-72), 210-11

§M.F., Arts Review, 1 January 1972

§K. Bazarov, Art & Artists, VII (May 1972), 56-57

H.R. Wackrill, Blake Studies, IV, 2 (Spring 1972), 168-69

§Anon., Philological Quarterly, XLI (July 1972)

G.E. Bentley, Jr, Apollo, XCIX, 143 (January 1974), 481-82 (with another)

§Anon., Burlington Magazine, CXVI (April 1974), 233

§Anon., Philological Quarterly, LI (1971) (with 2 others)


2773

§Tokareva, G. "Zhestokaia starost’ i prokliataia ivnost’ v monofimife Uil’iama Bleika [Cruel Old Age and Damned Youth in William Blake’s Personal Mythology].” Voprosy Literatury, III (2005), 245-62. In Russian


§Tomlins, Christopher. "Revolutionary Justice in Brecht, Conrad, and Blake." Law and Literature, XXI, 2 (Summer 2009), 185-213

The Blake section is about "London".


Concerns "the symbol of the veil".
§Tordi, Rosita. Chapter on Blake in Ungaretti e I suoi Maîtres à Penser (Rome: Bolzoni, 1997) In Italian

Toriumi, Hisayoshi. "Hebe to Romanha no Sonen (2)--Blake no Baai [Serpent and Romantic Concepts (2)--In the Case of Blake]." Wayo Joshi Daigaku Eibungakkaishi: Language and Literature, Wayo Women's University, No. 32 (1998), 31-46. In Japanese

§Torre, Vincent. “William Blake.” In his Painter/Poets, Poet/Painters (Port Jefferson, N.Y.: Inkwell Press, 2009) 40 copies


time), with telling reproductions. An exhibition at the Tate gallery in 2004 used captions from this work. The book consists of


Part One
Introduction


Bronwyn Ormsby and Joyce H. Townsend with Brian Singer and John Dean. “The State of Knowledge on William Blake the Painter.” Pp. 40-44, 177-78. (Heretofore “Blake’s paint medium for tempcras and colour prints has not been investigated with great success” [p. 44].)


Part Two
Watercolours

*Peter Bower. “The Vivid Surface: Blake’s Use of Paper and Board.” Pp. 54-60, 178. (A learned and persuasive demonstration that “Understanding the nature and type of
papers that Blake used is fundamental to an accurate understanding of his working practices” [p. 56].

*Noa Cahaner McManus and Joyce H. Townsend. “Watercolour Methods, and Material Use in Context.” Pp. 61-79, 178-79. (They deal with “Blake’s pigments ... with a focus on their appearance in Blake’s works, their properties, permanence and the likelihood of their use in his time” [p. 68].)

Part Three
Large Colour Prints

*Noa Cahaner McManus and Joyce H. Townsend. “The Large Colour Prints: Methods and Materials.” Pp. 82-99, 179. (In “God Judging Adam”, the only “relief etched copper plate” among the Large Colour Prints, “the colour printing was done in more than one pull”, but in “Naomi Entreating ...”, “the colour printing was done in one pull” [pp. 84, 92].)


Part Four
Temperas

*Bronwyn Ormsby with Brian Singer and John Dean. “The Painting of the Temperas.” Pp. 110-33, 179-80. (“The structure of temperas such as Camoens and Chaucer [from the ‘Heads of the Poets’] has been made more complex by the presence of what is possibly an abandoned image underneath the final design” [p. 122].)

Bronwyn Ormsby with Joyce H. Townsend, Brian Singer and John Dean. “Blake’s Use of Tempera in Context.” Pp. 134-49, 180-81. (“Contrary to the historical accounts ... that
Blake rejected gum as a binder ... the analysis of Blake’s tempera paints also revealed the consistent presence of a mixture of gum Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum” [p. 138].

*Bronwyn Ormsby with Brian Singer and John Dean. “The Appearance of the Temperas Today.” Pp. 150-59, 181. (“Thirty percent of Blake’s temperas have been lost through neglect and poor condition”, including the “almost complete repainting prior to 1885 of each of the eighteen ‘Heads of Poets’”, but “There appears to be little evidence of the wholesale fading of pigments on Blake’s temperas, and no remaining evidence of the blackening of the lead-based pigments reported by D.G. Rossetti” [Gilchrist, 157, 159].)

Part Five
Epilogue

*Joyce H. Townsend, Robin Hamlyn and John Anderson. “The Presentation of Blake’s Paintings.” Pp. 162-74, 181-82. (An account of the framing and display of Blake’s pictures in the past and the present, particularly at the Tate.)
Anon. “Appendix 1: Watercolours Discussed in the Text.” P. 183. (Includes a column on “Colour Change”.)
Anon. “Appendix 2: Watercolours – Analytical Results.” P. 184. (In particular, “Lead White” was not used in the pictures examined.)
Anon. “Appendix 3: Large Colour Prints Discussed in the Text.” P. 185. (Includes a useful column on “Signature” on pictures.)
Anon. “Appendix 4: Large Colour Prints--Analytical Results.” P. 186. (It indicates that, inter alia, “Indigo in Green” was never used here.)


Anon. “Appendix 6: Temperas – Analytical Results.” P. 188.

REVIEWS

Jason Whittaker, *Year's Work in English Studies*, LXXXIV (2003) ("outstanding on the technical details")

Nadine Dalton Speidel, *Library Journal* (1 April 2004), 92 (“for Blake experts, painters, and conservationists this will be just enough” technical detail about Blake)

§Katherin Olivier, *Journal of the American Institute for Conservation*, XLIV, 4 (Summer 2005), 150-151

*Alexander Gourlay, Blake, XXXIX (2005), 49-54 (“The perspectives are refreshing and often startling, the discoveries are numerous, and the consequences are substantial for everyone who studies Blake’s art” [p. 49])


A longer version appears in *Blake*, XXXIX (2005), 100-3.

Traylen, M. "'Sol' and 'Luna', 'Burn in water and wash in fire'; some instances of contraries at work in Blake's 'Four Zoas', 'Milton' and 'Jerusalem' in the light of Jung's thought and his alchemical understanding in 'Mysterious Conjunctions'.” Index to [British] Theses, XLI (1992), 460 (#41-2261). Swansea Ph.D., 1991
   "William Blake and C.G. Jung are linked ... by Contraries".

   He aims "to use these two sets of illustrations to question and complicate some commonplace assumptions about the translation of text into image" (p. 363).

REVIEW


"The prophetic poetry of William Blake, H.D. and Allen Ginsberg creates a counter-history which resists religious and literary orthodoxy".


REVIEW

Jeremy Tambling, Modern Language Review, XCVIII, 2 (April 2003), 438-40 (with two others) ("Trigilio's approach is a little heavy ... academic in the least attractive sense of that term")

Trilling, Daniel. “Perspectives: Jah Wobble, musician, on William Blake.” New Statesman, No. 4952 (4 June 2009), 42

An interview: “If Blake had been my age in the 1970s, he would have been on the punk scene, without a doubt.”


Concerns "The ideal of progress found in the poetry of Blake [especially Jerusalem], Wordsworth, and Shelley" and "the influence of Enlightenment philosophy".


**Trowbridge, Katelin E.** "Blake's A LITTLE GIRL LOST." *Explicator*, LIV (1996), 139-42

"Socially instilled guilt and self-denial, rather than sexual expression, destroy a maiden's virtue" (p. 139).

**Tsai, Yüan-huang.** “Romanticism.” *Youth wenyi [Youth Literary Arts]*, LXIV, 5 (November 1986), 52-59 In Chinese

A study in general of English Romanticism and in particular of Blake’s *Marriage, Innocence*, etc.

§Tseng, Ming-yu. “Iconicity in the interplay of the literal and the metaphorical: An example from William Blake’s Jerusalem.” *Journal of Literary Semantics* [Heidelberg], XXXV, 1 (2006), 31-57


REVIEW

(with another)


Part I consists of eight essays on Blake:


Tsukasa, Erisa. “Muku to Kikan no Uta ni okeru kodomo tachi – shudan to ko [Children in a Group and in Solitude: A Study of William Blake’s Songs of Innocence and of Experience].” Nihon Joshi Daigaku Daigakuin Bungaku Kenkyuka Kiho [Journal of the Graduate School of Humanities, Japan Women’s University], XV (2008), 45-53. In Japanese


“Blake’s ever-changing binary opposition ... has so mastered him that in his works all concepts involving the numbers three or four can be reduced to two basal dialectical concepts.”


Tutaş, Nazan. "William Blake'de Masumiyet ve tucrübe." Folklor/ Edebiyat, XX, 78 (2014), 83-90 In Turkish, with a summary in English


Chapter Part I: The Looking Glass pages
William Blake and His Circle
DIVISION II: Blake’s Circle

One The Origins of Urizen 3-9
Two Urizen and the Left Hemisphere 11-31
Three The Myth of Genius 33-46
Four The Marriage of Heaven and Hell 47-59

Part II: Down the Rabbit Hole

Five The God of reason 63-84
Six Urizenic Religion and Urizenic Reason: R1 and R2 85-107
Seven The Left Hemisphere Agenda 109-26
Eight Twilight of the Psychopaths 127-200
Nine More than Man: The Dragon Urizen 201-31
Ten The Selfhood & the fires of Los 233-82

Conclusion 283-94
Appendix 297-301
Notes 303-13
References 315-20
Index

REVIEWS


Robert Mitchell, *BARS Review*, XLVI (2015) (with 1 other) ("a rather unorthodox book", but "this is ultimately a good kind of heterodoxy")

U


In Japan, a doctorate can be earned either by the pedestrian method of courses, thesis, &c., or by submission from an experienced scholar to his university of an already-published book. Dr Umetsu followed the latter method.


*Underwood, Eric. "Blake and His Circle." Chapter XIII (pp. 141-49) of his *A Short History of English Painting* (London: Faber and Faber Limited, 1933)

Blake's circle includes Fuseli, Stothard, George Richmond, Samuel Palmer, and Edward Calvert.

*University of Toronto Quarterly*
*Volume LXXX, Number 4*
*Fall [19 December] 2011*
*Special Issue: The William Blake Project*
Ed. Karen Mulhallen

<The colour-illustrations in the online version are particularly important for the essays on Milton and Remember Me!>


Susanne Sklar. "'In the Mouth of a True Orator': (Jerusalem's Operating Instructions)." Pp. 837-57. (Persuasive arguments that Jerusalem "has been designed to be read aloud" and that the bellicose, ruthless "Hand" in Jerusalem is far more like the ruthless, bellicose General Charles Lennox, Third Duke of Richmond (1735-1806), who
was a magistrate at Blake's trial for sedition (1804) and who, according to Hayley, was "bitterly prejudiced against Blake" [BR (2) 183], than he is like the pacific, humanitarian Leigh Hunt, who has been traditionally associated by scholars with Hand.948)

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

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


William Blake and His Circle
DIVISION II: Blake’s Circle

and a "Butts Family Genealogical Chart" of "Descendants of Blake's Patrons, Thomas & Elizabeth Butts" [pp. 916-17].)

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

Upcott, William
A "catalogue of the art collection of Ozias Humphry (d. 1810), the portrait painter, compiled by his natural son William Upcott (d. 1845), the antiquary, to whom Humphry bequeathed it", was presented to the Manuscript Department of the British Museum [now British Library] in 1958 (Add MS: 49682); it includes (f. 26) a "pen-and-ink drawing of a man's head, in style of W. Blake: late 18th cent".

The connection with Humphry is plausible, for Humphry owned America (H) (c. 1796), Europe (D) (c. 1796), "Exhibition of Paintings in Fresco" (1809) (A), Large Book of Designs (A) (c. 1796), Blake's letter of 18 January 1808 (A, C), 4 untraced letters from Blake, Small Book of Designs (A) (c. 1796), and Songs of Innocence and of Experience (H) (c. 1796).

However, the drawing is not by Blake in the opinions of Robert N. Essick, David Bindman (e-mails of June 2014), and G.E. Bentley, Jr.

Under the section “Disordered Action may exist in connexion with more than one Sense at the same time”, Upham quotes Macnish, *Philosophy of Sleep* [1834] about Blake and the fairy funeral and concludes: “this remarkable person was the subject of disordered auditory as well as visual sensations”.


A book about Romantic artists generally, not much related to their sketchbooks.


It contains an essay: "Dog Is Life / Jerusalem, entre chant mythique et détournement ironique: William Blake repris et détourné par The Fall."
Urthona
Number 2 (Spring 1994)
"William Blake" (pp. 40-55)

Steve Leckie. "Heaven and Hell in a Proverb." P. 40. (On "Sooner murder an infant in its cradle than nurse unacted desires"; "As an introduction to Blake's whole work, we could do worse than to turn this proverb over in our minds until we think we understand it, and then start again.")

*Dharmachari Prakasha. "A Memorable Fancy." P. 41. (After reading the Songs on retreat, "Whilst I was reciting the Puja before the shrine I saw a vision of William Blake", which he describes.)


"Blake is, as it were, the guiding spirit of Urthona", which in turn "is associated with The Friends of The Western Buddhist Order" (pp. 5, 3).


Since my Norwegian is somewhat frayed, I will repeat what my friend Mr Uthaug tells me; his book, the first biography of Blake in Norwegian, places Blake in his historical context, dealing in some detail with the *Songs, Milton*, and *Jerusalem*, situating Blake among esoteric traditions such as Gnosticism, Boehme, and the Kabbala, and accepting Blake's visions as living realities rather than as literary or artistic metaphors.


§*Valencia Goelkel, Hernando.* "El libro de Thel." *Mito: Revista Bimestral de Cultura* [Bagotá, Colombia], I, 3 (August-September 1955), 147-51 In Spanish


The basis of his book of the same title.


In the Marriage, Urizen, Vala, Milton, and Jerusalem, "Such a finely tuned complex system hovers in a state of criticality" (p. 187).

The book is clearly derived from his dissertation of the same title (1991). <BBS>

REVIEW

David Worrall, Year's Work in English Studies, LXXV for 1994 (1997), 394-95 (a "novel and refreshing way of thinking about Blake's text")


Mostly from Mental Fight and Jerusalem.
Van Sinderen, Adrian, *Blake: The Mystic Genius* (1949) <BB>

REVIEW
D.V. E[rdman], *Philological Quarterly*, XXIX (1950), 111


The Library of Congress acquired in 1994 a copy of Mary Wollstonecraft, *Original Stories* ([1791]), with Blake's prints coloured "contemporary with the time of publication" in keeping with Blake's "concept of the completed book" [though the "vibrant colors" described are not at all characteristic of Blake's works in Illuminated Printing in 1791].


It includes "new readings" of Blake (*Visions, Milton*), Wordsworth, Coleridge, and Shelley.


§Vasil'yeva, T.N. "Bleik i angliiskaya poesiya XVIII veka [Blake and English Poetry of the XVIIIth Century]." Pp. 128-40 of *Literaturnii prozess i tvorcheskaya individual'nost'*
[Literary Process and Creative Individuality] (Kishinev, 1990) In Russian

§Vasil'yeva, T.N. "Bleik v perepiske s druzyami i sovremennikami [Blake in Correspondence with Friends and Contemporaries]." Pp. 3-51 of [Problems of Romanticism in Foreign Literatures of the XVII-XIX Centuries] (Kishinev, 1972) In Russian <BB expanded>


§Vasil'yeva, T.N. "Satira Bleika 'Ostrov na Lune' [Blake's Satire 'An Island in the Moon']." Uchionie Zapiski [Philological Studies], LXXVI (Kishinev: Kishinev University, 1964), 95-109. In Russian <BB records this as published in Literaturovedch [Literary Studies], pp. 95-190>

§Vasil'yeva, T.N. "V. Bleik: Prorocheskie knigi 90-kh g.g. [W. Blake: Prophetic Books of the '90s]." Uchionie Zapiski [Philological Studies], XLVII, 1 (Kishinev: Kishinev University, 1962), 167-90. In Russian <BB expanded>


Vassiliadias, Stefanas. An Analysis of William Blake's "The
William Blake and His Circle
DIVISION II: Blake’s Circle


"Blake was not much interested in illustrating" Gray; instead, "he fought to free the mind-forged manacles", "To educate one to rebel", to implant "not knowledge but a radical burning doubt" (pp. 7, 116, 18). Blake's watercolours for Gray are reproduced in reduced size and monochrome.

REVIEW

§B. Tice, Antiquarian Book Monthly, XXIII, 10 (1996), 26

Christopher Heppner, Blake, XXXI, 1 (Summer 1997), 24-29 (the book is characterized by "disturbing errors of fact", Vaughan "too often ignores or misreads details", the "interpretations bend the evidence uncomfortably at times", and the book badly needs the attention of "both a good designer and a good copy-editor" [pp. 29, 27, 29, 24])

*Vaughan, William. "Blake the rebel" (pp. 131-33) and "Prophecy" (pp. 134-39) in his British Painting: The Golden Age from Hogarth to Turner (N.Y.: Thames and Hudson, 1998) World of Art
A standard summary; Blake was "a great enough visual artist to know that he must strike by effect, by design and colour" (p. 136).


**Vaughan, William.** "The Return of Blake." Chapter 22 (pp. 323-30) of his *Samuel Palmer: Shadows on the Wall* (2015)


A standard summary of Blake's art, with glances at his poetry. Note that the 1999 work is distinct in text from William Vaughan, *William Blake* (1977), though 27 of the former's designs are also given here in smaller and generally inferior reproductions.
A comic book or “graphic novel”.

B. §Literaturnie Kharakteristiki [Literary Essays] (Sankt-Petersburg, 1897).  
C. §Reprinted in Vengerova's *Angliiskie Pisateli XIX Veka* [English Writers of the Nineteenth Century] (St Petersburg, 1913), unpaged.  
<BB>  
The 1897 publication is newly recorded here.


It contains "Blake et Mortimer, histoire d'un retour". *Blake et Mortimer* is a comic-strip series which has nothing to do with the artist-poet William Blake and the artist John Hamilton Mortimer (1741-79).

Mensile d'Arte ed di Cultura, CVI, 633-34 (Settembre-Ottobre 1947), 68-70. In Italian


“Blake’s female antivisionaries in his later poems ... are grounded in the realities of the age” (p. 8).


The leaping horse on Marriage pl. 14 resembles that on Blake's design for 1 Henry IV.


§Vidaković, Aleksandar. “Blejkova stogodisnjica [Blake’s Centenary].” Srpski Književni Glasnik, XXII, 2 (16 September 1927), 457-60. In Serbian


"It is the purpose of this study to examine the shadowy ironies which gather round ... [the 'Reasoning Spectre'], and to consider how they relate to the divided energies of Blake's poetics" (p. xii). "An earlier version of this book" may be found in his Southampton doctoral thesis (1988) (p. x).

A later version of the thesis may be found in his *Blake's Poetry: Spectral Visions* (1993).

REVIEWS


Janet Warner, *Blake*, XXIX, 3 (Winter 1995-96), 96 ("often the critic is undermined by the energy and mystery of his poet", but "the approach that seemed confusing in *The Four Zoas* works..."
brilliantly in Vine's concise discussions of *Milton* and *Jerusalem*"


Vine "examines the critical energies in *Visions'* account of the body, sexuality and slavery, and maps the struggle of the poem to expose structures of sexual and colonial enslavement in the name of visionary enlightenment" (p. 41).


REVIEW

David G. Reide, Eighteenth Century ... Bibliography, NS IX (1988), 535-36


On Linton and Gilchrist’s Life.


A magisterial "labor history of Blake" (p. xxv), organized into "Part I: Invention. Composing Illuminated Designs" (pp. 1-44, 383-89), "Part II: Execution. Making Illuminated Plates" (pp. 45-88, 389-92); "Part III: Production: Printing Illuminated Books" (pp. 89-149, 392-98); "Part IV: Editing Illuminated Books" (pp. 151-83, 398-402), and "Part V: Dating Illuminated Books" [i.e., a record of printing sessions, book by book] (pp. 185-374, 402-20).


REVIEWS
J.K. Bracken, *Choice*, XXXI (1994), 1566-67 (a "perceptive" work which will prove "a bench-mark in Blake scholarship")

George Mackie, *Book Collector*, XLIII (1994), 590-92 ("Few scholarly books can have had such an immediate endorsement of their authority" [p. 590])


Richard Wendorf, *Studies in English Literature 1500-1900*, XXXIV (1994), 669 (with 3 others) ("one of the most important studies published this year" [p. 667])


Martin Butlin, *Burlington Magazine*, CXXXVII (February 1995), 123 ("Viscomi's radical new ideas ... supported by the most thorough scholarship" "completely revolutionise ... the way in which one must look at Blake's illuminated books")

Sarah Symmons, *British Journal of Aesthetics*, XXXV, 3 (July 1995), 308-9

Alexander S. Gourlay, *Blake*, XXIX, 1 (Summer 1995), 31-35 ("indispensable for everyone who writes about Blake" [p. 31])
David Fuller, "Blake and the Illuminated Book", *Print Quarterly*, XII (1995), 197-98 (it "overturn[s] basic understandings of its subjects")

C.S. Matheson, *Library*, 6 S., XVII (1995), 370-72 ("Viscomi’s work has enormous implications for the direction of Blake studies and the reproduction of Blake materials in the near future")


Thomas G. Tanselle, *Nineteenth-Century Literature*, XLIX (1995), 534-37 (a "magnificent achievement" which "will profoundly influence future studies", but "there could ... be greater clarity in Viscomi's use of bibliographical terminology" such as "edition" for "print-run")


§Hazard Adams, *Journal of Aesthetics and Art Criticism*, LIII, 4 (Fall 1995)

§Colin Steel, *Australian Book Collector* (April 1996) (with another)

Barthélémy Jobert, *Revue de l'Art*, No. 112 (1996), 78, in French (with another) ("magistrale")


David Worrall, *Year's Work in English Studies* for 1993 (1996), 521-22 (it displays "staggering logic")
§ Grevel Lindop, *Times Literary Supplement*, 26 September 1997, p. 18

Theresa M. Kelley, *European Romantic Review*, VII (1997), 197-200 (a "monumental study" dealing masterfully with "a daunting array of evidence" [p. 197])

G. E. Bentley, Jr, "The Foundations Move", *A&B: Analytical & Enumerative Bibliography*, NS IX, 1-2 (1995 [i.e., March 1997]), 68-79 ("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. ... All successive writers on Blake will be indebted to Joseph Viscomi or will be condemned to irrelevance" [pp. 68, 76])


Paul Cantor, *Huntington Library Quarterly*, LIX, 4 (January 1998), 557-70 (with 2 others) ("On the whole I am convinced by the case Viscomi makes" [p. 559])


*Viscomi, Joseph.* “Blake’s Invention of Illuminated Printing, 1788.” *BRANCH: Britain, Representation and

A long, important essay concluding that “illuminated poetry was the child and not the mother of invention”.


Song of Los pl. 1 and 8 are printed from recto and verso of one sheet of copper, as are pl. 2 and 5, while pl. 3-4 (with the text of “Africa”) and pl. 6-7 (with the text of “Asia”) were etched side-by-side on two sheets of copper and printed by masking one half at a time. The reproductions of the combined pl. 3-4 and pl. 6-7 are brilliantly persuasive. The 36 reproductions include all of Song of Los (B and E).

The sequel is his “Blake’s ‘Annus Mirabilis’” The Productions of 1795”, Blake, XLI (2007), 52-83.

§Viscomi, Joseph. “Collected Essays on William Blake and his Times” online at http://sites.unc.edu/viscomi/frontend_page.html


With Dr Lane Robson, M.D., “Blake’s Death”, Blake, XXX (1996), 36-49.
William Blake and His Circle
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“A Breach in a City, the Morning After the Battle: Lost or Found?” Blake, XXVIII (1994), 44-59.


B. Also accessible in Viscomi’s “Collected Essays on Blake and His Times”, q.v.


“‘Once Only Imagined’: An Interview with Morris Eaves, Robert N. Essick, and Joseph Viscomi on the Past, Present, and Future of Blake Studies”, conducted by Kari Kraus, *Romantic Circles*


REVIEWS
Selections from William Blake’s Songs, an album by Gregory Forbes, and Companion to the New Musical Settings (with Margaret LaFrance), Blake, XIX (1985), 84-89.
With Dennis Welch, Blake’s Designs for Edward Young’s “Night Thoughts” (1980),Philological Quarterly (Fall 1982), 539-40.
Raymond Lister, Samuel Palmer: His Life and Art (??), Studies in Romanticism, XXX (1991), 298-305

Revolución y literatura en el siglo diecinueve: Fuentes, documentos y textos críticos, ed. Jerónimo Ledesma y Valeria Castelló-Joubert (Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012) tomo I

In Spanish


An examination of "the primary Swedenborgian texts and themes that Blake" deals with in Marriage pl. 21-24, "an autonomous text preceding the composition of ... the Marriage" (p. 174). The essay is part of an extended discussion of The Marriage which includes "The Evolution of The Marriage of Heaven and Hell", Huntington Library Quarterly (1997) and "In the Caves of Heaven and Hell: Swedenborg and Printmaking in Blake's Marriage" in Blake in the Nineties, ed. Steve Clark and David Worrall (1999).


William Blake and His Circle
DIVISION II: Blake’s Circle


"Blake's sensitivity to women's dilemmas is rare in his time", but he has "disturbingly misogynist passages".

**Vlaanderen: Kunsttijdschrift**
Volume LVI, Number 314
(February 2007)

In Flemish


*Yves Senden.* “Are You Experienced?” Pp. 14-18


All, including Senden’s, are in Flemish.

**Vogel, Amber.** "Mungo Parks's Lament, and Other Narratives of Los: Themes in African Travel-Writing, 1759-1830, with Reference to Goldsmith, Blake, and Brontë." University of North Carolina (Chapel Hill) Ph.D., 2000 262 leaves.


On the use of John Locke's ideas.

**Vogler, Thomas A.** *Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats, and Hart Crane* (1971) <BB>

**REVIEWS**

§**Brian Wilkie,** *Journal of English and Germanic Philology, LXXI* (April 1972), 255-60

**Jenijoy La Belle,** *Blake Studies, IV,* 2 (Spring 1972), 163-64

**Andy P. Antippas,** *Blake Newsletter,* VI, 1 (Summer 1972), 34-36

**VOTING**
1749

Peter Leigh, Esq; High-Bailiff. *A Copy of the Poll for a Citizen for the City and Liberty of Westminster; Begun to be Taken at Covent-Garden, Upon Wednesday the Twenty-second Day of November; and Ending on Friday the Eighth Day of December 1749. Candidates, The Right Hon. Granville Levison Gower, Esq; commonly called Lord Trentham: and Sir George Vandeput, Bart* (London: Printed for J. Osborn, at the Golden Ball in Paternoster Row; And Sold by the Booksellers of London and Westminster M.DCC.XLIX [1749])


1774 Poll Book

On 12 October 1774 the poet’s father “James Blake Broad St Carnaby Markt Hosier & Haberdasher” voted for Earl Percy [Col. Hugh Percy (1742-1818), son of the Duke of Northumberland, friend of the King’s party] and Lord Clinton (not for Lord Montmorency, Lord Mahon, or Humph Coles). Percy won.

1780

Clinton (commonly called Earl of Lincoln). ... (London: Printed and Sold by W. Richardson, opposite Salisbury Street, in the Strand, 1780)

The poet’s father “James Blake Broad Street Hosier” voted for Fox and wasted his second vote. Fox, famous as an opponent of Royal privilege, and Admiral Rodney, hero of the battle of Cape St Vincent (January 1780), won by a large majority.

1784 April 1-May 17
The poet’s father and brother

Jas Blake Broad Street Hosier
John Blake Marshall Street Baker

voted for Fox and wasted their second vote, which could have been given for Sir Cecil Wray, Bart. (1734-1805) supported by the Tories, or Admiral Samuel Lord Hood (1724-1816). The result was Hood 6,694, Fox 6,233, and Wray 5,998.

1788
The poet’s brother John Blake, of Marshall Street, Baker, and his sometime print-shop partner “James Parker N° 27 Broad Street Engraver” voted for Fox’s candidate Lord John Townsend (not Hood, the Government candidate).

1790
Blake’s sometime partner James Parker, 27 Broad Street, Engraver, voted for Fox (who won) and wasted his second vote which could have been for Hood or John Horne Tooke (1736-1812) who had opposed Fox.
Though the poet as a rate-payer was eligible to vote, apparently he never did so.949

§Vrišer, Sergej. "Razstava Williama Blaka v Mariboru." Nova obzorja, IX, 4-5 (1956), 303-5. In Slovenian


Especially about Greek philosophy

W


A biographical account, partly a review of Swinburne; “Blake was crazy”.

Wackrill, H.R., The Inscription over the Gate (1937) <BB> REVIEWS

949 These voting records are recorded in BR (2) 736-37 (1774, 1780, 1784, 1788), 741fn (1788, 1790), 742 (1784, 1788), 840 (1749, 1774), 841 (1774, 1784, 1788, 1790), and 842 (1784, 1788). The manuscript records are in Middlesex County Record Office and the printed poll-books in Westminster Public Library.
§Anon., *Times Literary Supplement*, 25 December 1938, p. 976 (with 2 others)
§R.A. Scott-James, *London Mercury*, XXXVII (1938), 357


The Preludium (Night I, pp. 3-7) "reversed this archetypal vision of the Fall ... in the America Preludium", and in its further revision "The poem suffered the fatal structural wounds when it had hardly been given shape" (pp. 11, 12).


The "crystallization of the manuscript" is understood by Mrs Wada "as the gradual regenerative process of a poem which collapsed as a result of a fatal structural failure." A chapter of the dissertation is the basis of her essay on "The Fluctuating Myth of the Fall ...", *Igirisu Romanha Kenkyu* (1997).

"Rather than remaining Man's psychic members, the Zoas are turned into Man's fellow beings" (p. 15). The "paper is based on a chapter" of her 1995 dissertation.


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

Wada, Ayako. “The Rise and Fall of the Myth of Orc (1) Orc’s Origin Traced to Blake’s Poems Composed Between 1789 and 1792 [(2) Mythogenesis in Blake’s *America* and in

“The process by which America was perfected reflects the gradual crystallization of the myth of Orc” (Part 2, p. 113).


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


**REVIEWS**

§**Anon., Library Journal, XCVIII (15 October 1973), 3005**

§**Anon., Choice, X (January 1974), 1723**


**David Wagenknecht and Our Reviewer**, ““Blake’s Night””, *Times Literary Supplement, 15 March 1974*, p. 265 (Wagenknecht protests, and Our Reviewer unrepentantly exhibits “exasperation” and “disappointment”) <BBS #C2908>

§**Thomas Weiskel, Studies in Romanticism, XIII, 2 (Spring 1974), 172-77**

§**Anon., Virginia Quarterly Review, L (Summer 1974), lxxvi**


§**John E. Grant, Wordsworth Circle, V, 3 (Summer 1974) (with 4 others)**

I[rene] H. C[hayes], *English Language Notes, XII (September 1974), 37-38*
*Karl Kroebel, Blake Newsletter*, VIII, 4 (Spring 1975), 116
§Hazard Adams, *Modern Philology*, LXXIII, 2 (November 1975), 200-3 (with others)
§R.B. Kennedy, *Notes and Queries*, NS XXII (1975), 79-82 (with 3 others)
§Spencer Hall, “Some Recent Directions in Blake Studies”, *Southern Humanities Review*, X (1976), 172-77 (with 2 others)
§Mary Lynn Johnson, “Recent Reconsiderations of Blake’s Milton and Milton: A Poem”, *Milton and the Romantics*, II (1976), 1-10 (with another)
§William Walling, “Our Contemporary”, *Partizan Review*, XLIII (1976), 640-44 (with 3 others)
§Donald T. Torchiana, *Philological Quarterly*, LIII (1975)


Do "any of Blake's tunes survive?" [No.]


“Blake was aware of biblical structures long before the insights of formal critics became commonplace in the twentieth century”.

Wainwright, John R. "'A Creeping Jesus'." Times Literary Supplement, 3 September 1926, p. 569

He cites M.J. Manchon, Le Slang (Paris, 1923): "a creepin' Jesus, un hypocrite, un Tartuffe".

See J.J. Robinson, "A Creeping Jesus", Times Literary Supplement, 27 August 1925, p. 557, who said it was a Sussex proverb.


The writers and artists are William Blake and D.H. Lawrence; the “Blake district” is in Nottinghamshire (Blake’s mother in Walkeringham and Lawrence in Eastwood nearby), and the Connection is the discovery that Blake’s mother was born in Walkeringham (pop. 419 in 1801) and composed [i.e.,
transcribed] a hymn, still extant, when applying to join the Moravian Church.


On reading the Blake passage "There is a place where contrarieties are equally true ...", "the Chinese poet Hsü-mo ... exclaimed, 'This man is a Taoist'" (A, p. 169).


Programme for the performance of the ballet based on Blake's *Job* designs.


The abstract of this 135-page effort scarcely mentions the sources of his title; it claims to validate "to a large extent Northrup Frye's, and to a lesser extent, Harold Bloom's reading of Blake", though even they ignore the fact that "Blake is not an intellectual, but a preacher ... the end is theology".

William Blake and His Circle
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Waller, Jenifer R. "Maurice Sendak and the Blakean Vision of Childhood." Children's Literature, VI (1977), 130-40

Wallis, J.P.R. "Blake Drawings." Times Literary Supplement, 27 May 1926
About the "exceptional readings on plates 16 and 42 of the Ellis and Yeats facsimile [sic] of Milton", a sequel to Plowman's note with the same title.

Reflections on Blake, apparently stimulated by the Blake Trust exhibition at the Tate Gallery


"The priests have done for William Blake again"; the Church of Scotland hymnary will drop Blake's "Jerusalem"
lyric from *Milton* because "Most people who sing it don't know what the words mean". For replies, see Beynon and Barton.


A comment on Blake's odd imagination when he was a child and how he was abused by his father but nurtured by his patient mother.

**Wang, Chung-lin.** “A Special Frame of Mind to Approach William Blake.” *Studies in English Literature & Linguistics* [Taipei], XI (May 1985), 1-5.

Comment on the *Songs* and a list of books Blake read.


The essay comments on some of the metrical techniques used in Blake's poem.

**Wang, Han.** "Xiao Hai Shi Cheng Ren de Fu Quin--Lun Qiao Sou yu Bu Lai Ke de Si Xiang Gong Xing he Jiong Yi Xu Shu [The Child is Father of the Man: On the Thematic Resonance and Narrative Differences between Chaucer and Blake]." *Zhangzhou Shi Fan Xue Yuan Xue Bao* (Zhe Xue She Hui Ke Xue Ban) [Journal of Zhangzhou Normal University (Philosophy and Social Sciences Edition)], LXXIX, 1 (2011), 77-80. In Chinese
A comparison of the images, structure, and diction in the *Canterbury Tales* and "The Chimney Sweeper" from *Innocence*, saying that both authors "highlighted the value of feelings through the same image of 'child'".


A sketchy description of Blake's poetry.

**Wang, Li.** “Wei Lian Bu Lai Ke Zao Qi Zuo Pin Zhong De Duo Yang Hua Shi Jiao [Diverse Perspective in William Blake’s Early Works].” *Hu Bei Jing Ji Xue Yuan Xue Bao (Ren Wen She Hui Ke Xue Ban) [Journal of Hubei University of Economics (Humanities and Social Sciences)]*, No. 1 (2015), 100-1. In Chinese

The early works are *Songs of Innocence* and *Songs of Experience*.

**Wang, Lin.** “Wei Lian Bu Lai Ke Shi Ge zhong de Yi Xiang Shi Yong de Fen Xi: Yi ‘Lun Dun’ wei Li [An Analysis of the Images in William Blake’s Poem 'London': A Case Study].” *An Hui Wen Xue [Anhui Literature]*, No. 7 (2009), 91. In
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Chinese


An interpretation of the text and plates in Blake's work, suggesting that "the world of Innocence" is "an enclosed world under the protection of a kind guardian God".


A comment on the similar subject matter, i.e., the seamy side of London, in the London poems by Blake and Wordsworth.

Wang, Sha-Lie. “Ying Guo Shi Ren Bi Xia de Lun Dun--Cong Bu Lai Ke Dao Hua Zi Hua Si [London under the Pen of the English Poets—From Blake to Wordsworth].” Ji Lin Shi Fan Da Xue Xue Bao (Ren Wen She Hui Ke Xue Ban) [Journal of Jilin Normal University (Humanities and Social
In their London poems, Blake and Wordsworth paint two pictures: Blake’s London "is a prison" that "kills life", whereas Wordsworth’s London is "a pool of stagnant water, deprived of its ancient inward happiness".


An analysis of "The Tyger" using "foregrounding" theory in stylistic studies.

**Wang, Shu-Ping, and Yue-Juan He.** “Tian Zhen Shi Jie de Mi Shi: Du Wei Lian Bu Lai Ke de Jing Yan zhi Ge You Gan [The Loss of Innocence: A Reading of William Blake's *Songs of Experience*].” *Shi Dai Wen Xue* [*Literature of the Times*], No. 10 (2008), 140. In Chinese


**Wang, Wei.** "Tian Zhen zhi Ge yu Jing Yan zhi Ge de Dui Li Tong Yi [Unity of Opposites in *Songs of Innocence* and *Songs
William Blake and His Circle
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of Experience].” Hubei Di Er Shi Fan Xue Yuan Xue Bao [Journal of Hubei University of Education], XXVIII, 6 (June 2011), 6-8. In Chinese
An analysis of "the contrasting settings and characters, images and symbols, and contrary tones and moods" in the poem, which are "complementary and necessary to human existence".

*Wang, Wei-Bin. "Bu Lai Ke de Lun Dun [Blake's London]." Ying Yu Xue Xi [English Language Learning], No. 11 (2010), 63-65. In Chinese
A biographical sketch of Blake, especially his London habitats: "28 Broad St, Soho, 13 Hercules Buildings, Lambeth, No. 17 South Molton [Street], and Bunhill Fields" burying ground.

Wang, Xia-Chan. "Gan Shou Can Ku-Cong Xi Ju Feng Ci de Jiao Du Yue Du Wei Lian Bu Lai Ke de Er Tong Shi Ge [Feeling the Cruelty--Philosophical Movement from Monism to Dualism]." Wen Jiao Zi Liao [Data of Culture and Education], No. 8 (2010), 24-25. In Chinese
A brief discussion of how the innocence of "The Lamb" turned into the experience of "The Tyger", suggesting that "they combine to symbolize the order of things in this world".

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

A commentary.

A brief introduction to Blake's "London".


Concerns image iconicity, diagrammatic iconicity, and metaphorical iconicity.

On images and sounds in “London”.

Wang, Zhen-Li, and Bao-Guo Shen. “Yong Dui Li Chuang Xin He Xie Shi Jiao Shi Bu Bai Ke Shen Hua Ti Xi [An Analysis of Blake’s Myth System from the Perspective of Contrary, Creativeness, and Harmony].” Shi Dai Wen Xue [Literature of the Times], No. 20 (2009), 91-92. In Chinese

The essay suggests that Blake juxtaposes "innocence" and "experience" to indicate a harmonious state for humanity.


A comment on a few lines from Milton, Pope, and Blake.


Apparently about iconoclasm in Caspar David Friedrich and William Blake.


Because of Blake's experience with the Gordon riots, "which he joined ... of his own free will", "the prison is a significant vehicle" of his faith in "the ideals of revolution" (p. 9).

"Blake's early biographers", and presumably all biographers of all individuals, wrote on the basis of distorting "biographical formulae"; "we must see Blake's biography as a castle built on sand" (pp. 12, 14).


Wardi, Eynel. “Space, the Body, and the Text in The Marriage of Heaven and Hell.” Orbis Litterarum, LVIII (2003), 253-70  
“The notion, projected by The Marriage of Heaven and Hell, that the textual space spatializes to the embodied movement of the imagination saves that space from such self-referential closure as worried Blake in The Book of Urizen” (p. 268, all sic).


"Carman's indebtedness to Blake is obvious and extensive"; in "The Country of Har: For the Centenary of Blake's Songs of Innocence", Athenaeum (1890), reprinted in By the Aurelian Wall (1898), "Har is the ideal of England" (pp. 119, 118).

Wark, Robert R. "Blake's 'Satan, Sin and Death'." Chapter VII (pp. 79-91) of his Ten British Pictures 1740-1840 [in] The Huntington Library (San Marino [California]: Huntington Library, 1971) <BB>

Wark, Robert R. "Blake's 'Satan, Sin and Death'." Chapter VII (pp. 79-91) of his Ten British Pictures 1740-1840 [in] The Huntington Library (San Marino [California]: Huntington Library, 1971) <BB>


REVIEWS

§L.R. Matteson, Choice, XXII (1985), 1486

§John Dixon Hunt, Word and Image, I (1985), 409-20
§L.R. Matteson, Choice, XXII (1985), 1486
§Peter A. Taylor, Queen's Quarterly, XCVII (1985), 859-60

§Karen Mulhallen, Wordsworth Circle, XVII, 4 (Autumn 1986), 202-4
§Bo Ossian Lindberg, Studies in Romanticism, XXVII, 1 (Spring 1988), 159-67

*Robert F. Gleckner, Blake, XXIV, 2 (Fall 1990), 65-67

John Howard, *Eighteenth Century ... Bibliography*, NS XII (1992), 409-10


It is “a tapestry of fact and fiction” in which the carefully reported facts come from the poet’s life and writings and the fiction is Kate’s note-book, poems (some of the lines in *Vala* are hers), visions, her forgeries of Flaxman and Fuseli, her French lover Paul-Marc Philipon (pp. 369, 370), Blake’s affair with the actress and singer Elizabeth Billington, his indulgence in opium and other drugs, and a good deal of sexual detail. There are “Biographical Notes” on real people (pp. 365-68) and “Author’s Note” (pp. 369-71). The fiction is often persuasive: “There are no Evil Spirits, Kate. There are only Human Spirits” (p. 8).

In 2001, an extract about Catherine’s still-born child called “Blake’s Wife” appeared in the web-site of *Blake*.

REVIEWS


2836
(“it is a powerful and enjoyable feminist imagining of Catherine Boucher’s life”)

Eugenie R. Freed, *Blake*, XL (2006), 75-79 (the novel will “charm and beguile any reader ... a bravura performance” [p. 75])

Jason Whittaker, *Year’s Work in English Studies*, LXXXV covering work published in 2004 (2007), 615-16


Watanabe, Mitsuru. "Jubaku to Kaiho – Blake no Comus Rensaku Kaiga ni tsuite [Spell and Liberation – On Blake's Paintings for *Comus*]." Pp. 367-79 of Fujii Haruhiko Senseiro Takan Kinen Ron bunshu: Essays presented to Professor


Watanabe, Mitsuru. "Muku to Keiken no Uta Seiritsu to Kose: Gaikan--Muku to Keiken no Uta Kenkyu (1): [A General Survey of Songs of Innocence and of Experience--] A Study of Songs of Innocence and of Experience (1)." Kobe Jogakuin Daigaku Ronshu: Kobe College Studies, XXXVIII, 2 (1991), 33-47. In Japanese, with an English abstract on p. 34. <For Part 2, see Watanabe, "'Kohitsuji,' ..." above.>


REVIEW

D.W. Dörrbecker, Blake, XXII, 2 (Fall 1988), 51


"Preface." Pp. v-x.
"Blake as a Head of His time." Pp. 31-34.
AMMers" [Association of Musical Marxists] [p. 132].)

David Willetts was Minister of State for Universities and Science.


REVIEW

**Lester Goodson,** *Blake Studies*, II, 2 (Spring 1970), 61-62


"William Blake also used dialectical formulations and covert language to conceal his radical political inclinations."

*Webster, Brenda. Blake’s Prophetic Psychology (1983) <BBS>

REVIEWS
§Frank Stack, Times Higher Education Supplement, 4 May 1984, p. 24
§Paul Hamilton, “From the Position of Dissent”, Times Literary Supplement, 15 June 1984, p. 674 (with 4 others)
§Anon., Virginia Quarterly Review, LX, 3 (1984), 84-86
§T. Hoagwood, Choice, XXII (1984), 104
§Christine Gallant, Wordsworth Circle, XVI, 4 (Autumn 1985), 165-68
Irene H. C[hayes], Romantic Movement ... Bibliography for 1984 (1985), 109-10
§Kelvin Everest, British Journal for Eighteenth-Century Studies, VIII (1985), 106-7
§François Piquet, Etudes anglaises, XXXVIII (1985), 466-67, in French
Robert F. Gleckner, Eighteenth Century ... Bibliography for 1983, IX (1988), 536-37
*Wecker, Menechem.* “Did William Blake Know Hebrew: Did the poet and artist know the Kabbalah from his mystical studies?” *Jewish Daily Forward,* 11 December 2009, p. 15.

“Blake had not even mastered the letter alef.”


A sketch of the changes in Blake's mind.


About Blake’s “relationship to Indic culture in three ... contexts: the political [Chapter 1], the mythographic [Chapter 2], and the theological [Chapter 3]” largely “as conveyed to Blake through the medium of the *Analytical Review*” (p. 16, 36).

Appendix A is “Mythographic Material from Joseph Priestley’s *Comparison of the Institutions of Moses with those
of the Hindoos” (pp. 129-31) (mostly lists of names and books). Appendix B is “Synopsis of The Four Zoas” (pp. 133-42).

REVIEWS

*Sibylle Erle, Blake, XXXVIII (2005), 157-59 (Weir “argues convincingly for Blake’s participation in the Oriental Renaissance” [in London] [p. 159])

§Kathryn Freeman, Clio, XXXIV, 2 (2005), 180-84

§Robert Ward, “Readings from St. Brevis – Brahma in the West and the Oriental Renaissance”, Soundings, XXXVIII, 1 (2005), 212

Jason Whittaker, Year's Work in English Studies, LXXXIV (2005)


Welch, Dennis M. “Blake, the Famine of 1795, and the Economics of Vision.” European Romantic Review, XVIII, 5 (December 2007), 597-622

§Welch, Dennis M. "Blake's Book of Los and Visionary Economics." ANQ, XII (1999), 6-12
Welch, Dennis M. “Essence, Gender, Race: William Blake’s Visions of the Daughters of Albion.” Studies in Romanticism, XLIX, 1 (Spring 2010), 105-31


REVIEW

Virginia Ramey Mollenkott, Christian Feminism Today [online] (2014) ("full of brilliant insight")


REVIEWS

*David V. Erdman, Blake, XXV, 2 (Fall 1991), 81-82
(with 2 others)

M[ark] T. S[mith], Romantic Movement ... Bibliography for 1989 (1990), 105-6


Wells, William, William Blake’s “Heads of the Poets” (1969) <BB>

Désirée Hirst, *Blake Studies*, III, 1 (Fall 1970), 98-100

G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)


Weng, T.S. “Notes and Observations on William Blake’s *Songs of Innocence* and *Songs of Experience*, Showing the Two Contrary States of the Human Soul.” *Guoli bianyi guan guankan* [Journal of National Institute for Compilation and Translation] [Taipei], VIII, 1 (June 1979), 1-95

A life of Blake plus notes and comments on the Songs.


REVIEWS


About how they "responded to the feminism of their times". Chapter I, "Blake's Visions and Revisions of a Daughter of Albion", claims that Oothoon in *Visions* "reflects the contradictory investments Blake had in the feminism of Mary Wollstonecraft."


*Wethered, Newton.* “William Blake and the Imagination.” Chapter VI (pp. 80-99) of his *From Giotto to John: The Development of Painting* (London: Methuen and Co., 1926)
Blake was claire-voyant.


The Blake section is on his use of myth.


§White, Gleeson.  “Chaucer’s Canterbury Pilgrims” and “Death’s Door”.  In his *The Master Painters of Britain* (Birmingham: C. Combridge, 1910)

White, Hal Saunders, *A Primer of Blake* (1951) <BB> REVIEW

§Ruthven Todd, *Nation*, 8 March 1952, p. 235

White, Helen C.  *The Mysticism of William Blake* (Madison, 1927) <BB #2950A-B> C.  §([Whitefish, Montana]:

REVIEWS

§B.S., Nottingham Gazette, 26 August 1927 (with 3 others)

§Pierre Berger, Revue Anglo-américaine, V (1927), 62-63, in French

§Denis Saurat, Modern Philology, XXVII, 1 (August 1929), 111-15

White, R.S. “Slavery as Fact and Metaphor: William Blake and Jean Paul Marat.” Chapter 6 (pp. 168-95) of his Natural Rights and the Birth of Romanticism in the 1790s (Basingstoke and N.Y.: palgrave/macmillan, 2005)


White, William Augustus (1846-1927)

who collected more Blakes than anyone else ever has

White's own extraordinarily detailed acquisition notes are in Houghton Library, Harvard University, in 6 volumes for January 1885-May 1888 (Vol. 1), May 1888-March 1891 (Vol. 2), March 1891-December 1895 (Vol. 3), January 1896-December 1901 (Vol. 4), 1902-1922 (Vol. 5), and 1923-1927 (Vol. 6). They are now digitised and online.


Richly detailed and valuable.


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

“Life for Life! Life for Life!” in Blake’s *Ghost of Abel* (1822) also appears in Act IV of Byron’s *The Two Foscari*, which was bound and issued with Byron’s *Cain* and *Sardanapalus* (1821).


A “Correction” by Eds. (September 2005), 381, alters “James Parker ... was a bachelor in 1748" to “... in 1784".


A wonderfully original, thorough, and valuable account.

A “Correction”, *British Art Journal*, VI, 2 (2005), 88, says that on p. 30 n49, “the measurements for Blake’s printing studio at Felpham should apply to the westernmost room not the easternmost room”.


The dog in Blake’s portrait of Cowper is probably not Cowper’s pet Beau but “an English setter scenting and pointing to game” (in this case at Cowper, the Hunted Deer), from Cowper’s poem “An Epitaph”, and “When night had veild the pole” in “A Poison Tree” from Experience may be
from “Night veil’d the pole” in Cowper’s “On the Death of Mrs Throckmorton’s Bulfinch” (1789).


From Mark x, 28-30.


Apparently related to his “Structure as a Key to Meaning in William Blake’s *The Four Zoas*”, New Brunswick Ph.D., 1983.


About Blake’s “philo-semitic” ideas in “To the Jews” in *Jerusalem*.


REVIEW

Laura Mandell, *Studies in Romanticism*, LIII, 1 (Spring 2014), 133-44 ("This book is really about, and does an extraordinary job of exploring, the popularity of Blake on the Internet")


REVIEW

§Laura Mandell, *Studies in Romanticism*, LIII, 1 (Spring 2014) ("an excellent job")


REVIEW

§Laura Mandell, Studies in Romanticism, LIII, 1 (Spring 2014) ("an excellent job")


Whittaker, Jason. “Blake.” Section 5 (pp. 593-603 and passim) of “The Nineteenth Century and the Romantic Period”, Year’s Work in English Studies, LXXXIII [“Covering work published in 2002”] (2004 [i.e., 2005]).


Reviews especially of G.E. Bentley, Jr, The Stranger from Paradise ("immensely important scholarship"; "Bentley is also significant, of course, for his monumental contributions ... in ... Blake Books and Blake Records"), Sheila Spector, "Glorious incomprehensible": The Development of Blake's Kabbalistic Language ("Spector's book is thorough and engaged") and "Wonders Divine": The Development of Blake's Kabbalistic Myth ("less satisfactory"), A.A. Ansari, William Blake's Minor Prophecies ("a difficult book to read"), and Nicholas Marsh, William Blake: The Poems ("rather
inadequate.


Includes substantial reviews of Marsha Keith Schuchard, *Why Mrs Blake Cried* (pp. 724-25) (it "excels ... in terms of the historical context ... essential reading for anyone interested in Blake", but "some claims made by Schuchard ... appear difficult to substantiate"), Edward Larrissy, *Blake and Modern Literature* (pp. 725-26), Masashi Suzuki and Steve Clark, ed., *The Reception of Blake in the Orient* (p. 726) ("a marvellous introduction to Blake's effect on Japanese culture"), Steve Clark and David Worrall, ed., *Blake, Nation, and Empire* (pp. 726-28), and Nicholas M. Williams, ed., *William Blake Studies* (p. 728).

**Whittaker, Jason.** "Blake." *Year's Work in English Studies* [for 2007], LXXXVIII, 1 (2009), 730-38.

Whitson and Donald Ault in *ImageTexT* (pp. 735-36).


**Whittaker, Jason.** “William Blake.” Section 4: “The Nineteenth Century: The Romantic Period” (pp. 635-44) of *Year’s Work in English Studies* Volume 84 Covering Work Published in 2003 (2005), especially on Paley (pp. 635-36), Makdisi (p. 637), and Pierce, *Wond’rous Art* (pp. 637-38).

**Whittaker, Jason.** “William Blake.” *Year’s Work in English Studies* [for 2003], LXXXIV (2005), 635-44


Reviews, among others, G.E. Bentley, Jr, *Blake Records*, Second Edition (p. 613) ("one of the most important texts issued in 2004"), Julia M. Wright, *Blake, Nationalism, and the Politics of Alienation* (pp. 613-14) ("extremely important"),

**Whittaker, Jason.** "William Blake." *Year's Work in English Studies* [for 2005], LXXXVI, 1 (January 2007), 657-62


"This book is concerned with the myth of Albion as father of the nation, even the species", "to provide a historical context for certain of Blake's texts", especially *Milton* and *Jerusalem* (pp. 2, 4, 15).

"An earlier version" was his Birmingham Ph.D., 1995 (p. ix).

**REVIEWS**

**Steve Clark,** "Albion, a love story", *Times Literary*
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Supplement, 31 December 1999, p. 26 ("Whittaker is at his most illuminating on the mid-eighteenth century hinterland to Blake's early work, and its re-emergence in the late epics")

Andrew Lincoln, Review of English Studies, LI, 202 (May 2000), 306-8 ("Those who expect to find a major revision of existing knowledge, or even a consistently argued thesis, may well be disappointed")

Sunao Vagabond, Blake Journal, No. 5 (2000), 90-94 (he awards it "a hundred out of a hundred!" [p. 94])

Alexander Gourlay, Blake, XXXIV (2000), 61 (Whittaker's book is "inconsequential", "little more than an index of what is already known, and even as such it will not be very helpful")

Margaret Storch, Modern Language Review, XCVI, 1 (January 2001), 165-66 (with another) ("somewhat shapeless but extensively researched and highly informative")

Fiona Stafford, Romanticism, VIII, 1 (April 2001), 88-90 ("a welcome contribution to an already rich field" [p. 90])

§Andrew Lincoln, Review of English Studies, LI, 202 (May 2000), 306-8

§Margaret Storch, Modern Language Review, XCVI, 1 (2001), 165 (with another)


Whittaker, Jason. Year’s Work in English Studies [for 2008],

**Whittaker, Jason.** Year's Work in English Studies [for 2009], XC, 1 (January 2011), 650-58.

Review of Blake studies, particularly Sung, William Blake and the Art of Engraving (pp. 650-51) ("erudite", "incredibly detailed, highly technical"), Adams, Blake's Margins (pp. 651-52), the Tate exhibition (pp. 652-53), Ankarsjö, William Blake and Religion (pp. 653-54) ("often confusing"), Quinney, William Blake on Self and Soul (pp. 654-55), Mansanti in Blake (p. 658) ("marvellously detailed"), and Bentley, "Blake's Murderesses" in Huntington Library Quarterly (p. 658) ("entertaining and vivid")

**Whittaker, Jason.** Year's Work in English Studies [for 2010], XCI, 1 (2012), 671-77. Online.

Reviews particularly of Susan Haggerty, Blake's Gifts (pp. 671-72) ("always sophisticated"), John H. Jones, Blake on Language, Power, and Self-Annihilation (pp. 672-73), Sybille
Erle, *Blake, Lavater and Physiognomy* (p. 673) ("compelling and convincing", "superb"), R. Paul Yoder, *The Narrative Structure of Blake's Poem JERUSALEM* (p. 673), Karen Mulhallen, ed., *Blake in Our Time* (pp. 673-74) ("Mulhallen's introduction is particularly valuable" and Essick's essay on "Collecting Blake" is "most fascinating"), Wayne C. Ripley and Justin Van Kleeck, ed. *Editing and Reading Blake* (pp. 674-75), and Helen P. Bruder and Tristanne Connolly, ed., *Queer Blake* (p. 675).


**Wicksteed, Joseph H.** *Blake’s Innocence and Experience: A Study of the Songs and Manuscripts* (1928) <BB> REVIEW

§Anon., *Times Literary Supplement*, 13 September 1928, p. 644

**Wicksteed, Joseph.** *Blake’s Vision of the Book of Job* (1910) <BB> REVIEWS

Anon., *New York Times*, 26 February 1911

§Anon., *Times Literary Supplement*, 6 July 1911 (with another)

§Anon., *Daily Telegraph*, 14 December 1912

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REVIEWS

§Kathleen Raine, New Statesman and Nation, 20 July 1954, pp. 47-48
§Anon., Listener, 20 August 1954, pp. 330-31
§Anon., Dublin Magazine, XXX (July-September 1954), 57-60
§R.A. Foakes, English, X (1954), 106
§Anon., Times Literary Supplement, 25 June 1954, p. 410

Harvey Breit, ”Repeat Performances”, New York Times, 4 December 1955 (with another)

D.V. E[rdman], Philological Quarterly, XXXIV (1955), 154


Two letters to the editor: Wickstead on the source of the Fiery Pegasus Shakespeare drawing and de Selincourt on the parallel in the imagery of Keats.


Blake is dealt with in sections on W. B. Yeats, Kathleen Raine, and Harold Bloom (pp. 52-59) in Chapter 3 (pp. 41-70): "Myth Criticism and Romantic Poetry"; on The French Revolution (pp. 72-77) and America (pp. 77-85) in Chapter 4: "The Narrative Mode of the Mythpoem" (pp. 71-104); and "Blake's Poems on the
Seasons", i.e., *Poetical Sketches* (pp. 110-15) in Chapter 5: "The Lyrical Mode of the Mythpoem" (pp. 105-28).

*Wiessner, Kurt.* "Blake's Printed Products: 'A printed product is one of many examples of a unique item.' (Vilém Flusser Die Schrift)." *Images International*, February 1993, pp. 8-9
   An occasionally accurate survey of Blake's printing techniques.

**Wilkie, Brian.** *Blake's THEL and OOTHOON* (1990). <BBS>

REVIeWS


**Wilkie, Brian, and Mary Lynn Johnson,** *Blake’s FOUR ZOAS: The Design of a Dream* (1978) <BBS>

REVIeWS

§Anon., *Choice*, XV (1978), 1056


§Hazard Adams, *Studies in Romanticism*, XVIII, 1 (Spring 1979), 150-54

*Andrew Lincoln, Blake*, XII, 4 (Spring 1979), 264-66

§Martin Nurmi, *Wordsworth Circle*, X, 3 (Summer 1979), 279-80
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I.H. C[hayes], English Language Notes, XVII (September 1979), 70
§C.C. Barfoot, English Studies, LX (1979), 770-71 (with 2 others)
§John D. Kilgore, Modern Language Quarterly, XL (1979), 302-12
§Victoria Myers, Philological Quarterly, LVIII (1979), 245-47
§Donald D. Ault, Eighteenth-Century Studies, XIII, 3 (Spring 1980), 352-56
§Zachary Leader, "Loss and Gain", Essays in Criticism, XXX (1980), 243-47

Vincent De Luca, “How Are We Reading Blake: A Review of Some Recent Criticism”, University of Toronto Quarterly, L (1980), 238-47 (with 2 others) <BBS 450>

§John Beer, Modern Language Review, LXXVI, 3 (July 1981), 676-82 (with others)
§Jacques Blondel, Etudes anglaises, XXXVI (1982), 82-83


REVIEW

§Penelope B. Wilson, Modern Language Review, LXXII, 4 (October 1977), 913-16 (with 2 others)

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REVIEWS

§Joyce Maynard, *New York*, 4 October 1982, p. 84

Elizabeth B. Bentley, *Blake*, XVII, 1 (Summer 1983), 35-37


Her poem “Two Sunflowers Move into the Yellow Room” was “widely attributed to William Blake, [and was] included in school reading lists” as by Blake, particularly in the United States. The absurd mis-attribution was discovered by Thomas Pitchford and reported by *Sean Coughlan*, “School librarian finds fake Blake poem”, *New York Times*, 19 June 2013.
William Blake in the Wedgewood Museum
Barlaston, Stoke-on-Trent
Electronic Index of Manuscripts

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Works by 62 poets and artists.

§Williams, D.E., Life of Sir Thomas Lawrence
The text does not refer to Blake.

REVIEW
H., “Remarks on Williams’s Life of Sir Thomas Lawrence”,
Library of the Fine Arts, II (October 1831), 212-15
(“Barry, Fuseli, and Blake, – [were] men redolent with
the finest ideas and imagination; but they wanted
practice in the handicraft of their art” [p. 214]) <BBS 497>

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950 Includes a letter from Wedgewood to William Blake [the engraver], 29 Jan 1815, and William Blake [the engraver] to Wedgwood, 8 Sept 1815 [both in BB].
951 These include letters from William Blake of 15 Jan 1800 (London), 16 Jan 1800 (London), Feb 1814 (Portland Place [c. 1774-1852]), 1814 (Stone House), and 26 Jan 1815 (Holland House).


Williams, Meg Harris, and Margot Waddell. "Blake: The Mind's Eye." Chapter 3 (pp. 70-81, 194-95) of their *The Chamber of Maiden Thought: Literary origins of the psychoanalytic model of the mind* (London and N.Y.: Tavistock/Routledge, 1991)

Williams, Nicholas M. “Blake Dead or Alive.” *Nineteenth-Century Literature*, LXIII, 4 (2009), 486-98

About “how Blake points to the problem of perceiving motion” (p. 498).

*Williams, Nicholas M. "Eating Blake, or An Essay on Taste: The Case of Thomas Harris's Red Dragon." *Cultural Critique*, XLII (Spring 1999), 137-62

A ponderous essay on High Art vs mass art, concerning Red Dragon (Toronto, N.Y., London, Sydney, Auckland: Bantam
Books, 1987), in which the psychotic murderer eats Blake's water-colour of "The Great Red Dragon and the Woman Clothed with the Sun".


A theory-charged "series of readings of Blake's texts" in order "to portray a Blake whose program for social change was always situated in an historical context" (p. xiv).


**REVIEWS**

**Michael Ferber**, *Blake*, XXXII (1998-99), 81-84 ("If I found myself often quarreling with it, it is well worth quarreling with" [p. 81]).

§**Keri Davies**, *British Journal for Eighteenth Century Studies*, XXII, 2 (1999), 224-26 (with 4 others)

§**Sharon O'Toole Dubok**, *Utopian Studies*, X, 1 (1999), 297-99

**Margaret Storch**, *Modern Language Review*, XCV, 1 (January 2000), 186-87 ("he recognizes the progression within Blake's work")


**REVIEWS**

**Jason Whittaker**, *Year's Work in English Studies*, LXXXVII (2008), 728
Andrew Lincoln, *Review of English Studies*, NS LI (2000), 143-46 (with 2 others) ("Blake seems more complex than even Williams allows" [p. 146])


Jason Whittaker, *Year's Work in English Studies*, LXXXVII (2008), 728


Chapter


part one
textual approaches

2 john h. jones. “blake’s production methods.” Pp. 25-41


4 angela esterhammer. “blake and language.” Pp. 63-84

5 *nelson hilton. “[symbols] & the play of textuality.”* Pp. 85-105 (Quite original and stimulating)

part two
cultural approaches
9 *mark lussier. “blake and science studies.” Pp. 186-213
10 andrew lincoln. “blake and the history of radicalism.” Pp. 214-34

Summaries of scholarship and criticism simplified for a wide readership.

REVIEW

Williams, Nicholas M. “‘The Sciences of Life’: Living Form in William Blake and Aldous Huxley.” Romanticism, XV, 1 (April 2009), 42-53, online
“Huxley steers a surprising course back to Blake as a catalysing figure” (p. 43).


REVIEW
Jason Whittaker, Year's Work in English Studies, LXXXVII (2008), 728

Includes brief essays by Kathleen Raine on “Auguries of Innocence”, R. P. Basler on “The Tyger”, and Northrop Frye on “The Mental Traveller”.


    About David Almond’s *Skellig*.

**Williamson, Richard.** “Visions of greatness: Poet, artist and radical thinker William Blake spent a number of years of his artistic career in Felpham. His experiences there were set to inspire the great poem and song Jerusalem. Richard Williamson looks at Blake, telling the story of the life behind the blue plaque which commemorates the poet’s time in West Sussex.” *The Magazine* (supplement to *The Bognor Regis Observer*), 13 February 2003, pp. 14-15.

Paolozzi's statue of Newton after Blake's design for the new British Library is "a cultural gaffe" (Wilmott), "demonstrates the BL's failure to apprehend the artist's meaning" (Alderson), is creditable because "ambivalent" and "equivocal" (Wilson, a member of the BL committee) and because "whereas Blake's figure is impotent and exposed to the elements, Paolozzi's is immensely strong and powerful [sic]" (Saunders, chairman of the British Library board).


Blake’s “beliefs terrified his wife, appalled and scandalised society, and led him to make the most extraordinary sexual demands on those close to him.” Presumably these absurdities derive from Schuchard.


A Blake scholar named Damon Reade uses clues from Blake's works to identify and befriend a serial murderer.

Blake could not have worked, while an apprentice with Basire in 1772-79, on Cipriani’s etching of the bust of Milton published in *Memoirs of Thomas Hollis* (1780), as suggested by Samuel Palmer (reported in Bentley, “A Portrait of Milton Engraved by William Blake ‘When Three years of Age’? A Speculation by Samuel Palmer”, *University of Toronto Quarterly*, LI [1981], 28-55 and *BR* (2) 428-29), for the copies of the print given away by Hollis in 1762 and 1765 are identical with those in the *Memoirs* of 1780.


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


Angus Whitehead, "'New matter': Mona Wilson's *The Life of William Blake* 85 Years on", in *Blake 2.0*, ed. Steve Clark, Tristanne Connolly, and Jason Whittaker(2012), 78-80, summarizes the authoritative editions:

- 1927 24 illustrations, notes, 6 appendices
- 1932 No illustrations, notes, or appendices, but a new preface, revisions, and list of new matter
- 1948 Has 6 illustrations and the 1932 revisions
Keynes, who edited it heavily, "re-paragraphs" the text and "rephrases" the notes

REVIEWS

1927
§ Anon., *Times Literary Supplement*, 11 August 1927, pp. 537-38 (with 3 others)
§ B. S., *Nottingham Gazette*, 26 August 1927 (with 3 others)
*Herbert L. Matthews*, *New York Times*, 30 October 1927 (with others) ("rather uninspired")
§ George Sampson, *Observer*, 1927 (?) (with 6 others)

1932
§ Osbert Burdett, *Criterion*, XI (1932), 714-16
§ Anon., *Journal of Nervous and Mental Disease*, LXXVIII, 6 (December 1933), 690

1948
§ Anon., *Times Literary Supplement*, 21 October 1949, p. 678 (with another)

1969
I. H. C[hayes], *English Language Notes*, X (September 1972), 39
§ Pamela Dembo, *UNISA English Studies*, X (1972), 82
§John Beer, Notes and Queries, NS XX, 8 (August 1973), 305-7 (with 2 others)

§Max F. Schultz, Eighteenth-Century Studies, VII, 1 (Fall 1973) (with 6 others)

§Wilson, Rob. “‘Hirelings in the Camp, the Court & the University’: Some Figurations of US English Departments, Area Studies and Masao Miyoshi as Blakean Poet.” Comparative American Studies, II, 3 (2004), 385-96.


Wilson, Simon. "Romantic History Painting and William Blake." Chapter 8 (pp. 57-65) of British Art from Holbein to the present day (London: Tate Gallery and Barron's, 1999)


*Windle, John. "Meet Mr. Blake." Gazette of the Grolier Club,
William Blake and His Circle
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N.S., No. 64 (2013), 60-76.
An engaging summary filled with superlatives.


Witcutt, W.P. Blake: A Psychological Study (1946, 1966) <BB>

REVIEWS

§Anon., Times Literary Supplement, 15 February 1947, p. 93

D.V. E[rdman], ELH, XV (1948), 12

Georges Bataille, “William Blake ou la Vérité du Mal”, Critique, IV (1948), 771-77, 976-85, in French (ostensibly a review article on Witcutt, but it includes a discussion of “The Tyger”) <BB #1133>

*Witcutt, W.P. "Wm. Blake and Modern Psychology: The method of interpretation which W.P. Witcutt applies to his 'Blake' (Hollis and Carter, 8s. 6d.) seemed to us so revealing that we asked him to explain his theory for our readers." John O'London's Weekly, LVI, 1307 (4 April 1947)
"Blake was an extreme example of ... the intuitive introvert", and "the Four Zoas ... are personified psychological states".

Witke, Joanne Stauch, William Blake’s Epic: Imagination Unbound (1986) <BBS>

REVIEWS

*Catherine McLenahan, Blake, XXI, 1 (Summer 1987), 21-25
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M[ark] T. S[mith], Romantic Movement ... Bibliography for 1986 (1987), 130-31

§David Fuller, Durham University Journal, NS XLIX (1987), 148

§Sheila M. Smith, British Journal of Aesthetics, XXVII (1987), 192-93

§Gail Kienitz, Religion and Literature, XX, 2 (Summer 1988), 99-100

§Dustin Griffin, Modern Language Review, LXXXIII, 4 (October 1988), 967-68

Stephen Leo Carr, Eighteenth Century ... Bibliography, NS XII (1992), 410


REVIEWS

I.H. C[hayes], English Language Notes, XIII (September 1975), 32

§P. Malekin, Review of English Studies, NS XXVI (1975), 339-43 (with 3 others)

§Christopher Hill, Notes and Queries, NS XXIII (1976), 69-71

Mary Lynn Johnson, “Recent Reconstructions of Blake’s Milton and Milton: A Poem”, Milton and the Romantics, II (1976), 1-10 (with another)

§James Rieger, Wordsworth Circle, VII (1976), 221-24

§Leslie Tannenbaum, Western Humanities Review, XXX (1976), 251-53

§Brian Wilkie, English Language Notes, XIV (1976), 69-71

Purvis E. Boyette, Blake Newsletter, X, 3 (Winter 1976-77), 88-89
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James T. Wills, *Eighteenth Century ... Bibliography*, NS I (1978), 256-57
§Florence Sandler, *Modern Philology*, LXXVII, 2 (November 1979), 228-34


“Together, Blake and Wordsworth may epitomize the possibilities of prophecy in the Romantic Age” (1980, p. 20).

§Wobble, Jah [interviewed by Daniel Trilling]. “Perspectives: Jah Wobble, musician, on William Blake.” *New Statesman*, No. 4952 (4 June 2009), 42-45

§Wolf, Edwin. *William Blake as an Artist*

The unpublished book was offered with Wolf's Blake papers by §Jonathan Hill, Catalogue 98 (1996), lot 54, for $7,500 (see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).

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REVIEWS

§Anon., Die Tat, 15 June 1965, in German
§Hans A. Halbey, Frankfurter Allgemeine Zeitung, 30 Oct 1965, in German
§Anon., Der Staadtler-Brief, No. 12 (1965), in German
§Anon., Badische Neueste Nachrichten, 1 June 1966, in German
§Anon., Neuer Bücherdunst, XIII (1966), in German
§R. Hootz, Der Literaturspiegel, No. 2 (1966), in German


About "the ways in which William Blake writes himself into his vision of London"; "Blake is London: London is Blake" (pp. 31, 34).


B and C are said to be different versions of A.


It consists of 11 decorated quotations, four by Blake (one with two different designs). There is no "study" here at all.


Scarcely related to Blake.

The "complementarity between them becomes most telling" in the "dialectic between the social and the psychological" (p. 106).

See also "Tom Paine and William Blake--Lives and Background" and "Burke, Paine, Blake and the Revolution--Some Dates" in Coates and Woodcock's "Introduction" (Part III, pp. 18-32, and Part IV, pp. 38-42): Blake, who "was probably a member" of the Society for Constitutional Information, "remains the foremost visionary radical poet in the English tradition" (pp. 26, 30).


A general account.


Also passim (e.g., “Blake and Wordsworth”, pp. 110-13 in Chapter 4: “Wordsworth’s Crazed Bedouin: *The Prelude* and the Fate of Madness”). Jung is stressed throughout.

Woodman, Ross. “Frye’s Blake: The Site of Opposition.” Chapter 2 (pp. 47-85, 246-53) of his *Sanity, Madness,*

It might more appropriately be entitled “Woodman’s Frye”.


*Wordsworth Circle
Volume XXX, Number 3
(Summer 1999)


Mary Lynn Johnson. "The Iowa Blake Videodisc Project: A Cautionary History." Pp. 131-35. ("Beware the unwritten expiration date on your project!", for "our Blake videodisc was untimely born" [pp. 131, 133]; for responses, see Kroeber above and Eaves, Essick, Viscomi, and Kirschenbaum below.)


David M. Baulch. "Blake's Vala or The Four Zoas: Hypertext and Multiple Plurality." Pp. 154-60. (About "The challenges a hypertext edition of The Four Zoas presents" [p. 156], e.g., with the significance of "Zoa", the Greek plural of Zoon", which is made a "multiple plural" by Blake as "Zoas".)

Peter J. Sorensen. "Blake as Byron's Biographer: An Anthroposophic Reading of The Ghost of Abel." Pp. 161-65. ("I want to demonstrate how Blake may have wanted to rescue Byron" [p. 161].)


Admirable surveys of publications about Blake.


A judicious summary.


Reviews of, inter alia, Helen Bruder, *William Blake and the Daughters of Albion* (pp. 492-93) and Kathryn S. Freeman, *Blake's Nostos: Fragmentation and Nondualism in "The Four Zoas"* (pp. 494-95) ("lucid and coherent").


Thorough and reliable.


REVIEW

David Simpson, *Blake, XXVII, 3 (Winter 1993-94),* 94-97

(Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations)

"The language of Blake's poetry ... seems to be part" of this radical street rhetoric (p. 45).


An excellent summary of the context of Blake's trial.


On the York conference.

Wright, Andrew. *Blake’s Job: A Commentary* (1972) <BB>

REVIEWS

§Anon., “Disorientations”, *Times Literary Supplement*, 29 September 1972, p. 1145 (with another)
Suzanne R. Hoover, *Blake Newsletter*, VI, 3 (Winter 1972-73), 75-79


§John Beer, *Notes and Queries*, XX (1973), 305-7


§Anon., *Choice*, X (March 1973), 77

§G. Thomas, *English*, XXII, 114 (September 1973), 118-119 (with 7 others)


Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others) ("there is little that can be called new")

D[avid] V. E[rdman], *English Language Notes*, XII (September 1974), 38-39

§Pamela Dunbar, *Notes and Queries*, NS XXII (1975), 85-86

Karl Kiralis, *Blake Studies*, VII, 1 (1975), 182-86

§John E. Grant, *Philological Quarterly*, LII (July 1973), 467


Wright, Julia M. "And None Shall Gather the Leaves': Unbinding the Voice in Blake's America and Europe." *European
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She “follows Blake from his subversion of the linearity that enables neoclassical nationalist narratives, to his critique of the replicated text, to his own replicating imperialist vision” (p. xxxiii).


**REVIEWS**

**David Baulch**, *Romanticism on the Net*, No. 36-37 (November 2004-February 2005), 5 printed pages (the book is “one of the most impressive recent studies of William Blake’s work” [¶1])

**Jack Bushnell**, *Studies in Romanticism*, XLIV (2005), 274-77 (it is “dense, jargon-loaded” but “tightly woven, impressively researched, and often genuinely original” [p. 274])
R. Paul Yoder, Romantic Circles Reviews, 11 paragraphs, online (May 2006) (The book is “well-researched”, but the argument is “buried under Wright’s often dense prose and piles of criticism” which are often irrelevant [§1, 9])

§Harriet Kramer Linkin, Clio, XXXV (2006), 281-87
§Reference & Research Book News, XIX, 23 (August 2004), 279

Jason Whittaker, Year’s Work in English Studies, LXXXV covering work published in 2004 (2007), 613-14 ("extremely important")

§Jonathan Roberts, BARS Bulletin & Review, No. 32 (December 2007), 34-36 (with another)

Michael Scrivener, English Studies in Canada, XXXIV, 2-3 (June-September 2008), 274-77 ("Wright's book is not dull")


Wright, Thomas. *Blake for Babes* (1923) <BB>

REVIEW

§Anon., *Christian Science Monitor*, 16 January 1926


Blake lived at No. 21, Hercules Buildings, where there is still "at the back an old vine and an old fig tree" and a panelled room, not at No. 23 where the London County Council have put the Blake plaque.


REVIEWS

1929


§Anon., *Times Literary Supplement*, 7 February 1929, p. 95


1972

§Lawrence S. Thompson, “Wright’s Blake”, *American Book Collector*, XXIII (May-June 1973), 111-12

§Anon., *Choice*, X (June 1973), 626
§Anon., *Papers of the Bibliographical Society of America*. LXVII (July 1973), 368
§Max F. Schultz, *Eighteenth-Century Studies*, VII, 1 (Fall 1973), 120-23 (with 6 others)

*Wu, Duncan.* “Myth 7 Blake was Mad.” Pp. 58-65 of his *30 Great Myths About the Romantics* (Chichester: Wiley Blackwell, 2015)

“The argument of this essay is ... that the epithet [mad] is too crude to do him justice” (p. 59).


“This essay seeks to reconnect it [‘Jerusalem’] to its sources”; “the appropriation of Blake’s lyric as anthem for war or white supremacy betrays its author’s most deeply held convictions” (pp. 68, 72).


An anthology of criticism 1981-1993, including


Wu, Pei-Hong. “Cong ‘Tian Zhen’ dao ‘Jing Yan’—Jian Lun Bu Lai Ke Shi Ge de Pi Pan Xian Shi Zhu Yi Jing Shen [From 'Innocence' to 'Experience': On the Spirit of Critical Realism in Blake’s Poetry].” Han Shan Shi Fan Xue Yuan Xue Bao [Journal of Hanshan Teachers' College], No. 4 (2000), 61-64, 97. In Chinese

A comment on social criticism in Blake's poems.


An analysis from the angles of over-regularity, surface-structure and deep-structure deviation.


X


An analysis of rhyme, image, expression, and narrative perspective to illustrate the decay of English society and the suffering of English people.


Blake as a prophet predicts with his poetry and engravings that "human spirit will be enslaved by material gains" and that "modernism will bear evil fruits".

“A contrastive analysis of how different sound effects brought about by different rhyme schemes, phonemes distribution, word’s syllable length ... affect the feeling the poet intended to express and the themes these two poems were designed to emphasize.”

Xie, Nan. "Wen Xue Chang de Zu Zhi Gong Neng Tan Xi: Yi Bu Lai Ke She Ge 'Lun dun' Wei Li [The Organizational Function of the Literary Field and Blake's 'London']." Bei Fang Wen Xue [Northern Literature], No. 9 (2010), 23-25. In English, despite the title in Chinese

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

Xie, Qi-Yuan. “Sheng Tai Pi Ping Shi Jiao Xia de ‘Sai Er Shu’: The Book of Thel from The Perspective of Ecocriticism.” Hai Wai Ying Yu: Overseas English, 9 (2013), 211-13. In Chinese, with an abstract in English

“Blake ... was for the value of nature while against Anthropocentrism. In spite of some limitations, his attitude towards nature is still worth admiring.”

Xin, Chao-Wei. "Qian Xi Bu Lai Ke 'Lao Hu' zhong de 'Han
A comment on the multiple significances of the poem conveyed by its ambiguous expressions.

A reading of Blake's Images of Women with the help of Freud's theory of personality, suggesting that in Blake's poems the images of women fit the three personality types prescribed by Freud.


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

Xu, Ying-Hong. "Ying Shi 'Bing Mei Gui' Shang xi [An

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


The similarities in theme and method of the poems by Blake and Gong Zi-Zhen, a contemporary Chinese poet.


**Xu, Ruo-Wen.** “Cong W Bu Lai Ke Dui D Jiang Jian San Lang De Ying Xiang Kan Da Jiang De ‘Xiao Shuo Di Xing Xue’ [A Study of Kenzaburo Oe’s Novel Topography from William Blake’s Influence on Kenzaburo Oe].” *Dong Wu Xue Shu [Soochow Academic]*, No. 3 (2015), 92-104. In Chinese

The novel is Oe's *Rouse Up O Young Men of the New Age!*
Y


She remarks of Lamb:

His strongly-marked, deeply-lined face, [was] furrowed more by feeling than age, like an engraving by Blake, where every line told its separate story, or like a finely chiselled head done by some master in marble, where every touch of the chisel marked some new attribute. [P. 164]

§Yakovleva, G.V. "Bleik v polemike s Reinoldsom [Blake's Polemics with Reynolds]." Pp. 11-19 of *Literaturnie traditsii v zarubezhnoi literature XIX-XX vekov* [Literary Traditions in Foreign Literature of the XIX-XX Centuries] (Perm', 1983) In Russian

§Yakovleva, G.V. "Proritsaniya nevedniy a: Vil'yam Bleika v kontekste ego filosofil ['Prophecies of Innocence' in the Context of William Blake's Philosophy]." Pp. 24-25 of *First All-Union Conference of the Specialists in the Studies of English Literature* (Moscow, 1991) In Russian

This very brief resumé of Blake's life is apparently the first printed reference to Blake in Japanese.

**Yamakage, Takashi.** "Oe Kenzaburo *Atarashii Hito yo mezameyo* to *Natsukshii Toshi eno Tegami* ni okeru Blake to Dante no Inyo Shiku to sono Yoho: Blake and Dante in Oe Kenzaburo." *Jinbunkagaku Kenkyu, Niigata Daigaku Hinbungakubu: Studies in Humanities, Faculty of Humanities, Niigata University*, No. 92 (1996), 95-122. In Japanese


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Yamazaki, Yusuke. “Futari no yogensha ga ataeta Blake eno aihansuru kannen: Emanuel Swedenborg to John Wesley


**Yan, Xiao-Ru.**  “Yi Li Sha Zi Kan Shi Jie--Cong Bu Lai Ke de Liang Shou Tong Ming Shi Kan Shi Ren Chuang Zuo Si Xiang de Yan Bian "To See a World in a Grain of Sand"--The Evolution of Blake’s Thoughts from His Two Poems of the Same Title.”  *Sha Yang Shi Fan Gao Deng Zhuan Ke Xue Xiao Xue Bao* [Journal of Shayang Teachers' Training College], No. 1 (2007), 30-32, 38. In Chinese

An attempt to show the changes in Blake's mind by comparing the versions of "The Chimney Sweeper" in the *Songs of Innocence* and the *Songs of Experience*.

**Yanagi, Soetsu (Muneyoshi).**  “Kotei no 2-shijin [Two Affirmative Poets].”  *Shirakaba* [The White Birch], V, 5 (1914), 130-76. In Japanese <BB>

The essay on Blake and Whitman is incorporated in his *William Blake* (1914).

**Yanagi, Soetsu (Muneyoshi).**  "'William Blake' Furoku, Seigohyo [Appendix to *William Blake*, Errata]."  *Shirakaba* [The White Birch], VI, 2 (1915), appendix pp. 1-6. In Japanese <BSJ>

The book incorporates his essays in *Shirakaba* (1914) <BB #3027, 3030> and an unpublished essay on “Blake as a Man of Thought”.

**§Yang, Hsi-ling.** *Li chih meng* (Peiching: Jenmin ch'u pan she: Ching hisiao Hsinhua suttien, 1988) 200 pp. In Chinese

Perhaps this is related to Jinru Yang's reproduction of Blake's *Songs* (Changsha, 1988).


Pace Zhifan Chen, “Shi kong zhi hai--chengoong hu bian sanji zhi san [The Sea of Time and Space–Third Essay written on the Side of Chenggong Lake],” *Lianhe bao* [United Daily News, Taipei], 8 January 1994, p. 37, Blake is not “a painter” or “a mystic poet” but “an engraving artist”, and the first two lines of “Auguries of Innocence” (“To see a World in a grain of Sand And a heaven in a wild flower”) are not “frequently cited”.

**Yang, Ping.** “Qian Xi Wei Lian Bu Lai Ke de Zuo Pin ji qi Dui Ren Xing de Du Te Jian Jie [On William Blake's View of Human Nature as Reflected in His Poetry].” *Zuo Jia* [Writers], No. 10 (2008), 70. In Chinese

**Yang, Xiao-Hong.** “Bu Lai Ke Jing Yan zhi Ge de Xi Tong Jie Gou [The Structure of Blake’s *Songs of Experience*].” *Wai Guo Wen Xue Ping Lun* [Foreign Literature Review], No. 3 (1996), 93-99. In Chinese

An analysis of Blake's *Songs of Experience* with the help of the systemic theory of meaning.
An analysis of the linguistic, religious, and sexual elements in Blake's "London".

Yang, Yan-Ru. "Bu Lai Ke Bi Xia de Ling Lei Mei Gui [A Reading of Blake's Unique Roses]." *Yichun Xue Yuan Xue Bao [Journal of Yichun College]*, XXXIII, 6 (June 2011), 184-85. In Chinese
A running commentary on the contrast between "The 'Sick Rose" and "My Pretty Rose Tree", suggesting that the former implies "the dandy's debauchery and the maiden's misery" and the latter hints at "how a dutiful husband resists temptation but is still misunderstood by his wife".


Praise for Sampson's careful preservation of Blake's capital letters in his editions of Blake.


A useful summary of the findings of other scholars.

Yeats, W.B. "Academy Portraits, XXXII. – William Blake." *Academy*, LI (1897), 634-35 ... *<BB, BBS>*


E. Second Edition (Dublin, 1905)

The Sangu translation (1915) has a Preface by Yonejiro Noguchi.

William Blake and His Circle
DIVISION II: Blake’s Circle

Tr. Alberto Mariscano and Regina de Barros Cavalho with Escritos de William Blake (1984) in Portuguese ...


About translating Blake's Proverbs of Hell?

Interpretations of “London”, “A Poison Tree”, “Song [I love the Jocund Dance]”, and “Why Was Cupid a Boy?”
On Whitman and Blake’s “Infant Joy”.


Yin, Hong-Hua. “Bei Qing Yu Xiang Xiang—Tan Xun Bu Lai Ke de Bei Ju Yi Shi [Sadness and Imagination: On Blake’s Sense of Tragedy].” *Ke Ji Xin Xi [Science Information]*, No. 8 (2006), 145. In Chinese
A brief comment on Blake's "sense of tragedy," "the basis of his imagination".

§Ying, Pengiu. *Bulaike* ([Beijing, 2012]) 19 cm, 4, 83 pp.  In Chinese

*Ying, Yi-Wen. “Wei Lian Bu Lai Ke Hua Jing Zhong De ‘Tian Zhen Yu Jing Yan Zhi Ge’ [William Blake’s *Songs of Innocence and of Experience* in Picturesque Scene].” *Zhong Wen Xue-Shu*
William Blake and His Circle
DIVISION II: Blake’s Circle

Qian Yan [Chinese Frontier of Language and Literature], No. 1 (2014), 131-35. In Chinese
Concerned with drawing technique, style genre, artistic creation, and aesthetic images.


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

A fruitful essay on Blake's relationship with Alexander Pope; "Blake read Pope's Homer closely" (p. 55).

REVIEW
Molly Anne Rothenburg. *Blake*, XLV, 3 (Winter 2011-12), 99-101 (Because "Yoder has truly understood the purport of the poem's form", his book "offers an indispensable introduction to *Jerusalem*")


In "an explicitly narrative context", "I read the poem with a kind of literalist respect for the dramatic integrity of the characters and their conversations."


Foreword by **Nelson Hilton**.

**REVIEW**

**Jason Whittaker**, *Year's Work in English Studies* XCI, 1 (2012), 673


**Yorimitsu, Akiyo.** "Blake no Shishu *Muku to Keiken no Uta* ni tsuite [On Blake's *Songs of Innocence and of Experience*]."
William Blake and His Circle
DIVISION II: Blake’s Circle

Fumanismusumu [Humanism], XXII (2011), 31-34. In Japanese


Young, Howard T. The Line in the Margin: Juan Ramón Jiménez and His Readings in Blake, Shelley, and Yeats (1980) <BBS>

REVIEWS
§John C. Wilcox, Modern Language Notes, XCVI (1981), 57-459
§Michael André Bernstein, Yeats Annual, II (1983), 136-37
*John Wilcox (bis), Blake, XVI, 4 (Spring 1983), 235-39
§Paul R. Olson, *Comparative Literature*, XXXVII (1985), 378-79


REVIEW

Joseph Holland, *Blake Studies*, IV, 2 (Spring 1972)


About the very influential books of Petrus Camper, *The Connexion Between the Science of Anatomy and The Arts of Drawing, Painting, Statuary, Etc. Etc.*, tr. T. Cogan, M.D. (London, 1794), and Charles Bell, *The Anatomy and Philosophy of Expression as Related to the Fine Arts* (1806), and Blake's selective classicizing of the Stedman designs (pp. 328-34).


REVIEWS

§Frederick Burwick, *European Romantic Review*, I, 1 (Summer 1990), 91-94

D[avid] V. E[rdman], *Romantic Movement ... Bibliography for 1989 (1990)*, 106-7


§Dean Wentworth Bethea, South Atlantic Review, LVII, 1, (1991), 121-24
§D.W. Dörrbecker, Blake, XXV (1991), 33
§Brian Wilkie, Yearbook of English Studies, XXII (1992), 316317
Robert F. Gleckner, Eighteenth Century ... Bibliography, NS XV for 1989 (1996), 289-90


The "contingent narrativity of Jerusalem" works by "ramification and incursion" (p. 613).

REVIEW

David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 327


A brief introduction to Blake's early work, which the authors read as an unfinished dramatic piece.


With his Illuminated Printing, “Blake uses word and image in his Songs of Innocence and Experience and Marriage of Heaven and Hell to construct the cross-media narrative, reflecting human psychology and imagery consciousness. His sensual letters and italic writing visualize the picturesque principles and indicate the combination of the two forms of art.”


The essay attempts to examine Blake’s poem "The Fly" by "locating and interpreting some of its 'intertexts'” and by identifying "the correlation between the poem and these intertexts".
William Blake and His Circle
DIVISION II: Blake’s Circle

Discusses “London” in terms of its rhyme and other techniques.

Yuan argues that Blake's sense of tragedy is the basis of his aesthetic mind; Blake thinks that "only human beings can save themselves from their own misery."

An interpretation of Blake's vision of the world along the line of Plato's spiritual world and the biblical world which suggests that Blake tries to liberate himself from the fetters of the material world.

The structure of "London" is based on the two levels of space—"the thematic space" and "the static space", on which the poem accomplished the switch of the place as well as its
emotional expressions. As a result, this poem could be taken as a combination of the arts of poetry and painting.


About the 50' mural representing the tree with angels at Peckham Rye of Blake's vision painted by Stan Peskett on Goose Green, Rotherhithe.


According to the first part, "Yanagi was inspired by Blake's philosophy of combining art, religion and imagination into one element."

The essay also appears in the catalogue of *William Blake* (Yanagi no Deai) (1990 September 1-October 28 under Catalogues).
§Yvonne  [tout court].  *Bumerang*.  [Illustraciones de William Blake](Medellin [Colombia]:  Editorial El Propio Bolsillo, 1989) 21 cm, not paginated.  In Spanish


§Z


Reactions to Newtonian science by Jonathan Swift, John Edwards, George Berkeley, William Blake, and others.


Partly about the contexts of Blake and Yeats in Reed's poem "I am a cowboy in the boat of Ra".

§Za myuzu [The Muse]

Volume V, Number 1

(1927)

In Japanese

It includes Blake essays by

**Bunjiro Shima**,  “Blake ni tsuite [On Blake]”, pp. 2-3.  *<BB #2699>* (recording the name as Fujiro Shima)>)

**Masatoshi Kuroda**,  “Blake’s Illustrations to The Divine Comedy”, pp. 5-13.  *<BB #2089>*

Zecchi, Stefano. La Magia dei Saggi: Blake, Goethe, Husserl, Lawrence (Milano: Jaca Book, 1984) Di Fronte e Attraverso 125 In Italian


Blake pursues an ideal ethical world in his poems which consists of "freedom" and "happiness."


An extended interpretation and analysis of the unconventionality of Blake’s Tiriel, The Four Zoas, Milton, and Jerusalem, along with related shorter poems and engraved works, on the basis of Blake's schizophrenia.


§Zgorzelski, Andrzej. Konstrukija i sena skice o angreiskich tekstach poetickich [Construction and Sense: Studies in English
   It is said to deal with Blake.

§Zhan, Changjuan. "William Blake and His Poem 'London'." Theory and Practice in Language Studies, III, 9 (September 2013), 1610-14

   A comment on Blake as an announcer of the arrival of modernism on the basis of the modernist elements in his poems.

   A running commentary on several poems in Songs of Innocence and Songs of Experience but not distinguishing the different versions of the same-title poems.

   A general comment on Blake as a poet.
**William Blake and His Circle**

DIVISION II: Blake’s Circle


The essay argues that "Blake’s poems are against religious traditions" and that he "eulogizes the liveliness and vigor of the original human spirit".

**Zhang, Hong, and Na Wang.** “Ren Lei Xin Ling de Liang Zhong Dui Li Zhuang Tai--Qian Xi Bu Lai Ke de Tian Zhen zhi Ge he Jing Yan Zhi Ge [‘Two Contrary States of the Human Soul’: An Analysis of Blake’s *Songs of Innocence* and *Songs of Experience*].” *Cang Zhou Shi Fan Zhuan Ke Xue Xiao Xue Bao* [Journal of Cangzhou Teachers’ Training College], XXIII, 3 (September 2007), 20-21. In Chinese

A sketchy comment on Blake's work.

**Zhang, Jing-Jun.** “Wei Lian Bu Lai Ke Shi Ge Zhong De Sheng Tai Si Xiang He Sheng Tai Yi Shi [Ecological Thought and Ecological Consciousness in William Blake’s Poetry].” *Qing Chun Sui Yue* [Youthful Days], No. 15 (2015), 12-13. In Chinese


A comment on the similarities and dissimilarities in Blake's poem and Wordsworth's.
Zhang, Jin, and Jing Wang. “Bu Lai Ke Zao Qi Shi Ge Zhong Nǒ Xing Xing Yi Shi de Dui Li Xing [The Contradiction in Gender Consciousness in William Blake’s Early Poems].” Wai Guo Yu Wen: Foreign Language and Literature, XXIX, 1 (February 2013), 51-55. In Chinese, with an abstract in English

In William Blake’s poetry, female sexuality is presented as in a state of struggle between two contrary forces: liberation and submission. Women strive to liberate themselves from sexual repression; however, the liberating force comes up against the resistance of the submissive in this process. Women are forced to submit to male sexual aggression, and they are even subtly influenced by the doctrines of sexual oppression and introject submission. Submission results in the loss of female subjectivity, even self destruction of women. Meanwhile, the feminine wish for dominance is latent in both liberation and submission when they run to an extreme. Negation of the contrary forces is destructive because it is through the struggle between liberation and submission that female sexuality remains in a state of dynamic harmony.

A biographical sketch of Blake.


A running commentary on elements of painting and mysticism in Blake's poems, but little discussion of the "Oriental Elements".


Concerned with mysticism, symbolism, and romanticism.


*Zhang, Yan.* “Lun Bu Lai Ke Shi Hua He Ti Yi Shu Zhong De Duo Yuan Hu Dong Guan Xi —Yi Tian Zhen Yu Jing Yan Zhi Ge Wei Li [The Multiple Interactions in Blake’s Art of Poetry and Painting—*Songs of Innocence and of Experience* as Example].” *Wen Yi Yan Jiu* [Literature & Art Studies], No. 9 (2014), 38-47. In Chinese

Zhang, Min. "'Lao Hu' de Gong Neng Wen Ti Xue Fen Xi [An
Analysis of 'The Tyger' in Terms of Linguistic Function and Literary Style]." *Xian Dai Yu Wen [Modern Chinese]*, No. 2 (2010), 1 9-22. In Chinese

**Zhang, Qiang, and Zhi -Yong Zhu.** "Bu Lai Ke Shi Ge Biao Xian Shou Fa Qian Xi [An Analysis of the Poetic Methods of Blake]." *Ming Zuo Xin Shang [Masterpieces Review]*, No. 6 (2011), 135-36. In Chinese

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

**Zhang, Rui.** "'Bing Mei Gui': San Chong Yi Yun de Er Yuan Dui Li 'The Sick Rose': The Binary Opposition within the Triple Implications]." *Luoyang Li Gong Xue Yuan Xue Bao [Journal of Luoyang Institute of Science and Technology]*, XXV, 5 (October 2010), 27-29 In Chinese

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


A reading of the political, religious, and social meanings in Blake's metaphor in the poem.


A comment on how Blake's poems "reflect the social reality" in two respects: "poor people’s miserable lives, the church’s cruelty".


An analysis of Blake's use of rhyme, imagery, allusion, and rhetorical questions in "The Tyger".


An analysis of the dramatic quality in Blake’s late poems.

The essay suggests that Blake reveals through the songs that innocence is exactly the way to the essence of the universe, that innocence is wisdom, and that it commands a profound power.


A comment on Blake’s changes from idealism to realism as reflected in his poems.


A brief discussion of imagination, imagery, and religion in Blake's poems.


An attempt to show how Blake's thoughts change "from religious fantasy to religious criticism".

Zhao, Wei. “Wei Lian Bu Lai Ke Shi Ge Wen Ti Shi X [On the Style of William Blake’s Poems].” *Ji Nan Da Xue Xue Bao*
[Journal of Jinan University], IX, 6 (1999), 63-66. In Chinese
An analysis of "The Fly" and "The Sick Rose", focusing on the diction, vocabulary, and grammar of the poems.

A brief analysis of "The Tyger."

A translation and running commentary on Blake's poem.

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

Zheng, Xiao-Dong. "Yin Ying Ban Bo de 'Tian Zhen' zhi Jing [Shaded 'Innocence'--An Analysis of the Multiple Meanings of 'Innocence' in Blake's Songs of Innocence]." Hua Nan Shi Fan Da Xue Xue Bao (She Hui Ke Xue Ban) [Journal of South China Normal University (Social Sciences Edition), No. 3 (June 2010), 88-92. In Chinese
The essay argues that "Innocence" is a word of "multiple meanings" and that "the poet has a self-contradictory attitude toward 'Innocence'".
William Blake and His Circle
DIVISION II: Blake’s Circle


§Zhirmunski, V.M. "Vil'yam Bleik." Pp. 175-87 of his Iz istorii zapadnoevropeiskich literature [The History of Western European Literatures] (Leningrad, 1981) In Russian


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

Zhou, Li. "Qian Xi Wei Lian Bu Lai Ke Shi Ge de Wen Hua Yi Jing--Kan Wen Hua Shi Ying Xing Yuan Ze zai She Ge Fan Yi zhong de Yun Yong [An Analysis of the Cultural Imagination in Blake's Poems and the Use of the Principle of Cultural Understanding in Translation of Poems]." Sui Yue [Years], No. 1
(2010), 31, 36. In Chinese

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

**Zhou, Rong.** “Bu Lai Ke ‘Si Tian Shen’ He Qu Yuan ‘Yuan You’ Zhong De Shen Hua Yi Xiang Bi Jiao [A Comparison of Mythical Images in Blake’s *Vala* or *The Four Zoas* and Qu Yuan’s *Yuan You*].” *Hai Wai Ying Yu [Overseas English]*, No. 11 (2015), 186-89. In Chinese


An interpretation of the meanings transmitted by the images in "The Tyger".

Many of the symbols in Blake’s *Song of Innocence and of Experience* are implicit and elusive, but most are drawn from the Bible and the Greek myths. And they can also be observed as a whole or a system, in which Blake employs a major or a central group of related symbols to form a dominant symbolic pattern.

[Author's abstract]


The essay uses Blake's "London" to explain the use of imagery, figurative language, rhythm, and sound in poetry.

**Zhu, Zhi-Yong.** "Bai Tuo Li Xing de Zhi Ku, Hui Gui Xiang Xiang yu Ji Qing-Xiang Xiang zai Bu Lai Ke Shi Ge zhong de Zuo Yong [Get Rid of the Shackles of Reason and Return to Imagination and Passion--The Role of Imagination in Blake's Poetry]." *He Bei Bei Fang Xue Yuan Xue Bao* (She Hui Ke Xue Gan) [Journal of Hebei North University (Social Sciences Edition)], XXVI, 1 (February 2010), 17-19. in Chinese

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

**Zhu, Zhi-Yong, and Xiao-Juan Ning.** "Qian Xi Wei Lian Bu Lai Ke Shi Ge de Zhu Ti [A Brief Analysis of the Themes of William Blake's Poetry]." *Da Jia* [Great Masters], No. 3 (2010), 228. In Chinese

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

§Zimbaro, Valerie P. "William Blake." In her Encyclopedia of Apocalyptic Literature (Santa Barbara [California]: ABC Clio, 1996)


of Innocence and Songs of Experience and suggests that Blake transcends the ethical confinement of the time and dreams of an ideal world.


Chapters 4 is about Blake.

DIVISION II
BLAKE'S CIRCLE

Note that Essick's "Blake in the Marketplace" regularly lists sales of pictures &c, by Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Richmond, Romney, and Stothard.

CATALOGUES

1989 June 15-September 24

It includes prints after Flaxman and Fuseli, one of them engraved by Blake.

1991

REVIEW
G.E. Bentley, Jr, Blake, XXVII, 3 (Winter 1993-94), 79-80

(an important visual and verbal "record of what Blake and his leading contemporaries ... thought was the noblest form of visual art" [p. 79])

1992 November 11-December 3

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

It consists mostly of 226 fine colour reproductions. In a Blake context, the most important works are the Blakes (lots 9-11, including the Arlington Court Picture), Constable (lots 26-35), John Linnell (lots 203-8), John Martin (lots 210-11), Samuel Palmer (lots 223-30, including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond (Lots 236), Cornelius Varley (lots 311-15), John Varley (Lots 316-19), James Ward (lots 320-21), and especially J.M.W. Turner (lots 277-306).

1993 January 23-February 21
[sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993) 72 pp., 52 reproductions, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith’s *Vicar of Wakefield* and from *Henry IV*, Part II, Act II (*Falstaff and Doll Tear Sheet*) published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

**1993 July 22-1994 April 3**

*Visions of Antiquity: Neoclassical Figure Drawings. [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: Los Angeles County Museum of Art; Minneapolis: The Minneapolis Institute of Arts 1993)*

The British Drawings include George Romney (lots 1-2), Benjamin West (Lots 3-4), John Hamilton Mortimer (lot 5), Angelica Kauffmann (lot 6), John Flaxman (lots 8-10), and William Blake (lot 11, "A Breach in a City, the Morning After the Battle").

Blake and his followers are lots 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including aslot 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

Früjaehr 1995
Katalog Drei of Moirandat Company AG of Basel

For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see R.N. Essick, "Blake in the Marketplace, 1995".

1995 July 17-27

Catalogue by Mr Betz of works from his collection, including aslots 7-10 three prints by Blake and a copy by W.B. Scott of Blake's "St Matthew".

BOOKS AND ESSAYS

REVIEW
Alexander S. Gourlay, Blake, XXXII (1998-99), 74-75 (because "the topic is simply too large and too complex
to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74])


The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (pp. 187-97, by Suzanne Matheson), "Prints" (pp. 207-14, by David Bindman), and "Poetry" (pp. 220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).
BARRY, James (1741-1806)
Painter

2005 October 22-1806 March 4

To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 1806, lavishly illustrated.

REVIEW
Christin Leach, “Art: James Barry ...”, Sunday Times [London], 22 January 2006

§Allan, David G.C. The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or “Great Room” of the RSA in London (London: Calder Walker Associates, 2005)


Susan Bennett, “Prologue.”
Helen Clifford, “Introduction.”


Charlotte Grant, “Arts and Commerce Promoted: ‘female excellence’ and the Society of Arts’ ‘patriotic and truly noble purposes’.”

Andrea MacKean, “Making a Place for Ornament: The Social Spaces of the Society of Arts.”

David G.C. Allan, “The Olympic Victors: The Third Painting in Barry’s Series, The Progress of Human Knowledge and Culture.”


John Manning, “‘This Slip of Copper’: Barry’s Engraved Detail of Queen Isabella, Las Casas and Magellan.”


David G.C. Allan, “Epilogue: Barry’s Death and Funeral.”


Tom Dunne. “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”


Margaret W. Lind. “‘Glowing Thoughts on Glowing Canvas’: James Barry’s Venus Rising from the Sea.”


Asia Haut. “Barry and Fuseli: Exile and Expulsion.”


John Barrell. “Reform and Revolution: James Barry’s Writings in the 1790s.”

Liam Lenihan. “History Painting and Aesthetics: Barry and the Politics of Friendship.”


William L. Pressly. “Crowning the Victors at Olympia: The Great Room’s Primary Focus.”


David G.C. Allan. “‘A Monument to Perpetuate His Memory’: James Barry’s Adelphi Cycle Revisited.”

§Bindman, Catherine. "A genius of first rank, lost to the world": Prints by James Barry from the Collection of William L. Pressly ([N.Y.]: C.G. Boerner, 2014)

Dunne, Tom, and William Pressley, ed. James Barry, 1741-


Tom Dunne.  “Introduction: James Barry’s ‘Moral Art’ and the Fate of History Painting in Britain.”


Margaret W. Lind.  “‘Glowing Thoughts on Glowing Canvas’: James Barry’s Venus Rising from the Sea.”


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John Barrell.  “Reform and Revolution: James Barry’s Writings in the 1790s.”

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William L. Pressly.  “Crowning the Victors at Olympia: The Great Room’s Primary Focus.”


David G.C. Allan.  “‘A Monument to Perpetuate His Memory’: James Barry’s Adelphi Cycle Revisited.”

REVIEW
William Blake and His Circle
DIVISION II: Blake’s Circle

Dennis M. Read, *Blake*, XLVI,3 (Winter 2012-2013), 28-29
("Its scholarship is impressive, its writing stimulating, and its approaches engaging")


BARTON, Bernard (1784-1849)
Quaker Poet


BASIRE, James (1730-1802)
Engraver, Blake’s master


BOWYER, Robert (1758-1834)
Print Impresario


BOYDELL, John
(1719-1804)
Print-Impresario and employer of Blake

The Boydell Shakespeare [sic] Gallery. Ed. Walter Pape and Frederick Burwick in collaboration with the German Shakespeare Society (Essen and Bochum [Germany]: Peter Pomp, 1996) 4º 312 pp., 169 reproductions in various sizes

Published to accompany an exhibition 25 April-27 May 1996 (Museum Bochum [Germany]), and 12 January-9 March 1997 (Armand Hammer Museum and Cultural Center, University of California at Los Angeles).


There is a section on "'The Shakespeare of the Canvas": Fuseli and the Construction of English Artistic Genius."


William Blake and His Circle
DIVISION II: Blake’s Circle


Sillars, Stuart. ““A Magnificent Scheme (If It Can But Be Effected)”: Boydell, Criticism and Appropriation.” Chapter 9 (pp. 254-99) of his Painting Shakespeare: The Artist as Critic 1720-1820 (Cambridge: Cambridge University Press, 2006)


BUTTS, Elizabeth (1770-1851)
Wife of Thomas, Blake's Patron

Mrs Elizabeth Butts, Grafton Street, Fitzroy Square, subscribed to Guido Sorelli, Isabella degli Aldobrandi, Tragedia (London: Presse l'Autore, 18, Piccadilly; P. Rolandi, Dikese Cooper, E. Miller, 1838) <Harvard>.

BUTTS, Thomas (1757-1845)
Clerk in the office of the Commissary General of Musters, Patron, and Friend of Blake

Elizabeth Mary Cooper (1754-1825), whom Thomas Butts married on 21 December 1782, was the daughter of Joseph Cooper, a carver and guilder (like the father of John Linnell), and his wife Elizabeth (daughter of George Yardley, a silversmith, and his wife Winifred, née Nash).

"Eliz. Cooper" was apprenticed on 7 September 1767 to Mary Blackstone "of S¹ Mary Islington, Midd School Mistress" for seven years for a premium of £75.10.0.
On 18 July 1782 "Eliz\textsuperscript{th} Cooper[,] South Moulton St Co of Middlesex School Mistress" took as an apprentice her sister Elyn for £70. (2) Her next recorded apprentice was Augusta Johnson on 6 September 1784 for £71, for which "Eliz\textsuperscript{th} &Tho\textsuperscript{s} Butts[,] South Molton S.\textsuperscript{t} C.\textsuperscript{o} of Middx" paid the tax of £1.1.0 on 16 July 1789. (3) On 23 July 1785, "Eliz\textsuperscript{th} Butts[,] St George Hanover Square School Mistress" paid £1.5.0 as the duty on £50 for the three-year apprenticeship of Margaret Barker. (4) On 28 September 1787 Elizabeth Butts of St George, Hanover Square paid the apprenticeship tax of 15s on the fee of £30 for Elizabeth Parker for a seven-year apprenticeship beginning 13 August 1786. (5) On 9 June 1789 "Elizth Butts[,] St Jame's ... School Mistress" paid 15s duty on £30 for Lydia Pitman for a seven-year apprenticeship (16 May 1788-May 1795).

The two known pupils at the school happen to be daughters of unmarried parents. (1) According to the will (1790) of Captain James Denty, his "natural Daughter Elizabeth Denty ... about seven years of age now at Mrs. Butts Boarding School in South Molton Street" was to inherit £600 on her twenty-first birthday. (2) And in a codicil (1801) to his will (1796), Benjamin Charles Collins (d. 1808) named as sole beneficiary of his estate "Maria Castle (so called) at M\textsuperscript{t}s Butts Ladies School, Great Marlbro Street, Carnaby Market the said Maria to be a ward of Chancery".

In 1783-88 \textbf{Thomas Butts} worked as a clerk to George Hesse, Chief Clerk of the Commission of Musters. On 2 June 1788 Hesse shot himself, probably in despair over gambling debts. William Woodman and Thomas Butts were immediately appointed jointly as Chief Clerk. They therefore formed a private co-partnership, which was dissolved on 3 July 1802 when Woodman retired.
When the Musters office was abolished on 25 September 1818, Thomas Butts was given a pension of £430 for 35 years service (1783-1818). His son Joseph Edwards Butts, "1st Senior Clerk", appointed in 1799, was given a pension of £140, and his son Thomas Butts, "3rd" clerk (and Blake's pupil), appointed in 1803, received a pension of £99.

In 1799, the first year of an income-tax levy, "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4], but his wife Elizabeth filed no tax return, presumably because her adjusted income was less than the £60 minimum taxable income.

Thomas Butts was repeatedly identified, for instance on his Fire Office insurance documents, as a "Coal Merchant". He apparently belonged to the "class of middle-men called in the trade 'Brass-plate Coal-Merchants,' ... who have no wharfs of their own, but merely give their orders to some true coal merchant".

"Thos. Butts, No. 63, South Molton-street", advertised on 23 March 1786 a reward of £1.1.0 for the return of a "Note of Hand" for £150.

On 24 September 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" (for "Fifteen hundred pounds"), and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" ("Two hundred pounds"), and on 21 July 1796 he insured his "Household Goods" (£450), his "Printed Books, Plate, &c Pictures" (£150, "Fifty pounds on each"), his "Wearing Apparel" (£100), and his "Prints Drawings & Needle Work" (£50).

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having
claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.952

Mary Lynn Johnson discovered in the online records of the Sun Life Assurance Office entries for 24 September 1792:

Thomas Butts No 9 Great Marlborough Street Coal Merchant On his now dwelling House only Brick situate as aforesaid not exceeding Fifteen hundred pounds | Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick not exceeding Two hundred pounds

And for 21 July 1796:

Thomas Butts No 9 Marlborough Street Coal Merchant On his Household Goods in his now Dwelling House only Brick situate as aforesaid not exceeding Four hundred & Fifty Pounds | Printed Books, Plate, & Pictures therein only not exceeding Fifty Pounds on each | Wearing Apparel therein only not exceeding one hundred Pounds | Prints Drawings & Needle Work therein only not exceeding Fifty Pounds

Blake’s student, son of his patron

Two copies of a previously unrecorded engraving inscribed “Man on a Drinking Horse”, “T Butts: sc”, “22 Jany 1806”, are reported in R.N. Essick, “Blake in the Marketplace, 2002”, Blake,
XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City, Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake’s pupil; Blake’s first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (BR (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

CALVERT, Edward (1799-1883)
Artist, Disciple of Blake


A densely packed essay with an extensive bibliography and picture locations.


COSWAY, Maria (1760-1838)
Painter

COSWAY, Richard (1740-1821)
Miniaturist, Acquaintance of Blake
1995 August 11-1996 February 18


An impressive catalogue of the exhibits plus a detailed life of the Cosways’ careers.

“Richard Cosway.” Pp. 72-75 of *The British Paintings at the Huntington.* Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)


See 1995 August 11-1996 February 18

The inventory is at Fondazio Cosway at Lodi (Italy).


See also Stephen Lloyd, “Baroness Maria Catherine Cecilia (née Hadfield)”, pp. 554-57.


Especially about the 25 Cosway miniatures in the Huntington.

CROMEK, Robert Hartley (1770-1812)
Entrepreneur, Engraver, Friend-Enemy of Blake

See the Cromek Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to William Hayley (no date given)
Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

Cromek's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley", 2 March 1885, lot 17 (together with Blake's letter).
The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek’s *Reliques of Robert Burns* (December 1808) (Pforzheimer Collection, New York Public Library).


See also Michael Warrington, life of the entrepreneur’s son “Cromek, Thomas Hartley (1805-1873), painter ....”, pp. 294-95, who went to the Moravian school at Fulneck in 1820.

CUMBERLAND, George
(1754-1848)
Dilettante, polymath, friend of Blake

1989 July 11
22-48 George Cumberland, 26 watercolours (1815, 1818, 1821, 1822, and n.d.), with explanatory inscriptions on the versos, plus 12 "coloured etchings" by "George Cumberland (1754-1848)" from *Views in Spain and Portugal* [1818?], 2 plates on paper watermarked
William Blake and His Circle
DIVISION II: Blake’s Circle

Whatman 1818, wrapper inscribed "only 30 copies Printed", from an album entitled "Drawings by the late G. Cumberland", "The Property of a Gentleman" [sold for £396-£2,200, though lots 22-23, 26-30, 33,38, 40, 43, 45-47 were not sold]


"Introduction" (pp. xiii-xli), "The History of The Captive Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liii), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of The Captive Part 2" (pp. 323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

REVIEWS
University Press Book News (March 1992), 38
A.D. Harvey, Eighteenth Century Fiction, LII (1992), 193-94 ("to be welcomed", with reservations)

Pamela Clemit, Notes and Queries, CCXXXVIII [NS XL] (June 1993), 253-54 (this "lavish edition ... is of special interest as a fictional commentary on changing notions of social reform")

Robert Kiely, Blake, XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84])

*Lewina The Maid of Snowdon, A Tale*
(1793)  
*A Poem on the Landscapes of Great-Britain* (1793)  
REVIEW  
Anon., “Domestic Literature, For the Year 1793”, *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)  
“Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland,” are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

**Manuscript Geological Commonplace Book**  
DESCRIPTION: Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol
Library collections of cuttings on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

HISTORY: (1) Sold by Cumberland with his other geological manuscripts (apparently including a MS catalogue of his Fossil Collection and MSS on Fossil Crinoids now not traced) to (2) The philanthropist James Heywood (1810-97) who gave these MSS in 1842 to (3) The Manchester Geological Society, to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his *Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinites* (Bristol: J.M. Gutch; London: Harding, Lepard, and Co, 1826); the fossil collection and *Reliquæ Conservatæ* went to the university’s Manchester Museum, but the Society’s Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5) Professor Hugh Torrens of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland apparently of Catherine Blake reading (c. 1783-85) on wove paper 23.1 x 17.8 cm pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm inscribed in pencil on the verso “64”, loose in an old mat inscribed “Mrs. Blake by George Cumberland” and “10”, was sold by William Drummond in 2005.

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954 It is listed in J. Plant’s catalogue of the Manchester Geological Society library (1875), 14.
955 Professor Torrens, a distant connection of Blake’s patron Major General Sir Henry Torrens (see *BR* (2) 441, 786, 800), also has Cumberland’s heavily annotated copy of Johan Samuel Müller’s *Crinoidea* (1821) which had also escaped from the Society’s Library. Professor Torrens intends to do some justice to Cumberland’s interests in science.
William Blake and His Circle
DIVISION II: Blake’s Circle

to R.N. Essick. (Cumberland’s hand is almost certain, the subject somewhat less so, but it is very like Cumberland’s portrait of Catherine in the Fitzwilliam Museum.) N.B. Catherine, who signed her marriage register with an X in 1782 (BR (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, “Blake in the Marketplace, 2005”, Blake. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: “Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.”,956 probably Blake’s friend George Cumberland of Bristol. The Club is not otherwise identified.

Cumberland wrote that his novel called The Captive of the Castle of Sennaar (1798) "was never published or a single copy sold to any one",957 and only six copies have been traced today. Curiously, however, an anonymous review appeared in The European Magazine, XXXV (March 1799), 183-84:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca,958 have been given to the public, and received

956 Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by DrHugh Torrens.
957 MS note in the Bodley copy of The Captive.
with various success, according to the abilities of the inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devourd. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),

John Field Highmore, Cumberland’s intimate friend, was an artist and Cumberland’s fellow-employee at the Royal Exchange Assurance Office. In the Essick Collection is a small etched portrait, entitled “Mr. John Highmore—from nature” in ink on the facing verso in the hand of George Cumberland, Jr.
22-26 May 1779, 90 pp., inscribed “A Highmore” (Anthony Highmore [1758/9-1829], brother of John). It bears no reference to Blake’s tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (BR(2) 22-24). On 24 May 1779 Cumberland and Stothard crossed “over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views”; Stothard’s pencil drawing (in the Tate) of the castle inscribed “1779” must have been made during this tour, 960 not on that with Blake and Cumberland.


The bibliography of George Cumberland (pp. 622-63), which must be derived from Cumberland himself, includes his Thoughts on Outline (1796): “Half the [24] designs engraved by the author, the other half [8] by Mr Blake”.

His Captive of the Castle of Sennaar (1798) was “published gratis”. The second edition of it in Original Tales (1810) was “altered, but not terminated as the author intended”.

Bentley, G.E., Jr. "George Cumberland's Sketchbook Discovered." Notes and Queries, CCLIX (N.S. LXI), 1 (March 2014), 39-43

The Sketchbook was recently acquired by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

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An account of "George Cumberland" (pp. 62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin's Father's Memoirs of His Child (1806) "You will see an account of Blake and an eulogium of your humble servant. Blake is certainly verging on the extravaganza" (p. 230).


Yerburgh, David S. An Attempt to Depict Hafod in Cardiganshire The seat of Thomas Johnes, Esq. M.P. from 1783-1813. A Pictorial Journey Around the Estate of Hafod Illustrated with a variety of artistic skills [No imprint, Preface dated 2000]
The book is "based upon George Cumberland's book entitled 'An Attempt to Describe Hafod'' and is designed as a "complement" to it (p. 5).

The images are enchanting, including Johnes's pictorial chinaware.

A remarkably excellent web-site for the Cumberland family (http://www.manfamily.org/cumberland_familyhtm), maintained by David Man, reproduces the volume of 19 watercolours entitled on the handsome gilt front cover VIEWS | IN | SPAIN AND PORTUGAL | TAKEN DURING THE CAMPAIGNS OF HIS GRACE | THE DUKE OF WELLINGTON | - | BY G. CUMBERLAND JNR, with a printed "DESCRIPTION OF THE VIEWS. … No 6, King's Road. Sloane Square | London: Printed by William Nicol, Cleveland-row, St. James's", signed in old brown ink "Geo Cumberland J.". These were printed as VIEWS | IN | SPAIN and PORTUGAL | Taken during the Campaign of His Grace the Duke | of Wellington | By George Cumberland J. r. | only 30 copies Printed | = [watermark 1818] with 12 prints (copies in The British Library and The British Museum Print Room).

This is a parallel to G. Cumberland Jr, Scenes Chiefly Italian (1821).

The web-site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (Thoughts on Outline [1796] and An Attempt to Describe Hafod [1796]), one that Blake owned (The Captive of the Castle of Sennaar [1798]), and Cumberland's contributions to the Monthly Magazine.
A volume of "DRAWINGS | BY THE | LATE | G. CUMBERLAND" (as it was described on the binding) was acquired in 2012 by the E.J. Pratt Library of Victoria University in the University of Toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in Italy (Florence, Venice, Pompei, Gondolfo Lake, Frascati, Naples) and later in England ("Bishopsgate near Windsor", where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffield where his brother Richard was Vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for Paradise Lost and Don Quixote.

Cumberland's Paradise Lost watercolours are particularly exciting because Blake was profoundly interested in Milton (he was "of the Devils party without knowing it" [Marriage of Heaven and Hell, pl. 6]). Blake made scores of illustrations for Milton's works, particularly L'Allegro (6 in 1816-20), Comus (8 in 1801, 8 in 1815), On the Morning of Christ's Nativity (6 in 1809, 6 in 1815), Paradise Lost (12 in 1807, 12 in 1808, 3 in 1822), Paradise Regained (12 in 1816-20), Il Penseroso (6 in 1816-20).

Cumberland made a drawing of "The Captive" probably to illustrate Sterne's Sentimental Journey (1768)

Cumberland's watercolours for Paradise Lost are for Adam and Eve in the Garden of Eden, Adam and Eve listening to the angel, The expulsion from the Garden called "Forsake me not
Adam", "Satan Sin & Death".

Cumberland's family also formed (1) an album of 13 small Cumberland prints bound in roan-backed marble boards with a cover-label inscribed by George Cumberland, Jr, "Etchings by George Cumberland For Wm. Gutch 1848" (Robert N. Essick);\(^{961}\) (2) A small volume with 11 mounted prints marked on the cover "Etchings | by | George Cumberland" (Bristol City Art Gallery); (3) "A similar volume, similarly entitled and dated by E.M. Cumberland 1 Jan 1849" with 27 prints (Collection of Sir Geoffrey Keynes).\(^{962}\)

### Essays, in Chronological Order

**G. Cumberland.** *Monthly Magazine* (1 April 1807), 233-34.\(^{963}\)

Quotations from the translation of Baptista Porta's *Natural Magic* (1658) in folio about extracting salt from salt water.


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\(^{961}\) My information about this album comes chiefly from an e-mail to me of 26 Nov 2012 from Professor Essick, who bought it in 1999; see also R.N. Essick, "Blake in the Marketplace 2005", *Blake*, XXXIX (2006).

\(^{962}\) For No. 2-3 here, see Bentley, *A Bibliography of George Cumberland* (1975), 117, 119.

\(^{963}\) Cumberland's contributions to the *Monthly Magazine* here derive from the reproductions of them in http://www.manfamily.org/cumberland_family.htm. None is recorded in Bentley, *A Bibliography of George Cumberland* (1975). Most are untitled letters "To the Editor of the Monthly Magazine". The titles here derive from the running heads.


G. Cumberland, Bristol, 14 June 1808.  "Education of the Poor."  *Monthly Magazine* (1 August 1808), 27

Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the Sheriffs of London [and publisher of the *Monthly Magazine*].


About the literacy of prisoners in Newgate

G. Cumberland, Culver-street, Bristol, 10 April 1809.  "Vindication of Chatterton, from a Mis-statement in an Essay, by Dr. Sherwin."  *Monthly Magazine* (1 June 1809), 436-38.


An addendum and corrigenda to his account of Charles Grignion (January and November 1809) about his "Rules for executing Caricatures".

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G. Cumberland, Bristol, 4 April 1812. "Mr. Cumberland on Lancaster's School." *Monthly Magazine* (1 May 1812), 322.

George Cumberland, Bristol, 1 May 1812. "Mr. Cumberland, on Female Prostitution" or "Mr. Cumberland on the Reformation of Females." *Monthly Magazine* (1 June 1812), 417-19.

Cumberland deals with the same subject in *The Captive of the Castle of Sennaar* (1798), in "Mr Cumberland's Plan for the Protection and Restoration of Females", *Monthly Magazine*, XXXVII (1 April 1814), 199-203, and *Monthly Magazine*, XXXVIII (1 October 1814), 210.
Mr. G. Cumberland.  "PLACED UNDER MR. BANK'S FINE BUST OF JOHN HORNE TOOKE, ESQ. ON HIS BIRTH DAY IN MDCCCX." *Monthly Magazine* (1 June 1812), 450-51, under "Original Poetry".

The poem, extracted from Cumberland's manuscript poem "Happiness", leaves 573-614, was "printed [in] only 25 copies" (according to his inscription in the copy in Victoria University in the University of Toronto).965


G. Cumberland. "Mr. Cumberland on the Reformation of Stage Coaches." *Monthly Magazine*, XL (1 November 1815), 289-91.966


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966 See Bentley, *A Bibliography of George Cumberland* (1975), 64.

"P.S. I have nearly finished my collection of all the parts of Bradford Encrinate and made very correct drawings of them. When I see an opportunity, I mean to publish them as it will give a key to the system of nearly all of the species." Probably this is his *Reliquae Conservatae* (1826).


It begins: "IMMORTAL Lancaster!"

"Mr. GEORGE CUMBERLAND has prepared for the press a work on the Commencement and Progress of the Art of Engraving, as far as relates to the advantages to be derived from the productions of the Italian School", according to "Intelligence in Literature and the Arts and Sciences", *Monthly Magazine* (1 December 1816), 431. No such work is recorded in Bentley, *A Bibliography of George Cumberland* (1975).

Cumberland Books, in Alphabetical Order by title

The Captive of the Castle of Sennaar
(1798)
The British Library copy is reproduced on Google Books.

REVIEW
Anon., European Magazine (March 1799), 183-84:
[The novel] is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principles in morals, in religion, and in politics. ... The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future disposition. Such works are intitled to no commendation, either from the subjects or the manner of treating them.


967 The title page was invented by the publisher.
The work consists of Angus Whitehead, "Preface" (pp. v-xvi), "Introduction: George Cumberland, a Polymath" (pp. 1-15), text of *The Emigrants* (pp. 17-87) with end-notes (pp. 89-94), reproductions (poor) of the manuscript of the farce [in the E.J. Pratt Library of Victoria University in the University of Toronto] (pp. 95-148), "Characters in the Dramatis Personae" (pp. 149-69) with "The Date of the Farce" (p. 157), "Notes on the Manuscript" (pp. 157-69), and Bibliography (pp. 171-75).

An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by A Critical Catalogue, ... of Rare and Valuable Prints ... Now Deposited in the British Museum and Royal Academy, in London (1827)

According to the online catalogue of the British Museum Print Room, most of Cumberland's print collection in the Royal Academy was sold in the 1950s.

*Lewina The Maid of Snowdon, A Tale*  
(1793)  
*A Poem on the Landscapes of Great-Britain*  
(1793)

REVIEW  
Anon., “Domestic Literature, For the Year 1793”, *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

“Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland,” are products of very different merits. The former is simple and occasionally pathetic, but
frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

*Original Tales (1810)*

*Original Tales* was listed at 10s in *Belfast Monthly Magazine*, XXVI (September 1810), 222.

*A Poem on the Landscapes of Great-Britain ... with Etchings by the Author* (1793)

The copy in the Yale Center for British Art is, according to the catalogue, "Extra-illustrated, probably by the author, for a proposed illustrated edition".

*A Sermon (1804)*

=  A  |  SERMON,  |  FOR A  |  GENERAL FAST,  |
SUITABLE TO CHRISTIANS OF ALL DENOMINATIONS AND CALCULATED TO REVIVE THE GENUINE SPIRIT OF OUR HOLY RELIGION.  |  =  |  BY A LAYMAN.  |
Confess your faults one to another and pray one for another, that ye may be healed.  JAMES. v. 16.  |  =  |  LONDON: PRINTED FOR LONGMAN, HURST, REES, AND ORME, PATERNOSTER-ROW; AND B. BARRY, BRISTOL.  |  Price One Shilling.  |  Lane and Co. Printers, Bristol [1807].
LOCATION: Mr David Man, the only copy known to World Catalogue, COPAC, Google, and me.
SIZE: 14 x 21.6 cm, untrimmed.
WATERMARK: Vertical chain lines.
BINDING: Stitched but not bound.

This previously-untraced work was described in the posthumous "List of [Cumberland's] Works" as "A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol." In his letter to the *Monthly Magazine*, XXXIII (1 April 1812), 212, Cumberland called it "a Sermon without any signature". The authoritative list of Cumberland's works in Anon., *The Bristol Memorialist* (Bristol: Printed for and Published by William Tyson, 1823), 63, describes it as "A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804." However, the date should probably be February 1807, for it is listed at 1s. among "Books Published February 1807" in *Universal Magazine of Knowledge and Pleasure*, N.S., VII, xxxix (February 1807), 1

**Some Anecdotes of the Life of Julio Bonasone (1793)**

REVIEWS

*Monthly Review* (August 1793), 406-10 ("3s. Boards", mostly quotation from the "Plan for the improvement of the Arts in England"; "All this seems rational")

*Scots Magazine*, LV (1793), 389 (listed at "3 s, boards" under Catalogue of New Books)

*Anon*. [John Ireland?], Monthly Catalogue *Critical*
George Cumberland Jr, Views in Spain and Portugal taken During the Campaigns of his Grace the Duke of Wellington
NEWLY RECORDED COPY: Biblioteca Nacional de Portugal.

**CUNNINGHAM, Allan (1784-1842)**

Biographer

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

**Anon. The Life of Allan Cunningham** ([No place given:] Gardners Books, 2007)


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968 See Bentley, *A Bibliography of George Cumberland* (1975), 12.
It says that manuscript “lives of painters and related corresp.” including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does not have the MS of Cunningham’s Lives, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton’s edition of Cunningham [1879-1880]) plus correspondence connected with the Lives.]

THE EDWARDSES OF HALIFAX
Bookbinders, publishers, antiquarian booksellers
1749-1826


ENSOM, William (1796-1832)
Engraver


FINCH, Francis Oliver (1802-62)
Artist, disciple of Blake


§Schoenherr, Douglas E. Francis Oliver Finch(Ottawa: Musée des beaux arts du Canada, 2005)

FLAXMAN, John (1756-1826)
Sculptor, Lifelong Friend of Blake

Eight letters, 1783-1805, 21 pp., to William Hayley, with “numerous references to Blake, Romney, the engraving of Cowper’s portrait, etc.”, sold at Sotheby’s, 3-4 June 1907, lot 387 (£5.5.0 to Pearson).

In 2014 VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO acquired an undated card of Flaxman's lecture at the Royal Academy.

Monday Day of 18
Admit to the Lecture this Evening
[Rev. d M. r Agutter]
[Red seal of "ROYAL [John Flaxman.] R.A.
ACADEMY LONDON"]

The Lecture will begin at 8 oClock

William Agutter (1758-1825) was chaplain and secretary of the Asylum for Female Orphans (London in 1797) and fellow of Magdalen College (Oxford).
William Blake and His Circle
DIVISION II: Blake’s Circle

POPULAR | ENGLISH SPECIMENS | OF THE | GREEK DRAMATIC POETS; | WITH INTRODUCTORY ESSAYS, | AND EXPLANATORY NOTES. [Tr. Robert Potter (1721-1804)] | - | ÆSCHYLUS. | - | LONDON | JOHN MURRAY, ALBEMARLE STREET. | MDCCCXXXI [1831] 291 pp., 6" tall


78, 103 The Agamemnon
142, 144 Coephoræ
147, 154, 173 The Eumenides
178, 202 The Seven Chiefs Against Thebes

230 Prometheus Chained
244, 249 The Persians
270 The Suppliants

The thirteen Flaxman designs, printed sideways, are the same as those first printed (1795) by Flaxman's aunt Jane Matthews and reprinted (15 April 1831) by [his half-sister] Miss [Maria Ann] Flaxman and [his sister-in-law] Miss [Maria] Denman. John Murray is not known to have had any other connection with publishing Flaxman's classical designs.

Homer, Odisia con Illustraciones de John Flaxman (e-artnow, 2013)

1918

Scott and Fowles Gallery exhibition (1918)
Drawings from the Hope collection at Deepdene. Apparently there was no catalogue.

REVIEW

1996

José Manuel Matilla y Elvira Villena. "Flaxman y la Difusión del Modelo Clásico." Pp. 11-30 (Includes bibliographical details of the publication of Flaxman's classical designs.)
María Victoria Martín, Glora Solache, Jose Luis Turón, Mónica Valverde. "Joaquín Pi y Margall (Barcelona, 1830-Madrid, 1899)." Pp. 31-33. (Margall engraved Flaxman's Iliad, Odyssey, Aeschylus, Dante, and Hesiod.)

2003 April 24-June 14

Deanne Petherbridge. “Constructing the Language of the Line.” Pp. 6-13

Anna Schultz. “From Student to Professor of Sculpture: John Flaxman and the Royal Academy.” Pp. 14-16.


Catalogue[s]: The Exhibition at the Strang Print Room University College London; John Flaxman and the Process of Sculpture." Pp. 44-50.


"Other Exhibits at University College, London: Display Cases, Flaxman Gallery and Strang Print Room: The Flaxman Gallery From 1847 to the Present Day." Pp. 61-67

REVIEWS

Architect’s Journal (27 April 2003)


2009 February 24-June 28
§Angels Guiding a Soul to Heaven and Other Drawings by John Flaxman (1755-1826), Princeton University Art Museum (2009)
The newly acquired Swedenborgian drawing of 1787-94 is among 70 by Flaxman in the Princeton collection.

2009 April 9-July 12

REVIEW
Eckart Marchand, “John Flaxman”, Burlington Magazine, CLI, 2175 (July 2009)

2010 July 27-October 29

2013 February 13-April 21

Catalogue of an exhibition at Ikon Gallery, Birmingham.


23 cm, 12 pp.

4 September 2014
Christie (South Kensington), Catalogue (London, 2014)
Framed pen and ink drawings (c. 19.0 x 15.0 cm) based on Flaxman's Dante designs, attributed to Thomas Piroli and thus possibly part of the production of Flaxman's Dante engraved by Piroli in 1792 and on different copperplates in 1802, with inscriptions in Italian <none sold>

18 Eight drawings (ESTIMATE: £800-£1,000)
19 Eight drawings (ESTIMATE: £800-£1,000)
20 Nine drawings (ESTIMATE: £800-£1,200)
21 Ten drawings (ESTIMATE: £750

2015 January 13
Laurences Auctioneers of Crewkerne (Crewkerne, Somerset, 2015)
1823 John Flaxman, "A Folio of Small Pencil Studies", collection of Alfred de Pass, "Deaccessioned from The Royal Cornwall Museum, Truro (ESTIMATE: £300-£400)

FLAXMAN LETTERS

<table>
<thead>
<tr>
<th>DATE</th>
<th>RECIPIENT</th>
<th>ARCHIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Feb 1794</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
</tr>
</tbody>
</table>

970 “the Drawings from Aeschylus which delight all who see them are compleat
William Blake and His Circle
DIVISION II: Blake’s Circle

29 March 1799 ??§972 Argosy Book Store May 2009 online catalogue
1 July 1800 William Gunn§973 Norfolk Record Office
5 Jan 1802 William Gunn NF Norfolk Record Office
10 July 1802 ??§974 §A.R. Heath catalogue [Feb 2009], lot 20
17 Oct 1802 William Gunn§975 Norfolk Record Office
11 April 1807 John Hawkins Cornwall Record Office§976
11 April 1820 John Hawkins Cornwall Record Office
14 Nov 1803 John Hawkins§977 Cornwall Record Office
29 Dec 1805 William Gunn Norfolk Record Office

save one .... I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for”

971 The Reverend William Gunn (1750-1841) of Irstead, near Norwich, was an antiquarian, author of, inter alia, Inquiry into the Origin and Influence of Gothic Architecture (1819), about which Flaxman corresponded with him. Frequently the Flaxman letters to him are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman’s work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman’s letters include sketches, especially of arches and of Anglo-Saxon architecture. The archive includes a letter to Gunn of 7 Nov 1815 from “Wm Blake” of Swanton Abbotts [about 4 miles North West of Irstead] about a curacy for Blake’s son.

972 Regarding the inscription on a monument, 3 pp.

973 “several of the English artists are dead in consequence of the blessings of French Liberty being spread over Italy – Hamilton, Hewitson, Keane & some others have been its Martyrs ....”

974 About a subscription to commission a monument to Captain Miller, 1½ pp.

975 About working with granite and basalt.

976 According to the online abstracts, none of the Cornwall Record Office Flaxman letters is related to William Blake.

The Cornwall Record Office also has the Marriage Settlement of William Blake and Elizabeth Harwood (1793), letter of William Blake of St Mawes to William Chapel, Merchant, Plymouth Dock, 27 Aug 1786; Will of William Blake, Merchant of St Mawes (1816), Will of William Blake, Labourer of Cuby (1822), and a letter of William Blake to William Hawkin, Yeoman, husbandry (10 Oct 1791).

977 About Hawkins’s statue of Mercury.
### William Blake and His Circle
#### DIVISION II: Blake’s Circle

<table>
<thead>
<tr>
<th>Date</th>
<th>Writer</th>
<th>Location</th>
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<tbody>
<tr>
<td>19 Feb 1806</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>n.d.</td>
<td>William Gunn</td>
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</tr>
<tr>
<td>March 1810</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>4 June 1811</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>Nov 1812</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>2 Dec [no year]</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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<tr>
<td>9 Dec 1812</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<tr>
<td>6 April 1813</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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<tr>
<td>25 May 1813</td>
<td>Mrs Yarborough</td>
<td>Doncaster Archives</td>
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<td>n.d.</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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<td>17 Feb 1814</td>
<td>William Gunn</td>
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<td>22 Feb 1814</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>11 June [1814]</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>30 Sept 1814</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<td>1 Oct 1814</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<td>5 Dec 1814</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<tr>
<td>5 Dec 1814 bis</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>16 Dec 1814</td>
<td>William Gunn +NF</td>
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<td>27 June 1815</td>
<td>William Gunn</td>
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<tr>
<td>28 Jan 1815</td>
<td>William Gunn +NF</td>
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</tr>
<tr>
<td>18 April 1815</td>
<td>William Gunn MF</td>
<td>Norfolk Record Office</td>
</tr>
</tbody>
</table>

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978 Gives a plot summary of a long poem by Flaxman being sent separately. “Our war with America is a very bad thing”.

979 Copy of a poem by Flaxman called “The Complaint”.

980 Apparently about the Yarborough monument in St Mary’s Church, Campsall, Yorkshire.

981 “I am going to publish ... outlines from Hesiod” [engraved by William Blake]. Blake’s first plates for Hesiod was paid for on 22 Sept 1814 (BR (2) 772). The same passage from a letter from Flaxman to Gunn of the same date is quoted from British Library Add. MSS. 39790, f. 30, by Martin Myrone, *The Blake Book* (2007), 142. I cannot explain the duplication of original manuscript letters.
<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>12 Sept 1815</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>15 Jan 1816</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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<tr>
<td>15 March 1816</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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<td>28 Dec 1816</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<td>29 July 1817</td>
<td>William Gunn NF</td>
<td>Norfolk Record Office</td>
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<tr>
<td>14 Sept 1818</td>
<td>??\textsuperscript{984}</td>
<td>§Julian Browning Autographs, May 2009, online</td>
</tr>
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<td>28 April 1819</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<td>16 March 1820</td>
<td>William Gunn</td>
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<td>16 Oct 1820</td>
<td>William Gunn</td>
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<td>n.d.</td>
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</tr>
<tr>
<td>n.d.</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>22 Jan 1822</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>5 Feb 1822</td>
<td>John Hawkins</td>
<td>Cornwall Record Office</td>
</tr>
<tr>
<td>9 Sept 1822</td>
<td>William Gunn MAF</td>
<td>Norfolk Record Office</td>
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<tr>
<td>8 Oct [1822]</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>15 Oct 1822</td>
<td>William Gunn</td>
<td>Norfolk Record Office</td>
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<tr>
<td>15 Nov 1822</td>
<td>John Hawkins</td>
<td>Cornwall Record Office</td>
</tr>
<tr>
<td>n.d.</td>
<td>William Gunn MD</td>
<td>Norfolk Record Office</td>
</tr>
<tr>
<td>Jan 1823</td>
<td>William Gunn MAF</td>
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<td>23 Jan 1823</td>
<td>John Hawkins</td>
<td>Cornwall Record Office</td>
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<td>7 March 1823</td>
<td>John Hawkins</td>
<td>Cornwall Record Office</td>
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<td>31 March 1823</td>
<td>John Hawkins</td>
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<td>5 Aug [?1823]</td>
<td>William Gunn MD</td>
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<td>24 Oct 1823</td>
<td>William Gunn MAF</td>
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</tbody>
</table>

\textsuperscript{982} About Flaxman’s designs for “The Shield of Achilles”.

\textsuperscript{983} “the beautiful Hesiod” engravings were published in March.

\textsuperscript{984} About the inscription on a monument to Sir John Moore, 1 p.

\textsuperscript{985} “M.rs Blake has received her Shakespeare and I hope is pleased with it – the Bookseller has not yet sent me a bill”. The context suggests that Mary Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.
3 Nov 1823  John Hawkins  Cornwall Record Office
23 Nov 1823  John Hawkins  Cornwall Record Office
9 Dec 1824  William Gunn  Norfolk Record Office
25 Dec 1824  John Hawkins  Cornwall Record Office
3 Jan 1825  John Hawkins  Cornwall Record Office
19 May 1825  Benjamin Gott  Brotherton Library
19 Jan 1826  Benjamin Gott  Brotherton Library
13 Feb 1826  William Gunn +MAF  Norfolk Record Office
23 May 1826  Benjamin Gott\textsuperscript{986}  Brotherton Library
27 Jan 1827  William Gunn MAF  Norfolk Record Office
23 May 1826  Benjamin Gott\textsuperscript{987}  Brotherton Library
n.d.  ??\textsuperscript{988}  Gloucestershire Archives

MAF = by Mary Ann Flaxman, John Flaxman’s half-sister
+MAF = By John and Mary Ann Flaxman.
MD = By Maria Denman, John’s sister-in-law.
NF = By Nancy Flaxman, John’s wife.
+NF = By John and Nancy Flaxman.
The Brotherton Library is in Leeds University.

**DOCUMENTS ABOUT FLAXMAN**

Five letters to Flaxman from Lord Egremont, including two about work in progress, are in Somerset Archives, and receipted

\textsuperscript{986} The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

\textsuperscript{987} The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

\textsuperscript{988} Five letters, with his bills about the monument to Sir Rowland Winn.
bill for models to him are in the West Sussex Record Office.

A Document about a messuage on the North side of the Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham’s auction, London, 27 November 2008, #143 (ESTIMATE: £800-£1,200 [sold for £3,360]).

Flaxman in the Wedgewood Museum
Barlaston, Stoke-on-Trent
Electronic Index of Manuscripts
under Flaxman, John

<table>
<thead>
<tr>
<th>Date Documents</th>
<th>Subject</th>
<th>Box</th>
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</thead>
<tbody>
<tr>
<td>1775-1816</td>
<td>Bills for Models, Monument to J W &amp;c</td>
<td>1   204-25</td>
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<tr>
<td>1781-1876</td>
<td>Bills for Models, Sale of his Works &amp;c</td>
<td>2   1330-46</td>
</tr>
<tr>
<td>1786-1787</td>
<td>Seals for Due [?Duc] de Bouillon, Box of Books &amp; Clothing</td>
<td>1   26272-3</td>
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<tr>
<td>1781-90</td>
<td>Bills for Models under Flaxman, William</td>
<td>2   30186-97</td>
</tr>
<tr>
<td>1786-1802</td>
<td>Bills for Frames &amp; Medals</td>
<td>17  3267-72</td>
</tr>
<tr>
<td>1785</td>
<td>Bill for frames</td>
<td>2   30198</td>
</tr>
</tbody>
</table>

Aeschylus and Iliad, advertisement in the *Times* [London], 23 March 1795.

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990 Flaxman's brother William (1753?-1795?) exhibited models in wood and wax.

Essays by Carlo Ossola, David Bindman, and Salvadori.


A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow’s translation of Dante on versos.

Text in Greek; leaf size 12.0 x 17.4 cm; plate sizes vary. The prints are apparently from the plates for Flaxman's Umrisse zu Homers Iliade (Leipzig: G.J. Göschen, 1804), signed with various forms of "Ludov. Schnorr v K. del" and "V.H. Schnorr v K acquafort. fec[it]."

There are copies of Flaxman's designs for The Iliad with no indication on the plates or in the text of his authorship. There are two frontispiece illustrations and designs numbered 1-34 signed

991 In the Victoria University copy, there are many learned pencil notes and a couple of small portraits, and the imposition of Vol. I, pp. 130-50 has gone wonderfully astray.


§Achim Lipp. Superflax Zorrzzzzrrr (Hamburg: Kunsthalle, 1979)
A comic book with reproductions of Flaxman’s Iliad designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.

On the exhibition at the Royal Academy.


An appreciation.


An advertisement to raise money to purchased works of Flaxman from the collection of the late “Miss Denman, the adopted daughter of Flaxman” for The Flaxman Gallery in University College London.


Flaxman’s tomb is in a sad state.

§Bassett, Mark T. *John Flaxman Designs at Roseville Pottery* (Cleveland: Cleveland Public Library, 2001) No ISBN


"The unrecognized first printing of the first edition ... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (p. 117).


Valuable for the section on Flaxman.


§Bindman, David. “John Flaxman’s ‘Adoration of the Magi’ Rediscovered.” *Apollo*, No. 526 (2005), 40-45

§Bonfatti, Rossella. "Palinsesti dantesqui di primo Ottocento, l'Atlante' di Flaxman nell' edizioni Stelle-Pistrucci." *Studi e
§Brigstocke, Eckhart Marchand, and Alison Wright. *John Flaxman and William Young Ottley in Italy* (Wakefield: Produced for the Walpole Society by the Charlesworthy Group, 2010). Walpole Society No. 72

Church, Rev. Alfred J. *Stories from the Greek Tragedians, With Twenty-Four Illustrations from Designs by Flaxman and Others* ([London:] Seeley, Jackson, and Halliday, 1880) 4º


   An edition of his journal.


   Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

Jones, Mark. "William Wyon as a Pupil and Follower of Flaxman." Chapter 9 (pp. 89-97) of *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch,
and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)


The anecdote of 1817 is from the commonplace book of W.G. Meredith.


She says that Flaxman's "The Judgment of Paris" in the Cleveland Museum of Art illustrates "Paris and Oenone".


It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).


Discusses Flaxman's engravers Blake, Neagle, Parker, and Piroli.


A drawing-instruction book.


Sometimes Goya copied Flaxman "with astonishingly careful precision."


FROST, William Edward  
(1810-77)  
Painter, collector of Stothard and Blake

Frost's peculiar importance for Blake studies is that he provides the only evidence for Blake's "To the Public" (1793).

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to Edward B. Jupp, 17 May 1861, to say:

I am exceedingly gratified by your Kind offer of the "Calisto" [Stothard-Blake] -- and shall be happy if I can supply you with a Bartolozzi or any other master that will afford you half the gratification that possession of the "Calisto" will give me -- I am endeavouring to make as complete a collection of the engraved works of Stothard as possible. and hope and intend to print a list of his works -- my collection is not arranged at present but my bookbinder is now making ten folio volumes in which to insert them. I have a volume containing a few drawings and a number of slight sketches, I do not propose to collect his drawings.

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to F.S. Ellis (bookseller), 9 November 1861, saying "I had much pleasure in looking through your Catalogue. I regret the names of Stothard and Blake do not occur more frequently -- I beg to enclose a list of a few works I am seeking and shall feel
greatly obliged if by any means you could procure them for me."


**FUSELI, John Henry**

(1741-1825)

Swiss-born Painter, Friend of Blake


1954

"Fuseli Drawings". *A Loan Exhibition Organized by The Pro Helvetia Foundation And Circulated by The Smithsonian Institution* ([No place: No publisher], 1954) 8°, not paginated, 68 works

1991


1992 April 14


1994

*Weinglass, D.H.* *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné* (Aldershot, Hampshire:

A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

REVIEW
C.S. Matheson, Huntington Library Quarterly, LIX (1998), 571-75 ("One is very grateful for access to information painstakingly culled from prints housed in British, American, and Swiss collections" [p. 575])

1995 June 25-September 19

A 2-page flyer for the exhibition at the Zurich Kunsthaus.

REVIEW

1997 September 7-December 7

Simona Tosini Pizzetti. “Biografia.”
Anna Ottani Cavini. “Fuga delle tenebre.”
William Blake and His Circle
DIVISION II: Blake’s Circle

Florens Deuchler. “Johann Heinrich Füssli, ‘Tempesta e uragano’.”
Fred Licht. “Füssli, luci e fosforescenze.”
Concetto Nicosia. “Lo spazio, il corpo, l’espressione.”
David H. Weinglass. “Le gallerie pittoresque a Londra tra il 1780 e il 1800.”

1998 April 4-November 29

Sieveking, Heinrich. Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection (Munich and N.Y.: Prestel, 1998)


2001 October 15-2002 January 14


There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

2005 October 14-2006 January 8  
To accompany an exhibition 14 October 2005-8 January 2006 at Kunsthau, Zurich.

"The Night Mare", "Painted by H. Fusley", "Engraved by A. Zaffanato", "Publish'd November 30th 1795 by A. Suntach" [no address]  
The design is reversed, with the horse at the right and the incubus at the left.


§Albertini, Maurizio [et al]. Intorno a “L’incubo’ di J.H. Fuseli (Padova [Italy]: F. Pavan, 2000) Chimera No. 2 30 cm, 142 pp. In Italian


§Bätschmann, Marie Therese. “Neuendechte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825).” *Zeitschrift für Schweitzerische Archäologie und Kunstgeschichte*, LVI (1999), 131-48 In German

Four drawings at Berne were made by Fuseli as an adolescent.


A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.


About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (p. 74).


“My case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading, and ways of reading and viewing” (p. 5).

This is a “metamorphosis” of her Oxford dissertation.

REVIEW

§Neil Forsyth, Romanticism and Victorianism on the Net, No. 49 (February 2008)


Her Fuseli’s Milton Gallery (2006) is a “metamorphosis” of the dissertation.


The picture demonstrates Fuseli’s close reading of Johann Georg Sulzer’s *Allgemeine Theorie der schönen Kunste*.


**Elmes, James**, *The Arts and Artists, or Anecdotes and Relics, of the Schools of Painting, Sculpture & Architecture*. [3 vols.] (London: John Knight and Henry Lacry, 1825) 12°

A collections of brief anecdotes, some acknowledged to be from Pilkington's *Dictionary* [ed. Fuseli], including  "A Royal Academician and Professor Fuseli" (I, 26), "Professor Fuseli and the Portrait Painters" (I, 115), "Haydon, Northcote, and Fuseli" (I, 115-16), "Fuseli's Character of Albert Durer" (II, 26-28), "Fuseli's Opinion of Albert Durer" (II, 57-59), "Professor Fuseli's Definition of the Style of Rubens" (II, 165-66), and "Fuseli's Character of Michel Angelo" (III, 142-43).


A major essay showing that the representations of God in pictures by Fuseli and Blake of “The Triumphant Messiah” casting out the rebel angels from heaven, “The Creation of Eve”, and “The Expulsion” “could hardly be more different”; “Blake’s revision [of Milton] ... is finally as Christocentric as Fuseli’s is Satanically centered”, showing that “Fuseli became Milton’s first anti-theistic interpreter” (pp. 267, 265, 259), like William Empson’s *Milton’s God* (1961).


A walk-on part in [James Boaden], *A Man of Two Lives* (1828).


Myrone, Martin. “Henry Fuseli and Thomas Banks” and “Gothic Romance and Quixotic Heroism: Fuseli in the 1780s.” Chapter 7 (pp. 163-90, 343-48) and Chapter 9 (pp. 227-51, 353-58) of his Bodybuilding: Reforming Masculinities in British Art 1750-1810 (New Haven: Yale University Press, 2005)
O'Dell, Ilse. "Füssli 'Fakes'\?"  *Print Quarterly*, X (1993), 37-42  
About "Füssli's borrowing from prints by Jost Amman in his early drawings ... some drawings that are attributed to Amman are in fact by Füssli" (p. 37).


There is a substantial section on Fuseli.


Sillars, Stuart. “Fuseli and the Uses of Iconography”, Chapter 4 (pp. 98-132) and “Fuseli: Nature and Supernature”, Chapter 8 (pp. 219-53) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)


§Vernissage: Die Zeitschrift zur Ausstellung
Volume V, Number 9
([Sept 1997])
Fuseli issue, in German


Christofer Conrad. "Im Elysium der Phantasie: Die Bildwelten des Johann Heinrich Füssli." Pp. 16-31


Christopher Conrad. "Füsslis Frauen." Pp. 44-54

On Fuseli’s “Tatania’s Awakening” for Mid-Summer-Night’s Dream.


Welch, Dennis M. “Essence, Gender, Race: William Blake’s *Visions of the Daughters of Albion.*” *Studies in Romanticism*, XLIX, 1 (Spring 2010), 105-31


The Italian edition was published in Milan: RCS Libri, 1998.

**GIBSON, John**

(1790-1866)
Sculptor


GILCHRIST, Alexander
(1828-61)
Biographer of Blake


Primarily an appreciation and criticism of Gilchrist (1863).

GILCHRIST, Anne
(1828-85)
Wife of Alexander

Eleven letters to her about Blake are in the Collection of Robert N. Essick. They are from (1) John Fullerton (20 July 1884), to Mr Gilchrist about seeing his mother’s Blake prints), (2) John Linnell (19 November 1863), (3) William Linnell (17 March, 13 April, 18 May 1880), (4) George Richmond (15 July


HAWKINS, John
(1761-1841)
Patron of Blake


HAYLEY, Thomas Alphonso
(1780-1800)

HAYLEY, William
(1745-1820)
Poet, Patron, Employer of Blake

Letters from Hayley to Cadell and Davies, Lady Hesketh (including those of 18 July and 2 August 1805 with references to Blake), William Huskisson,\(^{992}\) and Robert Wolsley\(^{993}\) and letters to Hayley from Charles Dunster, Lady Hesketh (including 1 February 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office.


Hayley’s manuscript poem on Wellington’s birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A “List of the Portraits of English Poets” (1 sheet folded to make 2 leaves) by Hayley annotated by George Steevens (1736-1800) was offered in 2009 to R.N. Essick (“Blake in the Marketplace, 2009”, *Blake*, XLIII [2010], 129). This was a precursor to Blake’s 18 “Heads of the Poets” commissioned by Hayley in 1800.

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\(^{992}\) The draft of Hayley’s letter to William Huskisson of 29 May 1803 says “The Cottageris returned & speaks with due gratitude of Kindness shewn to her in London”. Gentlemen, who lived in houses, weren’t often on social terms with cottagers – the Blake’s are an exception. Nancy Flaxman sent “love to the good Cottagers” on 10 Dec 1802, and John Carr asked on 29 Jan 1803 to be remembered to the “owner of the little white-faced Cottage on the sea shore” (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

\(^{993}\) Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire: I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh. Perhaps Blake had copied the design, as he had those sent with Hayley’s letters of 21, 25 Feb, 7, 13, and 24 March 1802.
§Hayley, William, *Poems on Serious and Sacred Subjects* ([no place given]: Gardners Books, 2007)


Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4 (Spring 2015), [49-55]


Anon. "City poet being reclaimed by University." *Chichester Observer*, 8 April 2013

A plaque to Hayley was unveiled at his Eartham House.


§Foster, Paul, ed. *William Hayley (1745-1820)--Poet Biographer*
and Libertarian: A Reassessment (Chichester: University of Chichester Press, 2013)


A standard account, with reproductions of Blake prints, including Little Tom the Sailor (Princeton copy).


In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.994


Hayley's Turret House was demolished in 1961 for a block of flats.


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


*William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment*, ed. Paul Foster with Diana Barsham (Chichester:  

994 This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.
University of Chichester, 2013)
A collection of essays.

Review

Joseph Wittreich, "Review Article", Blake, XLVIII, 4 (Spring 2015), [49-55] (both Chichester volumes suffer from "botched printing" [p. 49]; "What we may learn ... is that, if in life Hayley illustrated the Blakean adage ... 'Corporeal Friends are Spiritual Enemies,' in the aftermath of his death a forgiving Blake ... may have found in their erstwhile friendship grounds for accommodation" [55])

HEATH, James
(1757-1834)
Engraver

HEATH, Charles
(1785-1848)
Engraver

HEATH, Frederick
(1810-78)
Engraver

HEATH, Alfred
(1812-96)
Engraver


The volumes are set up as discrete books, each with an index. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (pp. 224-88) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

REVIEWS

Robert N. Essick, Blake, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69])

David Alexander, Print Quarterly, XIX (2002), 87-92 (critical)

In 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately-issued prints)


The "Introduction" (p. 1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."
HESKETH, Harriet Lady
(1733-1807)
Cousin of William Cowper, reluctant patron of Blake


HUMPHRY, Ozias
(1742-1810)
Miniaturist, patron of Blake


JOHNES, Thomas
(1748-1816)
Patron of Hafod, North Wales


An account of the famous grounds (not the house which “was demolished with explosives” in 1958). Malkin’s biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland’s *Attempt to describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

**JOHNSON, Dr John**
(1769-1833)
Relative of Cowper, friend of Hayley and Blake


**JOHNSON, Joseph**
(1738-1809)
Bookseller, Employer of Blake

Barfoot, C.C. "In the Churchyard and Under the Full Moon: The Radical Publisher and his Clients and Guests." Pp. 9-22 of *The Literary Utopias of Cultural Communities 1790-1910*. Ed. Margurite Corporal and Evert Jan Van Leewwen (Amsterdam and N.Y.: Rodopi, 2010)

At the end of the *Analytical Review* (printed for J. Johnson), XXVIII (October 1798), is an added list of "Books printed for J. Johnson, in St. Paul's Church Yard", including the *Ladies New
William Blake and His Circle
DIVISION II: Blake’s Circle

and Polite Pocket-Memorandum Book For 1799", 1s.

Braithwaite, Helen. Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty (Basingstoke and N.Y.: palgrave macmillan, 2003)

A useful account.


It includes “Joseph Johnson and William Blake: with a Mention also of Fuseli”, Chapter Five (pp. 15-27).


A previously-unknown notebook with transcripts of the firm's outgoing letters September 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's *Life ... of William Cowper* (1803).

**KER, Charles Henry Bellenden (c. 1785-1871)**  
Dilettante, disgruntled patron of Blake


**KIRKUP, Seymour Stocker**  
(1788-1880)  
Artist, friend of Blake


**LAMB, Lady Caroline**  
(1785-1828)  
Byron’s bête noir, entertainer of Blake


William Blake and His Circle
DIVISION II: Blake’s Circle

A fictional memoir based on Lady Caroline Lamb’s letters.

§Koretsky, Diana. Of Gods and Monsters: Byronic Idolatry and Literary Vampires in the Writings of Lady Caroline Lamb and Mikhail Yurevich Lermontov


§Mills, Catriona. Infamous Imaginings: The Novels of Lady Caroline Lamb

§Normington, Susan. Lady Caroline Lamb: This Infernal Woman (London: House of Stratus, 2001)


LEIGH, James Matthew
(1808-60)
Art teacher and painter

LINNELL, John
(1792-1882)
Painter and Engraver, Blake's Friend and Patron

Letter to Bernard Barton, 3 April 1830, about Blake [BR (2) 526-28], sold at Sotheby’s, 3-4 June 1907, lot 386 [£15.10.0 to B.F. Stevens].

The E.J. Pratt Library of Victoria University in the University of Toronto acquired in 2013 a newly discovered pretty little metal box (17.5 x 11.3 cm) shaped like a book with gilt edges, clasps, and decorated covers, the spine of tooled leather. The front cover has an octagonal mother of pearl surface decorated with flowers (some rust stains). The front and back inner boards are white watered silk with gilt dentelles with a white watered silk pull.

Inside the box is a white watered silk folder containing six leaves (the last two from a larger leaf folded in two) gilt on all four edges, watermarked "J WH | 18" on the folded leaf and "& SON | 0" on leaf 4

The leaves include
[1] A sketch inscribed in pencil at the bottom: "This shall be improved another time" and, on the verso in ink:

This Portrait of Robert Gooch. M.D. to accompany the account of his Dream. Drawn by John Linnell from the Picture painted by him from the life. for Sir W. m
Knighton\textsuperscript{995} to whose Daughter this sketch [sic] is sent as a token of thanks for the very patient sittings during the painting of her Portrait | April 1827 | 6. Cirencester Place | Fitzroy Sqr | --

[2] A very simple sketch of a bridge called "Bedgellert | an account of a Dream connected with the above view will be given at another period | J. Varley"

[3] On the double leaf is written:

A Dream
It is well known that the last Thought in the mind on going to Sleep often suggests the dream of the Night. From 15 to 21 years of age I lived with a Surgeon at Yarmouth on the Coast of Norfolk. My Bed Room was at the top of the House & over looked the Sea, only a quarter of a Mile distant. A Skeleton in a tall box hung at my Bed's foot, and in the Day when I had nothing else to do I used to go up to my bed Room -- take down the Skeleton[,] seat him in a chair & taking a seat near him with Cheselden's anatomy before me, learn the Bones. For some Time I used to approach this silent Personage with something very like Fear-- I liked to have a third Person in the Room with me -- it was a long time before I became perfectly indifferent about these silent tetes-a-tetes. -- One night in August I went up stairs to Bed at the usual hour. It was very sultry weather and bright moonlight, and after undressing I stood for a long time looking out of the chamber

\textsuperscript{995} On 20 June 1827 Linnell sent a copy of Blake's Job to the King for £10.10.0 by order of Dr Gooch and Sir William Knighton (\textit{BR} (2) 801).
window on the moon light Seda, watching the white Sails which every now & then passed. At length I got into Bed. The moon shone bright into my Room and was reflected from the white wall on the wainscoat Door which inclosed the mysterious companion of my daily studies, but at this moment the thought of him was not quite agreeable. I tried to forget him[,] I shut my Eyes, & endeavoured to go to Sleep. How long I had been doing this -- whether I was asleep or awake or between both I know not, but I distinctly felt -- distinctly as if it had been real -- a pair of cold, hard, bony hands grasp my ankles and pull me down the Bed. For a minute or two I became breathless almost senseless: when I came to myself sufficiently I began to observe the posture in which I was lying[.] The pull was so violent that if it had been real, it must have dragged me half out of bed, but I found myself lying with my head on my pillow just as I had laid myself down to sleep & this is now the only proof I have that it was not a reality but a Dream. Robert Gooch

Nelson

After the Battle of Copenhagen, Nelson sent his wounded Seamen to the naval Hospital at Yarmouth, and a week afterwards came into the Road himself. His arrival was soon known throughout the Town. The Military was drawn up in the market Place to receive the Hero, and when he landed on the Jetty he was met by the Populace with Shouts, but the first thing he did was to go straight to the Hospital. Happening to be there when Nelson arrived I went
round the wards with him & was much struck by his behaviour to the Sailors. He stopped at every Bed & to every Man had something kind & cheering to say. One Man had lost his right arm close to the Shoulder -- the same arm which Nelson himself had lost. With this man he talked several minutes. "Well Jack what's the matter with you?" "Lost my right arm your Honour[.]"

On hearing this Nelson paused -- looked down at his own empty sleeve -- then at the Sailor -- "Well Jack then you & I are in the same plight -- spoiled for Fishermen -- that's all -- cheer up my brave fellow:["] he hurried on to the next bed, but these few words had a magical effect, for as I turned away I saw the Sailor's face brighten up. It was by such things as these that Nelson gained the hearts as well as the confidence of his Crews. R G


1994 July 12-22

2001 July 17-November 4
Fitzwilliam Museum (Cambridge University) exhibition of the
John Linnell Archive.
   The only catalogue seems to be the one online.
   See also Ivimy MSS.

2004

2008 April 1-18
   Huon Mallalieu, "Introduction: The Landscapes of John Linnell".

   An obituary, with later letters about it.

   A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.

   On why Linnell refused to join the Royal Academy.

   Linnell lived there.

   The vendor is not identified; the materials include the Ivimy MSS.
   Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online in http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm.

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On what Samuel Palmer's art owes to John Linnell.


Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the Church “withdrew” itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

LIZARS, William Hone (1788-1859)
Painter and engraver


MACKLIN, Thomas (1752/3-1800)
Print Impresario and employer of Blake

**MALKIN, Benjamin Heath (1769-1842)**
Biographer of Blake


**MARSH, John (1752-1828)**
Lawyer, musical composer, friend of Blake

Marsh’s important journal with its references to Blake is in the Huntington Library (see R.N. Essick, “Blake and John Marsh”, *Blake*, XXV [1991], 70-74 <BBS and BR (2) passim>, and a microfilm of it is in the West Sussex County Record Office.


A collection of essays:
[Paul Foster] “Introduction.” Pp. 11-13. (The focus is “on his music and on the record of his own activity in Chichester and elsewhere” [p. 11].)


**Brian Robins.** “John Marsh and the Chichester Volunteers.” Pp. 72-83.


MARTIN, John (1741-1820)
Baptist minister


MATHEW, Anthony Stephen (1733-1824)
Clergyman and Patron of William Blake

The "last Will and Testament of me Anthony Stephen Mathew of Ruʃsell place in the parish of S.¹ pancras in the County of Middlesex Clerk"997 was written on 28 January 1818, with Codicils of 23 February 1819 and 14 December 1822 and proved on 22 November 1824. In it he

997 "Clerk" is made explicit in the marginal note: "The Revd Anthony Stephen Mathew".
give[s] unto my Son William Henry the ground rents of four houses in upper Titchfield Street in the parish of Marybone Middlesex ... my ground rents on five houses in Howland Street & one house & workshop yard in Cleveland Street in the parish of Saint Pancras Midd* ... [and] 5 houses in York Street Marybone ... and ... the residue of my substance ... in money or ... annuities or any other Government stock whether in ... Jewels plate books paintings & all other ... property "& after his decease to his wife Dorothea".  

William Henry Mathew (born 1769) was a surgeon. The lack of reference to A.S. Mathew's wife Harriet suggests that she had died before 28 January 1818.

These fifteen houses plus a "workshop yard" suggest considerable prosperity. There is no indication as to whether his "books paintings" included any by his sometime protégé William Blake. None has ever been traced to him, not even the Poetical Sketches by W.B. (1783) the printing of which Anthony Stephen Mathew partly paid for.

MONTGOMERY, James  
(1771-1854)  
Poet

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998 Prerogative Court of Canterbury, Prob 11/1692/230, in The National Archives of the Public Record Office. Note that the hand which transcribed the wills gives "e" for "&"; I have substituted "&" for this "e".

MURRAY, John (1745-93)
Bookseller, Blake's Employer


The account of Lavater's Physiognomy (p. 83 ff) includes a List of Payments to its engravers including Blake, reproduced on pl. 23.

PALMER, Samuel
(1805-81)
Painter, Blake's disciple

Christie’s (South Kensington) vainly offered 104 Palmer letters to Richard Redgrave and family (1859-80) and 47 letters to the Wright family (1866-71) 8 June 2004, lots 158-59, and 17 November 2004, lots 32-33; The Letters of Samuel Palmer, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

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

Those with Blake references are to Samuel Redgrave, 5 November, 2 December 1870, 12 January 1871 about Blake’s Pitt <Butlin #651>, which Palmer lent to the Royal Academy Exhibition of *Old Masters* (1871), lot 285, where, despite Palmer’s directions, it was mistitled “Rt. Hon. William Pitt”. There are also casual references to Blake in letters to Richard Redgrave, 1 October 1866, and to Mrs Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A.H. Palmer, *Life and Letters of Samuel Palmer* (1892), 281-82, and in *Letters of Samuel Palmer*, ed. Raymond Lister (1974), 747.

1987


Palmer is 101-5.

1991 February 14-1993 January 24

*Samuel Palmer: visionary printmaker. A loan exhibition from the British Museum Department of Prints and Drawings* [at the] *Holburne Museum and Crafts Study Centre*, Bath, 14

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

1000 Blake’s painting of Pitt “is too pungent for us, + makes our eyes smart like a baby’s in his first sea-bathing”.

The work consists of:


**Paul Goldman.** "Palmer the Etcher." P. 5.

**Anon.** "Catalogue [of 29 prints]." Pp. 6-16.

The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.

**1999 April 19-May 21, June 8-July 9**


Gordon Cooke, [introduction] (pp. [3-5]). All 17 entries, most of them proofs, are reproduced.

**2003 June 11**

*Christie*, Important British and Irish Art, 11 June 2003

Samuel Palmer, “The Golden Valley”, **ESTIMATE:** £500,000-£800,000 (made £587,650).

**2004 February 11-May 23**

**2005 February**

**2005 October 21- 2006 January 22; 6 March-18 May**
William Vaughan, Elizabeth E. Barker, Colin Harrison with contributions by David Bindman, David Blayney Brown, Alexandra Greathead, Marjorie Shelley, and Scott Wilcox. *Samuel Palmer 1805-1881: Vision and Landscape*. [catalogue ... to accompany an exhibition shown at the British Museum from 21 October 2005 to 22 January 2006 and at The Metropolitan*
William Blake and His Circle
DIVISION II: Blake’s Circle


“The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee” (p. 7). The book consists of

**Neil MacGregor** and **Phillippe de Montebello**. “Directors’ Foreword.” P. 7


**David Blayney Brown.** “‘To fancy what is lost to sight’: Palmer and Literature.” Pp. 22-27.


**The Catalogue**
**Part One**
**The Visionary**


Part Two
The Victorian


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

REVIEWS


Simon Jenkins, “Skip the secular rituals of the Turner prize for a real radical: The British Museum’s exhibition of the painter Samuel Palmer is an exhilarating vision of
archaic beauty”, *Guardian* [London], **21 October 2005**, p. 32

**Souren Melikian**, “Samuel Palmer: a versatile visionary who lost his way”, *International Herald Tribune*, **21 October 2005** (“The brilliant show” ranges from an early “true masterpiece” down to “insipid kitsch”)

**Frances Wilson**, “Beauty with a pinch of sale: The strange and double flowering of Samuel Palmer”, *Times Literary Supplement*, **4 November 2005**, pp. 16-17 (“a richly researched and deeply fair-minded exhibition”; the authoress has discovered a Blake proverb unknown to previous scholars: “‘Talent thinks,’ Blake said, ‘Genius sees’” and a new “mentor, John Liddell”)


**Brian Sewell**, “English eccentric who put poetry in pictures: The British Museum’s Samuel Palmer exhibition shows him to be one of Europe's greatest romantic artists”, *Evening Standard* [London], **4 November 2005**, pp. 36-37

**Robin Blake**, “Landscape ancient and modern: Samuel Palmer’s unique, intensely felt vision of rural life is evident even in his earliest works”, *Financial Times*, **7 November 2005**

**C.S. Matheson**, *Blake*, XL (2006), 42-43 (“This exhibition and catalogue are great achievements”)

3032

**2008 April 18-November 1**


An exhibition at the Southampton City Art Gallery (18 April-22 June), Victoria Art Gallery (Bath) (13 September-19 October), and Falmouth Art Gallery (20 September-1 November).

**2008 July 11-September 13**

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

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


It consists of


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1001 The book was “Edited, designed and produced by the William Blake Trust” (p. 5).


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

[Butlin.] “Appendix B: Media use in the Sketchbook.” P. 220

Butlin has made “extensive revision of his introduction and commentary of 1962" (p. 6).

REVIEW

§Timothy Wilcox, Burlington Magazine, CXLVIII (2006), 45-47

2012 May 30-June 22


REVIEW

§Delaney, Peter. “Samuel Palmer and Romanticism.” In The Artist and His Exploration into God(London: All Hallows by the Tower, 1983)


§Ebony, David. “Samuel Palmer’s Luminous Garden: An Encounter with William Blake Transformed This English Romantic Painter.” Art in America, XCIV, 9 (October 2006), 146-51

On 132 letters to the Redgrave family acquired recently.


About the 132 letters from Palmer to Richard Redgrave just received.


**Griselda Barton, with Michael Tong.** *Underriver: Samuel Palmer's Golden Valley*: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision". Palmer often walked at night to the distant hills where he could see the sun rise over "the flower of Kentish scenery". Below the hills was his "Golden Valley"--the hamlet of Underriver. **Foreword by Raymond Lister** (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp.; ISBN: 1872337457, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.


On Blake's influence on Palmer.

**Herrmann, Luke.**  "William Blake (1757-1827) and Samuel Palmer (1805-81)."  Pp. 66-83 of his Nineteenth Century British Painting (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)


Especially about six Shoreham works.

§*Lange, Oliver.*  “Samuel Palmer – MASTERWORKS – Oliver Lange Studies the Ashmolean’s Mystical Painting A Pastoral Scene.”  *Artist*, CXVII (2002), 34


**Lister, Raymond.**  "Samuel Palmer's Copies of Spenser and Cowley."  *Book Collector*, XLI (1992), 498-505

The Works of that Famous English Poet, Mr Edmond Spenser (London, 1679) and The Works of Mr. Abraham Cowley (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England".

Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant. “Samuel Palmer’s works: art values.” *Times* [London], 24 August 1976.

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


It consists of


   It includes references to Blake.

   It deals, inter alia, with Palmer's relationship with Blake.


Sam Smiles and Simon Shaw-Miller. “Preface.”


William Vaughan. “Samuel Palmer’s Hounsditch Days.”


Martin Postle. “‘This very unstudent-like student’: Palmer and the Education of the Artist.”

Christiana Payne. “dreaming of the marriage of the land and sea’: Samuel Palmer and the Coast.”


Sam Smiles. “From the Valley of Vision to the M25: Samuel
Palmer and Modern Culture.”
Simon Shaw-Miller. “Palmer and the Dark Pastoral in English
Music of the Twentieth Century.”

REVIEW
§Elizabeth E. Barker, "Samuel Palmer Revisited",
Print Quarterly, XXIX, 1 (March 2012), 92-95

Vaughan, William. Samuel Palmer: Shadows on the Wall (New
Haven and London: Published by The Paul Mellon Center for
Studies in British Art by Yale University Press, 2015) 4°, 412 pp.;
ISBN: 9780300209853
   *"The Meeting with William Blake [in 1824]." Chapter 5
   (pp. 71-86).
   *"The Return of Blake [in Gilchrist's book (1863)]." Chapter
   22 (pp. 323-30).

§Vaughan, William, and Elizabeth E. Barker. “Mysterious
wisdom won by toil’: new light on Samuel Palmer’s ‘Lonely

§Vaughan, William, and Elizabeth E. Barker. “‘Mysterious
Wisdom Won by Toil’: New Light on Samuel Palmer’s ‘Lonely
Tower’.” Burlington Magazine, CXLVII (2005), 590.

Wilcox, Timothy. Samuel Palmer (London: Tate Publishing,
Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (pp. 66-68) of *British Art from Holbein to the present day* (London: Tate Gallery and Barron's, 1999)


See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*

PARKER, James
(1757-1805)
Blake’s fellow apprentice and print-shop partner (1784-85)

Newly Recorded Engravings by Parker ¹⁰⁰²

"Fainsolis, Borbar & Fingal" (1809) <Bentley records only Boydell, 1783>

**Akenside, Mark**, *Pleasures of Imagination* (1806, 1810) <Bentley records only 1795, 1796, 1803>

**Armstrong, John**, *The Art of Preserving Health* (1796, 1806) <Bentley records only 1795>

**Collins, William**, *Poetical Works* (Sharpe, 1804) <Bentley records only 1797, 1802>

**Falconer, William**, *The Shipwreck* (1802, 1806, 1811) <Bentley records only 1796, 1800>

**Lodge, Edmund**, *Portraits of Illustrious Personages of Great Britain*, 12 vols. (1823-35), 4 plates <N.B. Parker died in 1805>

**Macneil, Hector**, *Poetical Works*, 2 vols. (1801)

**Pope, Alexander**, *An Essay on Man* (1796)

**Robertson, William**, *History of Scotland During the Reigns of Queen Mary and of King James VI*, 3 vols. (1797)

**Rogers, Samuel**, *The Pleasures of Memory* (1803) <Bentley records only 1801, 1802, 1806>


**Shakespeare, William**, *Plays*, 12 vols. (1807)
For other newly recorded engravings by Parker, see Stothard below.

***   ***  ***  ***  ***

A list of officers and committee members, including “’’James Parker, esq.”

Sir William Beechey painted a very characteristic and spirited portrait of the present Chancellor of the Exchequer, which … is now engraving in stroke, in a very capital style, by Mr. James Parker, for Meffrs. Boydell, and will be published in about four or five weeks.\(^{1004}\)

Bryan, Michael, *Dictionary of Painters and Engravers* (1886)
Richard Golding (b. 1775) was transferred as an apprentice in 1804 from [John] Pass [of 4, Chapel Street, Pentonville, fl. 1799-1805] to James Parker.\(^ {1005}\)


PARS, Henry (1734-1806) Drawing-school master


PUGHE, William Owen (1759-1835) Cambrian enthusiast, patron of Blake


RICHMOND, George (1809-96) Artist, Blake's Disciple

George Richmond’s unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael’s College, Colchester, Vermont.1006

Pen and ink over pencil portraits inscribed “G. Richmond 1826 – Harriet Tatham” and “Fred Tatham”, were offered at §Bonhams Auctions (London), 6 February 2007, lot 92 (Harriet reproduced).


ROBINSON, Henry Crabb
(1775-1867)
Lawyer, Journalist, Diarist, Friend of Blake


ROSE, Samuel (1767-1804) Blake’s lawyer


The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly to Rose.

THE ROYAL ACADEMY


A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

RYLAND, William Wynn (1733-83) Engraver and forger

SCHIAVONETTI, Louis  
(1765-1810)  
Engraver of Blake’s designs for Blair’s Grave


SEAGRAVE, Joseph  
(d. 1808)  
Chichester Printer, Friend of Blake


Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-99).

SHARP, William  
(1749-1824)  
Engraver, friend of Blake


SMITH, John Raphael  
(1752-1812)
Engraver, Father of Blake's Patroness Eliza Aders


It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (pp. 185-241) and a reproduction, without title page, of A Catalogue of Prints Published by J.R. Smith (c. 1798), which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress".

SMITH, John Thomas
(1766-1833)
Biographer of Blake

Smith's collection of sale catalogues was bought by Fritz Lugt and is now in his Fondation Custodia in Paris.


STEDMAN, John Gabriel
(1744-1797)
Soldier of Fortune, Friend of Blake


An abridgement of their 1988 edition of Stedman's manuscript.

“Stedman maintains the armature of sentiment long after its evisceration seems complete” (p. 669).


Kim, Eun Ryung. "[A Travel Writing as Cultural Translation: Focusing on Stedman's Narrative of a Five Year's Expedition]." [English Language and Literature], LI, 4 (2009), 157-73. In Korean
Stedman's "text … is a representation itself of cultural
hybridity of contact zone”.


“I will use psychoanalytic film theory” “to push to the foreground the pornographic and the sublime” in Stedman’s book (p. 559).


Senior, Emily. “’Perfectly Whole’: Skin and Text in John Gabriel Stedman’s Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam.” Eighteenth-Century Studies, XLIV, 1 (2010), 39-56.

A meticulous medical record.


STOTHARD, Thomas
(1755-1834)
William Blake and His Circle
DIVISION II: Blake’s Circle

Book illustrator, sometime friend of Blake

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

Engravings after his Designs

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

§The SELECTOR | CONTAINING THE POETICAL Works of | Gray Falconer | Goldsmith Somerville |
[vignette] | London | Publish’d by Suttaby, Evance & Fox, Stationers Court | and Baldwin, Cradock and Joy, Paternoster Row. | 1815[-1818]. |

Each of the four sections has its own title page (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver Goldsmith, M.B. | - | WITH AN ACCOUNT OF THE LIFE AND WRITINGS OF THE AUTHOR = | LONDON: PUBLISHED BY SUTTABY, EVANCE AND FOX STATIONER’S COURT;
AND BALDWIN, CRADOCK, AND JOY. 1818.
- Ellerton and Henderson, Printers.

A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of British Ladies in India(?) (23.8 x 26.7 cm), was offered on E-Bay in January 2007;\(^{1008}\) it is not recorded in A.C. Coxhead, *Thomas Stothard, R.A.* (1906) or Bentley, “The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker’s Engravings”, *Studies in Bibliography*, XLIX (1996), 208-31.

**Kimber, Mr.** *The Life and Adventures of Joe Thompson. A Narrative Founded on Facts* (London: Harrison and Co., 1783) <Victoria University in the University of Toronto>

There are 5 prints after Stothard's designs. The format is that of Harrison's *Novelist's Magazine*.

*The Decameron or Ten Days' Entertainment of Boccaccio with Introduction by Thomas Wright, M.A., F.S.A. with Portrait After Raffaelle, and Ten Designs by T. Stothard* (London: Chatto and Windus [1876]) <Victoria University in the University of Toronto>

The Stothard plates are from the Pickering edition (n.d. given).

**§Wyon, L.C.** A bronze medal (5.7 cm in diameter) representing Stothard, with his Canterbury Pilgrims design on the reverse, was designed by L.C. Wyon for the Art Union of London (1880)

Books and Essays


About Stothard's engraved design.


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

A copy was extra-illustrated to 10 volumes quarto and “BOUND BY HADDON & CO. N.Y.” (according to the ticket in each volume) in handsome red morocco presumably for Joseph Francis Daly (whose EX LIBRIS bookplate appears in each volume). It was acquired in December 2008 from John Windle by the library of Victoria University in the University of Toronto, where Vols. I-III were deftly repaired. Vol. I-II contain Mrs Bray’s *Life*, Vol. III is Stothard manuscripts (10) and drawings (69), Vol. IV-X are engravings after Stothard (759).

In Vol. III are receipts signed by Stothard to Cadell for £12.12.0 “for Six Drawings to the [illeg] of Temper”, 19 July 1788
Cadell for £12.12.0 “for four drawings for Armstrong art of health”
Mr Robinson for £39.10.0\textsuperscript{1009} for “Lessons for each day of the year and painting from All’s well theat [sic] ends Well”, \textbf{22 October 1794}
Cadell and Davies for £10.10.0 “for four Drawings to Shenstone’s Poems”, \textbf{22 November 1797}
Cadell and Davies for £5.5.0 “for Two Drawings to Shenstone’s Poems”, \textbf{9 December 1797}
Cadell and Davies for £10.10.0 “for five Drawings for Shenstone’s Works”, \textbf{3 May 1798}
Cadell and Davies for £15.15.0 “for 6 Drawings to Gesner’s Poem”, \textbf{26 July 1799}
Cadell and Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, \textbf{9 February 1802}

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake’s letter of 26 August 1799, he was paid £1.1.0 each for “fifty small pictures” from the Bible for Thomas Butts.


\textsuperscript{1009} The MS gives “Thirty nine Pounds ten eighteen shillings”
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1010

Macbeth (no imprint) probably from Woods’ Shakspeare, Vol. VI

“The Victim” (no imprint) from [William Giles], The Victim, in Five Letters to Adolphus (London: Button and Son, 1819 [or an earlier edition – the plate-imprint is dated 1800]


“Page 149”, David playing, with a quotation about Saul, perhaps from an edition of The Book of Common Prayer


§Finlay, Nancy. “Thomas Stothard's Illustrations for Parnell's

1010 The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.
'Hermit'." *Princeton University Library Chronicle*, XLV, 2 (1984), 174-77


The contemporary popularity of the picture is probably due chiefly to “the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromek” (p. 211).
Part IV (pp. 221-23) deals somewhat summarily with Blake’s claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: “There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek’s claim of the painting’s origin, as elaborated in the ‘Biographical Sketch of Robert Hartley Cromek’ in the 1813 Grave is, to say the least, fanciful”, for, among other things, it dates Cromek’s conception of “the idea of embodying the whole procession in a picture” to a time “some ten months after Cromek began exhibiting the painting in his home” (p. 222).


TATHAM, Charles Heathcote  
(1772-1842) 
Architect, father of Frederick, friend of Blake


TATHAM, Frederick
A remarkably detailed and excellent web-site of Tathamfamilyhistory: "The Tathams of County Durham" [conducted by Robert Collingwood] gives a great deal of information about Frederick Tatham and his family, much of it new to students of Blake.

Frederick Tatham married by banns Louisa Keen Viney of the parish of St Mary Stratford, Bow, in the County of Middlesex, Spinster, on 25 April 1831. Their children were


Gertrude Tatham (b. c. November 1840, Winchester, d. c. November 1905, Kensington, age 65)

Frederica Tatham (b. c. November 1842, Winchester, d. c. February 1918, Barnet, age 75)

Cyril Ambrose Tatham (b. c. November 1845, Marylebone, d. c. March 1848, Upper Berkeley Street, Marlebone, age 2, buried 14 March 1848, Paddington Churchyard)

Beatrice Tatham (b. c. May 1848, Marylebone, married Archibald Campbell, 6 April 1881, Niagara Balls, N.Y., d. c. 1886, in Canada?, age 37)

When Frederick Tatham died on 12 July 1878, Administration of his Personal Estate was granted to his son Herbert Tatham, corporal, Royal Artillery, with personal effects

His residences included

**Southgate Street**, Winchester (c. 1840-42)
**Upper Berkeley Street**, Marylebone (March 1848)
**144½ High Street**, Guildford (March 1851 [census])
**2 Maria Terrace**, Odessa Road, West Ham (April 1861 [census])
**45 Oak Village**, Kentish Town (April 1871 [census], 13 July 1878)

The Tatham family Bible is in the possession of Heathcote Tatham, and a copy of Tatham's life of Blake "is in possession of George Tatham, Ladysmith [South Africa]."

Frederick Tatham (1805-1878) wrote a letter to his much younger brother Robert Bristow Tatham (1824-1881) in South Africa:

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45 Oak
Village
N.W. London,
England
March 31, 1877
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My dear Robert,

Here you get a letter from your big, fat brother, now in his 72nd year -- fresh looking without being red -- with no double chin, not quite bald & not quite gray but beard or rather whiskers getting white, weighing just upon 17 stone though not more in height than 5 feet 7. He is still supposed to be an Evangelist to the flock within, having the call of Angel upon him to which he is not yet ordained, said to be a powerful writer, writes racy learned and piquant ministries & is still fiery, animated & extremely cheerful especially when he has got the gout, which seems always to do
William Blake and His Circle
DIVISION II: Blake’s Circle

him good, when he lays in bed and laughs & says very funny things -- loves a joke yet writes what is extremely touching & grave -- loves poetry -- loves Shakespeare & Milton but, much more than them, the Holy Scriptures -- eats heartily; a teetotler -- the strongest fluid he takes being milk from cows fed on Highgate Hill near which he lives.

He has got 3 daughters -- one of which went to Japan being so fascinated with a friend, a lady after 10 years intimacy, a member of Bishops ..... with her husband who was a Captain in the P.N.O. service. Frederica was determined to go with them to Tokio in Japan beyond China [sic] & there remains since somewhere about this time last year -- quite happy and fond of her friends & they of her, & she intensely fond of [their] children because she loved their mother before they was born & before her friend married this tall manly Captain a Scotchman fervid straightforward & kind who was ordained a Deacon before he went.

Your big fat old brother has not got yet a wrinkle in his face & is generally taken for 60, walks rather lame from incipient attacks of former gout, has left off dress coats for 8 or 9 years & frock coats about 3 years but wears a large coat that covers him all over which he gets well made rather longer than the common frock coat. He lives in a little 6 roomed house a short way out of Town between Hampstead & Highgate being principally occupied at a Church in Kentish Town -- but goes now a good deal to Gordon Square now poor Heath is dead: with whom he never did agree. Your sisters are now elderly women. Your sister Julia has lately been ill & looks older. Harriet who lives with me having lost all her teeth & refusing to have any in looks older than she is but is still active & has taken to lay on fat lately having always
been as thin as a needle.

I was at the monthly meeting at Gordon Square last Tuesday & when I got into our Vestry to unvest who should come to me after hastily shaking hands looked serious & somewhat cross at me saying How dye do Tatham? I want your brother Roberts address. I said I did not know it but would get it, so I wrote to Julia & she sent to me the address on this saying she would write to you soon.

So I shall aim this shot at you & hope you will get it. It is Mr. Seton who was enquiring after you & murmured that they never got any replies to their kind letters addressed to you at Natal. You ought to answer them, you stand in a bona fide relationship, you put yourself under pastoral charge & they continue their responsibility by taking as much kind care of you as they can do with so many hundred miles lying between you and them. The faithfulness is one thing, the love is one thing to grateful for & the care taking another. A kind reply from you would quite gladden their hearts as you are always every Sunday of your life represented (?) at that Altar as having a claim upon your Lord & Master who is also your Saviour & Redeemer: nothing can be more beautiful and full of the deepest interest than are the things enacted at that Altar where God is besought continually for you & yours. They claim you to bless you & be a. channell of good to you, that you may be made to be a channel of good to those given to you, namely your wife & children who you represent before God as you are their head. I do ask you as a favour to me to reply pleasantly, graciously & favourably to the letters you receive from your pastor. It is a great responsibility on their part & on yours too. We are called to do our best in every position in which we are placed in this short life -- old as I am it
appears to be a dream & much as I have passed through.

I am sitting and writing this in my little parlour at Gospel Oak Village, a village called so because many many years ago the great Wicliffe the preacher came & preached under an oak here before London had come up to it.

Yours seems to be a life of vicissitudes. I hope you will yet be peaceful and happy. I heard of Mrs Robert & your dear children from some quarter that made the news come fresh & pleasant to me -- not from Julia -- I think at Walter Williams last year.

I had a dreadful fit of the gout in 1872 from which I have been gradually recovering ever since. I then went to Bath & took the waters for 2 months but I have now a new recipe which much helps me. Poor Arthur's death was very sad & his sufferings great.

And now my dear Robert begging you to present my kindest love to your dear wife & kisses to your nice boys. I wish you every good & all the blessings Almighty God may see it good to put you in possession of that you may seek to your Redeemer & God who has bought you with the price of his inestimable Blood.

Believe me

Yr very
affectionate brother
Frederick Tatham

For portraits of Frederick and Harriet Tatham, see George Richmond above.

Anon., The Standard: "July 13, after a short illness, at 45, Oak Village, N.W., Frederick Tatham, aged 73, oldest son of the late C. Heathcote Tatham".

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


Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

TAYLOR, Thomas (1758-1835) Platonist, Blake's acquaintance

§Aristotle. Aristotle on the Parts & Progressive Motion of Animals, the Problems, on Divisible Lines. [tr. Thomas Taylor.] To Which Is Added Thomas Taylor’s The Elements of the True Arithmetic of Infinites. (Somerset: Prometheus Press, 2004)


§Pausanias’ Guide to Greece:  *In Two Volumes, To Which the Translator Has Added Extensive Notes Concerning the Theological and Philosophical Significance of Pausanias’ Descriptions.*  Tr. Thomas Taylor (Sturminster Newton [Dorset]: Prometheus Trust, 2006)

§Plato.  *The Timaeas, and the Critias; or Atlanticus.*  Tr. Thomas Taylor ([Whitefish, Mt]: Kessinger Publishing, [?2006])


The "Introduction" (pp. 7-19) mentions Blake and his *Arlington Court picture (pp. 15-16).*

§Thomas Taylor, tr.  *Against the Christians and Other Writings: Translations of the Emperor Julian Celsus, Porphyry and Others of Antiquity, To Which Is Added Various Short Works by the Translator* (Sturminster-Newton [Dorset]: Prometheus Trust, 2006)
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§ Thomas Taylor. *Introduction to the Philosophy and Writings of Plato* ([Whitefish, Mt:] Kessinger Publications, [2004])


**THORNTON, Dr Robert John**
(1768-1837)
Physician, patron of Blake


**TILLOCH, John**
(1759-1825)
William Blake and His Circle
DIVISION II: Blake’s Circle

Inventor, friend of Blake


TRUSLER, Rev Dr John (1735-1820)
Almost patron of Blake


TULK, Charles Augustus (1786-1849)
Swedenborgian and politician
Tulk Album of Drawings
DESCRIPTION:1011 The album contained 90 pp., old master drawings, drawings by Flaxman, and two leaves with drawings by Blake.

One of the Blake drawings is a watercolour of an aged couple at the left embracing a boy and a girl1012 in front of Gothic


1012 Lowell Libson called it "The meeting of a family in heaven", the title of a design (1805) for Blair's Grave (1808), but the two designs are dissimilar, and Essick points out that the setting is distinctly terrestrial. The leaf in the album to which the drawing was attached was inscribed in pencil "Parents meeting" (Essick). It is based on
columns, with a very rough pencil sketch on the verso called by Lowell Libson "Sisyphus rolling the stone uphill".

The other Blake leaf is of a seated middle-aged couple playing harps. To their left is a naked young man leaning on a shovel who is "almost identical" to the grave-digger on the general title page for his water colours (1795-97) for Edward Young, *Night Thoughts* <Butlin #330.2> (as Essick points out), and above them are two floating figures who seem to be pouring out something.

On the verso is a series of 15 disparate studies (reversed) including for *America* (1793) pl. 5 (fleeing figures at bottom right), *America* pl. 7 (a falling figure and snake, a crouching figure, the figure with scales, a female with a sword), *America* pl. d, known as "A Dream of Thiralatha" (the nude girl holding up a naked child), *Europe* (1794) pl. 4 (the falling figure with a heavy weight), and *Urizen* (1794) pl. 14 (upside down male seen from behind supporting himself on his hands).

**SIZES:** The album mounts are 27 x 22 cm; Blake's drawings are 9.2 x 14.3 cm (the aged couple) and 24.6 x 20.4 cm (sketches for *America* etc.).

**WATERMARK:** Whatman paper mounts in the album.

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1013 Lowell Libson (2013) relates them to the harpers in *Job* (1826) pl. "21", but the Tatham figures are much younger and the rest of the design seems to be unrelated to *Job*. Essick dates the Tulk design 1790-92. On the composition, see also Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), illus. 9, and Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

1014 They are similar to the flying angels at the top of the title page of *Night I* (water colour, Butlin #330.6) engraved in Young's *Night Thoughts* (1797), as Essick points out.
BINDING: Bound in calf.
HISTORY: (1) The Blake drawings (c. 1792-93) were acquired by Charles Augustus Tulk (1786-1849), perhaps about June 1816,\textsuperscript{1015} and assembled much later into an album with other works from his collection by his daughter (2) Louisa Susanna Ley (1819-48); the album passed to her husband (3) James Peard Ley (1807-85), their son (4) James Verchild Ley, and thence to his son (5) James Richard Ley (d. February 2010), from whom it passed to (6) Judith Penelope Ley; it was sold in spring or early summer of 2012 to (7) Lowell Libson Ltd (London),\textsuperscript{1016} who removed the Blake drawings and offered them for sale in Lowell Libson Limited, \textit{British Paintings & Works on Paper} (London: Lowell Libson, 2013), 44-55.


\textbf{UPCOTT, William (1779-1845)}
\textit{Autograph collector}

\textsuperscript{1015} Nancy Flaxman wrote to her husband in July 1816 about a conversation with "our Friend [apparently C.A. Tulk] about Blakes book & the little drawings ... he bought a drawing of him" (BR (2) 326).


VARLEY, John (1778-1842) Painter, Astrologer, Friend of Blake

Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), lot 203 (£2,200)

Curry, Patrick. "John Varley, Magus." Chapter I (pp. 18-45) of his A Confusion of Prophets: Victorian and Edwardian Prophecy (London: Collins and Brown, 1992)


WAINEWRIGHT, Thomas Griffiths  
(1794-1852)  
Dilettante, Forger, Patron of Blake

The demonstration of Gandy's authorship of this accomplished and amusing poem is well-nigh conclusive.

Through the mouth of a 20th-Century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainewright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainewright's wife Eliza, "At one party – unrecorded in any of the life records – William Blake in 1823 pinched my bottom" (p. 114).

Motion, Andrew. Wainewright the Poisoner (London: faber and faber, 2000)  
A fictional Confession "dedicated to rescuing Wainewright from obscurity, and to bringing him back to life as a plausible and dynamic force" (p. xviii); the most rewarding parts are the extensive factual end-notes.

REVIEWS

Marc Vaulbert de Chantilly, Wainewright the Poisoner: an example of Andrew Motion's "high Scholarship" (Bethnal Green: The Vanity Press, 2000) (a devastating review, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research)


In particular, he records the sales of Wainewright's Blakes in Benjamin Wheatley's sales of

4-11 August 1831, property of George Edward Griffiths, lot 395: Marriage (I); lot 424: Blair, Grave (1808); lot 426, America (G), Europe (B), and Jerusalem (B); lot 1726: Young, Night Thoughts (1797);

20 December 1832, lot 1313: Job (1826) proofs;

2 May 1835, property of Joseph Earle, lot 883: Songs (X);

4 August 1837, lot 665: Descriptive Catalogue (?F);

John Fletcher and [the late Benjamin Wheatley's son] Benjamin Robert Wheatley sale, 12 December 1837, lot 363: For Children: The Gates of Paradise (B).

WARD, James
William Blake and His Circle

(1769-1859)
Painter

See 1992 November 11-December 3 Martyn Gregory catalogue of English Romantic Landscape

WATSON, Caroline
(1761?-1814)
Engraver

2014 September 23-2015 January 4

It includes a catalogue of over 100 prints by Caroline Watson and sixteen letters from her to William Hayley. Among the letters printed is one of 30 October 1805 from Caroline Watson to William Hayley which mentions that on 3 July 1805 Richard Phillips (the publisher of Hayley's Ballads [1805] with Blake's engravings) sent a copy to "M. r Blake" (p. 109).

WOLLSTONECRAFT, Mary
(1759-97)
Author, Feminist, Radical, known in Blake's Circle

Crafton, Lisa Plummer. "‘Insipid Decency’: Modesty and Female Sexuality in Wollstonecraft.” European Romantic Review, XI, 3 (Summer 2000), 277-79
**Kelly, Gary.** *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992)

**REVIEW**

**Ann Mellor,** *Blake,* XXVII, 3 (Winter 1993-94), 78-79

(Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78])

**BACKGROUND**

William Blake and His Circle

APPENDIX

ADDENDA AND CORRIGENDA

The most extensive and important discoveries of contemporary references to William Blake and his relations since the Second Edition of Blake Records went to press concern the Moravian faith of his mother before he was born and the Will and family of his wife’s brother-in-law Henry Banes after his death.

See also the apprenticeship of Thomas Owen to William Blake in June 1788.

P. xii

For "Lisson Grove, west of the map" and "No. 20 (1828-130)" READ:

\[ \text{\footnotesize 1017 The information about Walkeringham and the Moravians in these Addenda was first recorded in Keri Davies, “William Blake in Contexts: Family, Friendships, and Some Intellectual Microcultures of Eighteenth- and Nineteenth-Century England”, Surrey Ph.D., 2003, of which he generously sent me a copy. The discovery of the Blake connection with the Moravians was made by Dr Keith Schuchard in June 2001 and published in Keri Davies and Marsha Keith Schuchard, “Recovering the Lost Moravian History of William Blake’s Family”, Blake, XXXVIII (2004), 36-43 – apparently omitting the references below dated 6 Feb, 13 Aug 1750, 12, 28 Sept, 20, 23 Nov, 4, 11, 18 Dec 1751. (When I examined the Archive in the 1960s, we did not know that Blake’s mother had first married Thomas Armitage, and the connection with Blake was therefore invisible.) For wonderfully generous help when my wife and I worked in the Moravian Church Archives in 5-7 Muswell Hill, London, in May 2004 I am deeply indebted to the archivist Lorraine Parsons.}

\[ \text{\footnotesize 1018 Keri Davies and Marsha Keith Schuchard, “Recovering the Lost Moravian History of William Blake’s Family”, Blake, XXXVIII (2004), 36-43.}

\[ \text{\footnotesize 1019 Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake”, Blake, XXXIX (2005),78-99.} \]
Queen Street, Mayfair, to the right of the map
and
No. 1 (1828-29)

P. xii
For "1785-90" READ:
1785-91

P. xii
For "Upper Charlotte Street" and "1828-31" READ:
Upper Charlton Street ... (1829-31)

P. xiv
for "1790-1800" READ:
1791-1800

P. xix

 Owners and Repositories of
Unique Materials

Cowper and Newton Museum (Olney, Buckinghamshire), since
1996 on deposit in the Buckinghamshire County Record Office
Fitzwilliam Museum (including the MS “Autobiography of John
Linnell” formerly in the collection of John S. Linnell)
Moravian Church Archives (London)
Murray (John) Archive (National Library of Scotland)
Nottinghamshire County Archives (Walkeringham Church
Register)
Princeton University Library, Cromek Archive (formerly David
Warrington)
Sarah Boucher ====== 10 Nov 1788 == Henry Banes
Battersea St Brides St Brides
London (d. 20 Jan 1829)
Wine Cooper

Louisa ^1021 ========= Richard Best
(?1790-?1845) (d. ?1839)
Watch finisher

Charles Charlotte Elizabeth Thomas Richard
St Louisa St St John
Pancras St Pancras Pancras Pancras St Pancras

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^1020 The new information about the Banes and Best families derives from Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’: The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake”, *Blake*, XXXIX (2005), 78-99.

^1021 Mrs Best’s given name is spelled “Louisa” in the baptismal records of her children in the rate books of 3 Fountain Court (1839-44) and in the 1841 census; it appears as “Louiza” in the transcripts of the Will of Henry Banes (1826) and its proving (1829). Probably the correct spelling is “Louisa” as in the name of her daughter Charlotte Louisa. Louisa’s age is derived from the census of summer 1841 (reported by Whitehead, pp. 90, 91) in which she is said to be 50 years old and “ind” (i.e., of independent means). The 1841 census identifies Thomas and Richard Best Jr as artists.
P. 2

The christening of the baby who was to become the mother of William Blake was recorded in the church of St Mary Magdalen in the village of Walkeringham, Nottinghamshire: “Catherine ye Daughter of Gervase Wright & Mary his [wife was] Bapt. Novem. 21st” 1725.  

Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine’s future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

Catherine came from a family of yeomen. She had six brothers and sisters, two of whom died before she was born:

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1022 Walkingham Parish Church Register, Nottinghamshire County Archives, transcribed from a photograph reproduced in Blake, XXXVIII (2004), 42. BR (2) xxxii, said she was born in London 28 Sept 1723.
1023 Her family may not have remained long in Walkeringham, for no Wright appears in the printed Nottingham voters lists of 1774, 1818, 1826, and 1830.
When she was ten, she may have been present when Elizabeth Perkyns, who had been convicted of extortion and false accusation of rape, on 16 July 1736, was “stript naked from the waist upwards and whipt publicly in her Town of

\[\text{Note: The dates are of christenings, in Walkeringham for Gervase Wright and his children, in Sutton Cum Lound for Elizabeth Whitehead Wright and her children. The information comes from the Nottinghamshire Record Office via Davies.}\]
Walkeringham ... between the hours of twelve and one till her body be bloody”. ¹⁰²⁵

Catherine Wright married Thomas Armitage, hosier, in London on 14 December 1746.

Four years later, the young couple were drawn to the newly formed Moravian Congregation in Fetter Lane,¹⁰²⁶ whose records show: “Munday 13. th August 1750 ... Armitage desires to come nearer to y e Brn also his Wife in the Society & Mr s Clarke”.¹⁰²⁷

The Moravians were at the forefront of the English spiritual revival. On the night of 1-2 January 1739, John and Charles Wesley, George Whitefield, and Benjamin Ingham (inter alia) attended a Moravian lovefeast,¹⁰²⁸ and, according to Wesley’s journal, about 3:00 A.M. “the power of God came mightily upon us, insomuch that many cried out for exceeding

¹⁰²⁵  K. Tweedale Meaby, Nottingham: Extracts from the County Records of the Eighteenth Century (Nottingham [?1948]), 207.
¹⁰²⁷  Moravian Church Archives: Society Labourers’ Conference Minutes. The dates are from the Old Style (Julian) calendar; in the English-speaking world, the last day of the Old Style Calendar was 2 Sept 1752.
¹⁰²⁸  “The lovefeast is primarily a song service, opened with prayer ... the presiding minister often says a few words, explaining the purpose of the service, just before the congregation partakes of the bun and coffee, or whatever is served. ... There is no rule as to the food to be offered, except that it be very simple and easily distributed” (Adelaide L. Fries, Customs and Practices of the Moravian Church, Revised Edition [Bethlehem, Pennsylvania: Moravian Church in North America, 2003], 78).
joy, and many fell to the ground.” This “sudden effusion of the Holy Ghost”\textsuperscript{1029} marked the beginning of a year in which the Revival was to overflow the confines of the Fetter Lane Society and spread into other parts of England. ... this lovefeast in Fetter Lane was the turning-point at which the Revival’s focus moved from devotional revitalization in London to evangelism throughout England.\textsuperscript{1030}

Though licensed as Dissenters, the Moravians did not wish to separate their members from their birth-churches (usually Anglican) or to form a new sect.\textsuperscript{1031} Rather, they wished to form powerhouses of piety within the orthodoxies of Anglicanism (in England) or Lutheranism (in Germany).

At first the Moravians expanded their numbers very rapidly. In 1748 “they put the total numbers of souls in their care in England ... between 5,000 and 6,000, compared with 12,000 for Wesley and 20,000 for Whitefield”.\textsuperscript{1032} Much of this expansion was in Yorkshire, led by Benjamin Ingham.\textsuperscript{1033}

In 1742 and 1744 Moravian societies were formed in Wyke (South of Bradford), Mirfield (South South East of Wyke), Gomersal, Pudsey (Leeds County) (between Bradford and Leeds), Ockbrook (now Derbyshire) (between Derby and Nottingham), and Dunkinfield (now Cheshire). There was

\textsuperscript{1029} William Holland, “An Extract or Short Account of some few Matters relating to the Work of the Lord in England” (1748) (Podmore 48).

\textsuperscript{1030} Podmore 48.

\textsuperscript{1031} In October 1743, “a Fetter Lane member was expelled from one of the religious societies, which made a rule that members must ‘keep close to the Church of England’ or face expulsion” (Podmore 217).

\textsuperscript{1032} Podmore 120.

\textsuperscript{1033} “At least three of Ingham’s Yorkshire societies began independently of him as groups meeting to read the works of Jacob Boehme” (Podmore 99).
also a society in Nottingham by 1744. Of these the most important was Pudsey, about seventy miles North-West of Walkeringham and twenty miles North-West of Cudworth. Here in 1742 the Moravians built an independent colony of piety called Fulneck.

One of the most remarked aspects of Moravian piety before 1753 was its emotional fervor. When the German Moravian minister and composer Philipp Heinrich Molther visited the Fetter Lane Congregation in 1739, he was “frightened by ‘their sighing, groaning, whimpering and howling’” and shocked by their “contortions, and strange gestures ... which they saw as proof of the presence of the ‘Spirit and power of God’” and which Molther said was “enough to bring one out in a cold sweat”.

Another remarkable and more central feature of Moravians was their loving relish for Christ’s wounds, particularly as expressed in the Litany of the Wounds. In 1745, a Moravian man wrote to Ann Okely, “Be quite well and warme and covered ouer and Bereed [?buried] in the dear Bloody wounds of the Lamb”, and his wife greeted her “in the warm hot jowcy wounds of the Lamb”. The powerful lay preacher John Cennick wrote in 1746, I “pray the Lord to make me like a dear little Bee that can go in and out and suck the honey from all his Wounds”.

They were systematically anti-rationalist, and Zinzendorf’s Litany of the Wounds prays to “Make us to hate reason”.

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1034 Podmore 98.
1035 Podmore 59-60.
1036 Podmore 135.
1037 Podmore 127.
William Blake and His Circle

The Moravians held that God accepts people as they are – as sinners, and that one should not struggle to achieve holiness through one’s own efforts (that would be both unnecessary and impossible), but “become a sinner”, that is, accept one’s sinfulness, simply believe, and await the salvation which is the gift of God’s grace and cannot be earned by works or merit.\(^{1038}\)

The most sensational aspect of Moravianism was the explicit sexual imagery for piety. For Count Zinzendorf, the begetter or midwife of modern Moravianism, both the Church and the individual Christian were brides of Christ, and thus essentially female. [In] Earthly marriage ... the husband represented Christ as his “procurator” .... Marriage and its consummation could therefore be described as \textit{Gottesdienst} (the worship or service of God), as a sacramental act; it was the “liturgy of ... the marriage bed, where two people hold a daily \textit{Gottesdienst}”. ... Communion was the embrace of the husband, “a conjugal penetration of our bloody husband”: “Our dearest husband ... himself penetrated us with his Corpse and Blood” ....\(^{1039}\)

\(^{1038}\) Podmore 31.
\(^{1039}\) Podmore 129-30, 135. In the Twelfth Appendix of the \textit{Herrnhuter Gesangbuch} [hymnbook] is a husband’s prayer:

\begin{quote}
May thy, (viz. Saviour’s) first holy Wound anoint me for the conjugal Business upon that Member of my Body, which is for the Benefit of my wife; and the Purple red Oil flow upon my Priest’s hole, and make it rightly fitted for the Procurator-Business; that I may embrace my precious Rib with the same Tenderness, that thou didst embrace thy Wife, when it went out of thy Side.
\end{quote}

This was “completely unknown to English readers” before it was displayed in the attack by Henry Rimius in his \textit{Candid Narrative of the Rise and Progress of the}
Beginning in 1750, a flood of pamphlets attacked the Moravians, written either by Anglicans deploring Wesley’s association with the Moravians or by Wesleyans distinguishing themselves from Moravians, and in them this sexual imagery was cited and deplored. John Thomas, the only bishop of the Church of England who remained sympathetic to the Moravians, wrote that he still believed Count Zinzendorf was “a very great and pious Man and the Brethren a sober industrious and religious People, but what has greatly shocked me and many others above all things is the Calling the Holy Ghost the Mother and speaking of the Membrum Virile.”

The sexual context was not merely metaphorical. At the lovefeast, a quarter hour was devoted to mutual salutations which were occasionally so enthusiastic that a Bedford meeting “observ’d that it is not good to kiss so loud in the ¼ hour, but more stilly”, and the painter Johann Valentin Haidt remembered that

After the lovefeast, when we kissed each other, I felt as Joseph, when he revealed himself to his brethren. I wept very loudly, and the Brethren with me. ... There was shame, amazement, grief and joy, mixed together, in short, heaven on earth. Therefore I had no more question as to whether I should attach myself to the Brethren.

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Herrnhuters commonly called Moravians or Unitas Fratrum, with a short account of their doctrines, drawn from their own writings (London, 9 April 1753) (Podmore 269). The Collection of Hymns of the Children of God in all Ages, ed. John Gambold (1754) omitted the controversial hymns (Podmore 286-287).

1040 Podmore 284.
1041 Podmore 143. Bishop Thomas asked “whether it was true that
All of this made possible both sex education and marriage guidance, in both of which the Moravians were pioneers. Between members of the married choir such matters could be discussed openly and without shame, so that, for example, the London diary could record in 1743 that “Br and Sr Prusque were much bless’d together last night in their Fellowship” (as intercourse was termed).

Peter Böhler (1712-75) founded in 1738 the London Congregation of Moravians which shortly established itself in Fetter Lane. Fetter Lane runs from the Strand North to Holborn just East of Lincoln’s Inn Fields and Chancery Lane; the “Chapel” is marked in R. Horwood’s great map of London (1792-99) on the east side of Fetter Lane off Neville’s Court. The evangelist John Wesley (1703-91), the caricaturist James Gillray (1757-1815), and the poet James Montgomery (1771-1854) were all Moravians at least for a time, and Swedenborg attended the Fetter Lane Church in 1744, but the number of Moravians has always been small.

In a list dated “March 12th 1749” of “M[arried] W[omen]” to be visited is no “12. Armitage”.

This is the earliest record of an Armitage in the Moravian records. It suggests that the impulse to join the marriages were consummated in the presence of the elders” (Podmore 284).

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1042 Podmore 130.
1043 Engravings of the Fetter Lane Chapel of the 1750s (from Zeremonianbücher [1757] reproduced in Podmore 9) depict the women on the right dressed in apparently identical white aprons and caps.
1044 According to the Helpers Conference Minutes Vol. VI (1748-66) dated 6 Aug 1750 “the People who stand in connexion with us & are Visited are about 617 & many more come constantly to hear the Preachings”.
1045 Moravian Archives C/36/14/2: Labourers Conference Minute Book, in Davies 1304.
Moravian Congregation was that of Catherine Armitage; there is no parallel record of Thomas Armitage desiring to be visited.

According to a note of the Moravian Congregation in Fetter Lane on 30 July 1750

Br Bohler proposed to have a Class wherein might come thereto whoever of the Visited desires to come in the Society that we may have an Opportunity to become acquainted w’th them

Armitage — she [i.e., Mrs Armitage]
John Clark — she...

Thomas Armitage wrote a letter in a rather fine hand “For Bro: West” applying to join the Congregation of the Lamb:

Nov:r the 14. th 1750 London

My Dear Brethren

My Dear Saviour has maid me
Love you in Such a degree, as I never did Experience before to any Set of People; and I believe it is his will that I should come amongst you; because he has done it himself, for I could not bear the doctrin of his Bloody Corps, till; very lately, till non but my Dr Saviour could show me; perfectly, & he over came me so sweetly that I shall never forget, when I only went out of curiosity to hear Bro: Cennick, which was to be the last Time I thought I wod lose in hearing any of the Brethren; & my Jesus Show’d me that I had been

1046 Moravian Archives C/36/14/2: in Davies, 1305.
Seeking Something else besides him; nor could I then bear the thought of hearing any thing Else; but of him being Crucified & of his Bleeding wounds, which I Experienced very Sweet & the only food for my Soul then; I am but very poor in my Self & weak and find my Love very cool sometimes toward him, for all hes done for me so much, but when my Loveing Saviour comes again and kindles that Spark, then I feel I can love him dearly; so he makes me love him or Else I should not love him at all; & I can feel my saviour, forgive me all my base actions [sic] from time to time; for all that my D.\^ Lords Love is Such, as bad as I am I know he Loves me with that ever lasting Love, that nothing Shall Separate us, as St Paul sais, from Your Unworthy Brother in the Suffering Jesus

Tho:\^ Armitage\textsuperscript{1047}

Probably about the same time his wife wrote in a plain clear hand, tactfully quoting a Moravian hymn:

My Dear Bretheren & Sistors

I have very littell to say of my self for I am a pore crature and full of wants but my Dear Sav\_\^ our will sat[\_\^]sfy them all[\_\^]. I Should be glad if I could allways lay at the Cross full as I do \_\^know\_\^[i.e. now] thanks be to him last Friday at the love feast Our Savour was

\textsuperscript{1047} Moravian Archive: MS C/36/2/158; the wafer on the leaf covers a few letters. JohnCennick (1718-55), popular Moravian preacher and hymnodist, is buried in the Moravian Burial Ground, Chelsea.
pleased to make me Suck his wounds and hug the Cross more than Ever and I trust will more and more till my frale nature can hould no more[.] at your request I have rit but I am not worthy of the blessing it is desired for I do not Love our ^Dear^ Savour halfe enough but if it is [his] will to bring me among his hapy flock in closer connection I shall be very thanku [sic.] I would tell you more of my self but itt is nothing thats good so now I will rite of my Savour that is all Love

Here let me drink for ever drink
nor never once depart
for what I tast makes me to cry
fix at this Spring My h^e^art
Dear Savour thou hast seen how oft
I’ve turnd away from thee
O let thy work renewd to day
Remain eternally

Catherine Armitage

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1048 This is the second stanza of a hymn by James Hutton (1715-91) beginning “Stream through the bottom of my heart” which appeared in A Collection of Hymns, with Several Translations from the Hymn-Book of the Moravian Brethren (1742), #185 (according to A Dictionary of Hymnology, ed. John Julian [London, 1915], 546), and was often reprinted, for instance in A Collection of Hymns of the Children of God in all Ages, From the Beginning till now ... Designed chiefly for the Use of the Congregations in Union with the Brethren's Church [ed. John Gambold] (London: Printed; and to be had at all the Brethren's Chapels, 1754), No. 79.

1049 Moravian Church Archives: MS C/36/2/159. Photographs of both letters are reproduced in Blake, XXXVIII (2004), 41-42.
Admission to the Congregation was not lightly won. In 1752 the Fulneck Elders’ Conference concluded that “We should not be too hasty in receiving People into the Congregation”. As the Litany put it, “From unhallowed growth, good Lord deliver us.”

Letters of application were vetted once a month for suitability. The cases of applicants who did not seem frivolous or otherwise inappropriate were then put to the lot. The lot offered three choices: Yes, No, or Blank, so that there were one in three chances (as the unGodly might say) of an affirmative response.

According to a note of 26 November 1750, “The new members were Br & Sis Hermitage, Br Camden, ... [and 7 others]”. Their reception is recorded on separate pages for women and men:

<table>
<thead>
<tr>
<th>Name</th>
<th>From where</th>
<th>Received &amp; when</th>
<th>Confirmed &amp; when</th>
<th>First Admitted to the Sacrament</th>
<th>Other Circumstances of Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catherine Armitage</td>
<td>Nottinghamshire</td>
<td>Nov. 26</td>
<td>1750</td>
<td>[Blank] [Blank]</td>
<td>Became a Widow &amp; left the Congregation</td>
</tr>
</tbody>
</table>

1050 Podmore 122.

1051 Moravian Archives C/36/7/4: Congregation Diary Vol. IV, pp. 1453-4, in Davies, 1305. The Cockney addition of the “h” before words beginning with a vowel is visible also in the record of Thomas Hermitage, hosier (1749) and the marriage record of Catherine Harmitage (1752).

1052 Under Religion, many are identified as Church of England, some as “Dissenter”, Roman Catholic, or Lutheran. Notice that Catherine Armitage is not identified as to Religion or Profession. In 1749, two applicants were identified as from Rotherhithe, as Blake’s father and paternal grandfather were.

1053 Moravian Church Archives: Church Catalogue C/36/51/1, 36, like the record for Thomas Armitage below. Few confirmations are recorded because most of those joining had already been confirmed in their original churches. “Became a
<table>
<thead>
<tr>
<th>Name, Religion &amp; Profession</th>
<th>Born where and when</th>
<th>Received and when</th>
<th>Confirmed and when</th>
<th>First Admitted to the Sacrament of Life</th>
<th>Other Stances of Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Armitage</td>
<td>at Cudworth</td>
<td>1750</td>
<td>[Blank]</td>
<td>on his sick Bed</td>
<td>Departed this Life</td>
</tr>
<tr>
<td>Hosier Ch: of Eng. d</td>
<td>in the Parish of Roysan in Yorkshire</td>
<td>Nov. 26</td>
<td>Sep.</td>
<td>28th 1751</td>
<td>1751</td>
</tr>
<tr>
<td>M B'</td>
<td></td>
<td>1725</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to the Fetter Lane records, “Thomas Son of Thomas and Catherine Armitage, departed Febr ...... 1751, and buried March 1. at Bloomsbury.” This is recorded with a few more details in the account of “Kinder sind in London heim gegangen in der Zeit als ich da war” (children in London returning home [dying] in the time I was there) by a Moravian returning to Herrnhut: “1751 26 Febr. Thom.

widow & left the Congregation” is a common description. In these records “M” = married, “S’” = sister, and “B’n” = brother. On that day, six men and five women were received into the Fetter Lane Congregation; in all of 1750 twenty men and thirty-five women were received.

1054 BR (2) xxxii, says Thomas was christened 21 June 1722 in Royston.
1055 Church catalogue; the same information is given in the Congregation Diary: “Frid. 1 March 1751. Thomas, the child of Br. & Sisr. Armitage was buried in the Ground near Bloomsbury.” There is no record of a Moravian burying ground in Bloomsbury; the reference may be to “S. George Bloomsbury Burying Ground” shown on Horwood’s map (1792-99) between Brunswick and Mecklenburgh Squares or to “Saint Georges Burying Ground and Chapel” near Connaught Place.

The Fetter Lane Burying Ground on King’s Road (now 381), Chelsea, was opened just after Thomas Armitage [Jr] died; James Gillray’s father was sexton there (1759-99).
Armitage, 1 Jahr” (1 year [old]). Thomas Armitage Jr was born – and presumably christened – about February 1750, before his parents joined the Moravian Congregation in November 1750.1056

The health of Thomas Armitage was evidently failing in the summer of 1751, and a note of 14 August 1751 in the Moravian Archives records that

Bf Hermitage wants a person to assist him in his shop if the Bfs could recommend any one he would be glad[.] Bf Lehman is to speak with Bf Page ab’t it.1057

The Moravian Brethren frequently helped each other in business matters, and a note of 12 September 1751 reports that “Br Armitage wanted some one to lend him 20l to pay a Note which was done a year ago but as the Brethren are scanty of money it was thought he might propose the Person to give him an other Year for the payment thereof.”1058

On “Sat. 28 [September 1751], Br. Armitage, being sick, & having long desired it, had the H. Communion administered to him privately. At 1:00 o’clock was S[abbath] L[ove] F[east] at Bloomsbury.”1059

His illness was mortal, and on 19 November 1751 he died, apparently in some disfavour with the brethren. Next day

1056 Moravian manuscript reports were regularly sent to the spiritual headquarters in Herrnhut, Germany, to what is now called the Universitätsarchiv; I am deeply indebted to Dr Rüdiger Kröger, Unity archivist, who kindly searched the Archive for me. This notice of Thomas Armitage Jr is Herrnhut: R.27.353.31, dated March 1754.
1057 Moravian Archives C/36/11/6: Helpers Conference Minute Book Vol. VI, in Davies, 1306.
1058 Helpers Conference Minutes Vol. VI.
1059 Moravian Church Archive: Church Diary, Vol. V (1751), 61.
Bror Boehler took notice of Bror Armitage not being in so good Condition in his heart the latter end of his Life as the Brn co.\textsuperscript{d} wish– He observed that such things did not please the Brn & that they sh.\textsuperscript{d} be very Cautious of what they did in Receiving[?] Persons to fellowship & especially to the Lord[‘s] Supper. Further said [word illeg] of what has happened w\textsuperscript{th} Bro Armitage he could not mention him in the Liturgy as being uncertain ab.\textsuperscript{i} his Estate &c. He also Lamented the Want of a Nurse to be always with the Sick Bro. or Sister day & night ....\textsuperscript{1060}

According to an “Obituary” in the Congregation Diary:\textsuperscript{1061}

\textbf{Sat. 23 [Nov. 1751]}  \textbf{Sabb. L.F.} was at Westminster. Today was buried at Bloomsbury-Ground the Body of Thomas Armitage a Married Br. He was born in the Parish of Royson in Yorkshire, in \textbf{May 1723}, married at London, & was by trade a Hosier. He was receiv’d into the Congreg\textsuperscript{n}, \textbf{Nov. 26 1750}, & partook of the H. Sacrament on his sick Bed, \textbf{Sept. 28. 1751}. His Sickness was a slow Consumption, of which he died last Tuesday Morning [19 November]. Towards the latter End a little Fretfulness clouded his Love, which he otherwise always bore to his nearest Hearts; but the Night before he departed, he

\textsuperscript{1060} Helpers Conference Minutes Vol. VI.
\textsuperscript{1061} Congregation Diary Vol. V, p. 80.
desired they would forgive him this, & took a
cordial Leave afterwards of his wife.\textsuperscript{1062}

His wife Catherine seemed to be left in some financial
distress, and on

**Wednesday. Dec.\textsuperscript{r} 4\textsuperscript{th} 1751** ... Bro Boehler desired
some of the Brn wd undertake Sisr Armitage
affairs, Bro: Mason & J. Syms will do it. Bro.
Boehler observed Bro. Armitage had made a very
unequitable will obliging his Wido to pay £80 to
his Bro. in case She Marrys again & it is thot she
has little more if any left her & Bro. Boehler wish\textsuperscript{d}
the Brn would be advised by the Brn when they
made their wills[.]\textsuperscript{1063}

**Wednesday Decr. 11\textsuperscript{th} 1751** ... The Brethren have
been with Sisr Armitage and will go again to
morrow

Brothers Mason and Syms discovered that Catherine
Armitage was better off than had been thought: **"Wednesday
Dec. 18\textsuperscript{th} 1751** ... Sistr Armitage’s affairs have been examined
& she has about £150 in Stock, besides household goods when
all her debts are paid.” Household effects plus £150 of
hosiery stock are substantial worldly goods, perhaps more
than William Blake ever had. The person who undertook the
affairs of Sister Armitage most effectively was James Blake,
who married her ten months later, on 15 October 1752. We
do not know whether he paid the £80 to the brother of his
wife’s first husband.

\textsuperscript{1062} The Congregation’s Burial Records report that “Thomas Armitage, M.
departed Nov. 19. 1751, was buried the 23\textsuperscript{d} ibid [i.e., at Bloomsbury]”, where his
son had been buried in 1750.

\textsuperscript{1063} Helpers Conference Minutes Vol. VI, like the records for 11 and 18 Dec
1751.
Among Moravians, marriage outside the community was not permitted. “The Elders have the sole Right of making Matches. No promise of Marriage is of any Validity without their consent.”

Catherine Armitage may have left the Fetter Lane Congregation for these reasons when she married James Blake in 1752.

In the earliest Congregation List of the Moravian Fetter Lane Society, 1 March 1743, appears “Blake & She [i.e., Mrs Blake]. Butchers in Pear Street near Mount Hill Goswell Street.” In Horwood’s great map of London (1799), Peartree Street runs East of Goswell Street to Brick Lane (apparently now Central Street) at the eastern edge of the City, a little West of Bunhill Fields. These Blakes are not known to be related to the poet. The Helpers Conference Minutes for 6 February 1750 report that Brother Bohler “will give a Love Feast to those Br's & Sr's who were acquainted with him at his 1st coming to England [7 February 1737] wch will be 13 years to morrow who are as follows”, including “Blake”. This may be the John Blake whose undated letter of application says “I am a poor missarable unhappy Creature” and quotes “O take me by the hand and hart.e[t]c”. His wife was also a member of the congregation, and perhaps his sister as well.

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1066 Moravian Church Archives: C/36/2/159, quoted in full in *Blake*, XXXVIII (2004), 39. Perhaps the date is close to 6 Feb 1742, when, according to
In the year that Catherine and Thomas Armitage joined the Fetter Lane Congregation, a great outcry began in the press against the enthusiasm of the Moravians, led by the erstwhile Moravian sympathisers John Wesley and George Whitefield, whose *Expostulary Letter* (1753) “did the most damage”, though his most damaging evidence was silently an account of Married Men in London, “Blake feels & confesses his slavary & hopes soon to receive the Blessing of knowing our Savior & being made quite Free.” (Herrnhut: R.27.3653.1)

Joshua Armitage, listed among the Single Men, Youths, and Great Boys in the Moravian centre of Pudsey (Herrnhut: R.27.363.42), may be the son of Sarah (b. 1719 in Brownhill [?Aberdeenshire], d. 1766 in Bristol) who was married in 1719 to Joshua Armitage (Herrnhut: R.22.140.49). However, they are not known to be related to the husband of Catherine Wright Armitage.

On the basis of no more evidence than this, it has been suggested that the Moravian Blakes were the poet’s grandparents – Thomas Wright, *The Life of William Blake* (Olney, Bucks: Thomas Wright, 1929), I, 2, Margaret Ruth Lowery, *Windows of the Morning* (1940), 15, Marsha Keith Schuchard, “Why Mrs. Blake Cried: Swedenborg, Blake and the Sexual Basis of Spiritual Vision”, *Esoterica*, II (1999) <http://www.esoteric.mus.edu/>, and others (there is an Appendix on “The Moravians or United Brethren” but no biographical fact in Jack Lindsay, *William Blake: His Life and Work* [N.Y.: George Braziller, 1979], 275-276). “Blake” is, of course, a dispiritingly common name (*BR* (2) 829-46 provides evidence of scores of men named “William Blake” in London 1740-1820”), and the likelihood is very faint that these Moravian Blakes were related to the poet. The poet’s paternal grandfather James almost certainly lived across the river in Rotherhithe. However, a John Blake paid the rates on a house in Glasshouse Street in 1743 which was occupied in 1744-53 by James Blake the poet’s father (*BR* (2) 734-35), and he could be both the Moravian and the elder brother of the poet’s father.
quoted from German pamphlets in Rimius’ *Candid Narrative* (1753). There was a financial collapse in 1753, and

The accelerating growth in membership came to a sudden halt. ... It was as if the music had suddenly stopped. ... 1755 saw the beginning in England of the Moravian retreat into the world of the “quiet in the land”, so contrary to the inspired, adventurous exuberance of the Zinzendorf era.¹⁰⁶⁸

**P. 8**

For "some fifteen years" (James Blake lived "in cautious gentility for some fifteen years" in Cirencester Place")

READ:

ten years

**P. 12**

After "settled in Southwark" **ADD:**

The family hosiery shop at 28 Broad Street, Golden Square probably had an emblematic sign identifying it as the Woolpack & Peacock. The shop-title may be seen in the elegant engraved bill-head¹⁰⁶⁹ made out by James Blake, the

¹⁰⁶⁸ Podmore 273, 274, 275, 283.
poet's father, to the prodigious botanist Joseph Banks who was about to sail with Captain Cook\textsuperscript{1070} on his second circumnavigation of the world.

\[\text{[Ribbons} \quad \text{London [July 9. 1772]}
\]

\textit{Bought of Ja.\textsuperscript{s} Blake,}

\textbf{HOSIER\& HABERDASHER}

\textit{At the Woolpack \& Peacock the upper End of Broad Street Carnaby Market;}

\textit{Who Sells all kinds of Baizes, Flannels, \&c. \&c.}

\begin{verbatim}
[  3 Pieces brod figd\textsuperscript{1071} Rib\textsuperscript{n} -- -- -- 22/63..  7..6
26 yds --- D\textsuperscript{o} ------------------------ 7½ --0..16..3
16 Col\textsuperscript{rd} Silk Hfs\textsuperscript{1072} --------- 4/33. 18..0
     \hspace{1cm} 7..11..9
3 Cold Silk Hfs -- -- -- -- -- 4/3 - 12..9
\hspace{1cm} \textbf{£ 8. 4..6}
\end{verbatim}

\textit{Recd July. 10. 1772 the Contents in full of all Demands}

\textbf{James Blake}

\textbf{M.\textsuperscript{r} Banks new Burlington Street}\textsuperscript{1073}

The Woolsack and Peacock was an uncommon name--at

\textsuperscript{1070} He who Chased a Chook All around Australia.
\textsuperscript{1071} "figd" is showy, as in "full fig" or perhaps "figured".
\textsuperscript{1072} This hard-to-read word perhaps represents "Handkerchiefs".
\textsuperscript{1073} The bill is among the Papers of Sir Joseph Banks, State Library of New South Wales, Sydney, Australia (Series 06.029 Section 3). The verso is endorsed "M.\textsuperscript{r} Blake" and, vertically, "Blake". Cunningham \textsuperscript{¶2} says that as a child Blake "drew designs on the backs of all the shop-bills", but he did not do so on this one.

The bill is mentioned in \textit{The Indian and Pacific Correspondence of Sir Joseph Banks, 1768-1820: Letters 1768-1782}, ed. Neil Chambers (London: Pickering and Chatto, 2009), 143, 354, but not in G.E. Bentley, Jr, "Trade Cards and the Blake Connection", \textit{Book Collector}, XXXVII (1988), 127-133. Sir Joseph's only sister Sarah Sophia Banks (1744-1818) collected over 4,000 trade cards and shop bills, which were given after her death by her brother to the British Museum Print Room, but James Blake's bill is not among them.
any rate I have found no other instance of its use--and it must have been memorable to the young poet. However, he did not make much use of the terms in his surviving writings. He does not use the word "woolsack" at all, and his references to peacocks\textsuperscript{1074} seem entirely conventional.

The whole document is written in the same hand (note the formation of the capital letter "C"), though the additions to the bill of receipt and address are written a good deal more casually than the bill itself. The handwriting is the only surviving example of the handwriting of Blake's father. It is quite distinct from that of William Blake.

The social ambition of the bill-head is a good deal more than might have been associated with the firm that sold goods wholesale to the Parish Workhouse. On the other hand, it seems quite appropriate for a firm selling fancy "figd Rib" and silk handkerchiefs to the munificent Joseph Banks.

The dimensions of a "piece" of cloth depend upon the material. For muslin it was 10 yards long, for Irish linen 25 yards, for calico 28 yards, for cotton cloth 24-47 yards long by 28" to 46" wide, and for Hanoverian linen 128 yards.\textsuperscript{1075}

At any rate, the quantity Banks bought was enormous. He seems to have ordered three "pieces" of broad figged or figured ribbon the size in which it was manufactured, perhaps 26 yards by 1 yard (234 square feet), and 26 yards of tailored ribbon which was perhaps the length as manufactured.

Perhaps William Blake was in the shop when the purchase was made--his own apprenticeship indentures were

\begin{footnotes}
\textsuperscript{1074} Marriage of Heaven and Hell pl. 8, Jerusalem pl. 98, l. 14, Vala p. 94, l. 51 (Night 7[b]), "Vision of the Last Judgment" (Notebook p. 93).
\textsuperscript{1075} Oxford English Dictionary, sive "piece" sense 4a.
\end{footnotes}
dated four weeks later, 4 August 1772. He probably did not himself wait upon such a distinguished gentleman unless his father happened not to be in the shop. If William was the salesman, he probably remembered Banks as vividly as he did Oliver Goldsmith who may have been in the shop the same year.\footnote{BR (2) 16.}

The sum was enormous, the equivalent of six weeks of goods sold by James Blake father and son to the St James Parish Workhouse and Schoolhouse in 1782-84 (\£8.3.19).\footnote{BR (2) 36. The receipts are known only from the Parish records. No other example of this bill-head, or indeed any James Blake bill-head, is known.}

Probably these fancy goods were intended as gifts to the friendly women of the South Pacific. The erotic possibilities of South Pacific voyaging were of course known to Blake. His picture of "The Goats" (?1799) depicts an incident in the voyage of the ship Duff to the Marquesas. Seven girls clad only in vine leaves swam out to the ship, where "some goats on board the missionary ship stripped them [the vines] off presently".\footnote{Blake, Descriptive Catalogue (1809) 52.}

The dates of the bill (Thursday 9 July 1772) and of the receipt (Friday 10 July) and Banks' address suggest that the goods were delivered and paid for the day after they were ordered.

This quantity of cloth could scarcely be carried by one man. It would have required a cart.

Delivery of the goods to Banks was a heavy responsibility, requiring both strength to handle them and firmness of character to receive such a large sum of money. James Blake had four eligible sons: James (age 19), William (14), John (12), and Robert (9). James was serving his
apprenticeship as a needle-maker in Southwark, and John and Robert were surely too young for such a responsibility. It seems likely that William delivered the goods and collected the money, perhaps supported by his younger brothers.

The fancy haberdashery was sold to Joseph Banks as he was collecting materials to take with him on Captain Cook's second circumnavigation in the Endeavour. Cook sailed four days later, on 13 July 1772, but he sailed without Joseph Banks, who decided that the accommodation was not sufficient for his entourage of fifteen persons.

Joseph Banks may have chosen The Woolsack and Peacock hosiery and haberdashery shop in Broad Street at least in part because it was nearby; New Burlington Street, the address on the receipt, is just three rather circuitous streets from Broad Street.

Instead of sailing to the South Pacific, Banks sailed in August to Iceland.

One wonders what became of those twenty-six yards of figged ribbon presumably intended for gifts to the agreeably friendly young female islanders in the South Pacific. They were scarcely appropriate for the ice storms of Mount Hecla.1079

p. 12 fn‡

for "reads ... ffather[..]" READ:1080

1079 This section on the Woolsack & Peacock will be printed in G.E. Bentley, Jr, "William Blake of the Woolsack & Peacock", _Blake_.

1080 Stationers' Company Apprentice Register (1 Feb 1763-5 Dec 1786), p. 15) reads:

\[
\begin{align*}
Ja. Basi\text{}e & \text{William Blake} \text{ Son of James } \\
of \text{Broad Street Carnaby Market } & \\
\text{Hosier to James Basire of Great } & \text{£52..10.0} \\
& \text{Queen Street Lincolnss Inn ffields } \\
\end{align*}
\]

3100
P. 15

“James Parker (1750-1805)” should be
“(1757-1805)”

pp. 18-19

for "Gosse", "Admission", "Pres" READ:
"Gosʃ", "Admisʃion", "Preʃ"

P. 22

In the footnote * for the paragraph “Stothard made a drawing … Oct. 1780.” READ:
Cumberland’s friend John Highmore (1750-84) records a
sketching tour in Kent on 22-26 May 1779 with Cumberland and Thomas Stothard. On 24 May Cumberland and Stothard crossed “over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views”. One of these views of Allington Castle is Stothard’s drawing (now in the Tate) inscribed “1779”. Blake was not on this 1779 expedition.

seven years Cons.n £52.10.-- paid }
by his ffather - - - - - - - - - - - - -   }
The information is summarised (MS Register of Duties, National Archives, Kew [Ref. 1R 1/27, reproduced in the 2014-15 Ashmolean catalogue, pp. 28-29]): "18 James Basire Citizen and Stationer of London William Blake Ind. 1 4 August 1772 7 from date 52 10  2 12 6", signifying that James Basire took as an apprentice William Blake in Industry [not in "Arts", as the entry above him reads] for a fee of £52.10.0 and duty thereon of £2.12.6.

**P. 30, ADD:**

Anon., "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der frehen Künste* (Leipzig) XXVIII Bandes, 1 Stüd (1783), 337 ("Robin Hood and Clorinda, sich auf der Jago begegnend, nach J. Meheux, von W. Blake, in punktirter Manier. In der Runde zu 8 zoll Durchschnitt, und 4 Schillinge im Preise.").

**P. 30**

To “in the Gothic manner” ADD FOOTNOTE:¹⁰⁸⁵

**P. 32**

To "Poetical Sketches" ADD

Probably about the same time Blake or Flaxman gave *Poetical Sketches* (Y, now in the Essick Collection) to John Hawkins, who inscribed the title page under "W.B." (extended to "W. Blake") "at M' Taylors Green St Leicester fields", where Blake lived in 1782-84.

Below this he wrote:

Paulum sepulta distatinertiae

celate virtus¹⁰⁸⁶

¹⁰⁸³ "Robin Hood & Clorinda" ("London Pub. 4 March 30, 1783 by T. Macklin N.° 39 Fleet Street") (platemark 23 x 27.7 cm). Five copies are known (3 untraced) in brown and red-brown. The Macklin auction by Peter Coxe, Burrell, and Foster, 7 May 1800, lot 3, listed 7 plain impressions and 23 "in colours".

¹⁰⁸⁴ The text of the entry and the one in 1785 is in fraktur except for the quotations in English, which are in conventional European font.

For these revised readings I am grateful to my friend Bob Essick.

Of course in 1782-84 when he lived in Green Street, Blake had scarcely any fame—or Latin either for that matter. He had exhibited a few pictures at the Royal Academy in 1780 (1) and 1784 (2), and he had signed 58 commercial engravings (none invented by him). In 1782-84 only an enthusiastic admirer could have called him undeservedly obscure, and only a scholar would have done so in Latin.

p. 33
To fn † ADD:

P. 33 and footnote, p. 34
Omit the references to James Parker’s wife.

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1086 The passage is from Horace, Odes, Book 4, Ode 9, ll. 29-30. The context is that brave men are unknown unless their deeds are celebrated by poets. "When courage lies hidden, it is little better than shame hushed up in the grave".

1087 See BR (2) 813-16.

1088 Blake's press may have been made by "BUMSTED, Rolling-press-maker, 13, Old Bailey", the only rolling-press-maker listed in John Pendred, *The London and Country Booksellers and Stationers VADE MECUM ...* (1785). The bed of the press was large enough to accommodate Blake's Colour Prints (76 to 77 cm wide <Butlin #294, 306, 316, 320, 223>) and his Canterbury Pilgrims plate (94.9 cm wide). It may have weighed 700 lb (318 kg), the weight of the 18th Century rolling press in the Science Museum (London), according to Michael Phillips, Ashmolean catalogue (2014-2015), *William Blake: Apprentice & Master*, 118.

1089 “The Journeyman and the Genius: James Parker and his Partner William Blake ...”, *Studies in Bibliography*, XLIX (1996), 210, says that on 17 Aug 1782 James Parker (aged 25 and up [the engraver was 25 then]), Stationer of the Parish of St Dunstan in the West, contracted to marry Ann Serjeantson in the County of York ( Allegation in Lambeth Palace Library; transcript at 1, The Sanctuary, Westminster). As my friend Keri Davies points out to me, this is probably not James Parker, engraver, of the Stationers’ Company, but the James Parker, stationer of 36, Chancery Lane in 1782-97 (see Ian Maxted, *The London Book Trades 1775-1800* [Folkestone: William Dawson and Sons Ltd, 1977], 170).
To the footnote about Blake entries in the catalogue of the Royal Academy exhibition (1785) ADD;
In the copy owned by Sir John Soane (1753-1837) were "some items marked in pencil (e.g. works by William Blake)", according to the Soane Museum online catalogue.

ADD:

A subscription (?1785) to enable "Mrs. RYLAND and her [6] CHILDREN" "to purchase some of his Plates at the ensuing auction" was contributed to by about eighty individuals, including Alderman Boydell (£5.5.0), J. Johnson (£1.1.0), Gainsborough (£1.1.0), and "Mr. Blake" (10s 6d), who may be the poet.1090

ADD:

Anon., "Vermischte Nachrichten", Neue Bibliothek der schönen Wissenschaften und der freien Künste (Leipzig) XXX, 20 Stüd (1785), 162 ("Zwey angenehme Blätter, nach Watteau, aus der Sammlung des Hrn. A. Maskins; Morning Amusement und Evening Amusement,1091 von W. Blake in

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1090 Victoria and Albert Museum Presscuttings, Vol. I, f. 251. Mrs Ryland was the widow of William Wynne Ryland, to whom it was proposed that William Blake should be apprenticed (BR (2) 665 fn).
1091 "Morning Amusement" and "Evening Amusement", each from "From an Original Picture in the Collection of M.' A. Maskins") (platemarks 35.8 x 32.9 and 35.9 x 33.1 cm); 17 copies of "Morning Amusement" are known (9 untraced) and 7 of "Evening Amusement" (plus untraced copies), printed in sanguine, brown, red, and black. They were offered at Macklin's Poet's Gallery (1794) for "7s. Plain
Add footnote to Tatham’s statement that in his colour-prints, Blake “painted roughly and quickly, so that no colour would have time to dry.”

Footnote to Tatham’s statement that Blake made his colour “prints in oil”

ADD:

In June 1788, Thomas Owen was apprenticed to William Blake, engraver, of St James Parish, for a fee of Fifty Guineas (£52.10.0). The fee is the same as that paid by

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According to Joseph Viscomi, “Blake’s Annus Mirabilis”, *Blake*, XLI (2007), 61,

Blake would not have had to work too quickly or worry too much if his colors dried to the touch on the support, because he almost certainly printed on dampened paper, whose moisture would have reconstituted the colors.

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


The poet-engraver William Blake (1757-1827) is the only engraver named William Blake in St James Parish in 1788. (William Staden Blake [1748-?1817], engraver and print-publisher, was in 1784-1817 at ‘Change Alley, Cornhill, City of
Blake’s father for his son’s apprenticeship in 1772 to James Basire and was Basire’s standard charge.\footnote{Basire received £52.10.0 for new apprentices in 1765, 1772 (Blake), 1773 (Parker), and 1779; he was paid £47.5.0 in 1770 and £63 in 1781 and 1785. Of course he took no fee for his own sons in 1781, 1784, and 1787 (BR (2) 15).} Owen is the only apprentice Blake is known to have had.

The most important clause of the indenture was that the Master “shall Teach and Instruct” his Apprentice his “Art and Mystery”, “finding unto his said Apprentice, Meat, Drink, Apparel, Lodging, and all other Necessaries”.\footnote{BR (2) 15.} Presumably, therefore, Thomas Owen lived with the Blakes at 28 Poland Street in 1788-90 and moved with them across the river to the large house at 13 Hercules Buildings for the balance of his apprenticeship in 1790-95.

This may be the Thomas Owen who helped to make the huge lithographs for *The Architectural Antiquities of Rome Measured and Delineated by G.L. Taylor and Edward Cresy*, 2 vols. (London, 1821, 1822). Alexander suggests that the apprentice may be Thomas Owen, history and landscape engraver of 16 Newman Street, corner of Fetter Lane (he gives no other detail).

He may be the Thomas, son of William and Mary Owen, who was born on 11 Nov 1775 and christened on 1 Dec 1775 at St Botolph Without Aldersgate. A note on RootsChat.com, which I have not been able to verify, says that this Thomas Owen was an historical engraver who died in 1851. In June 1788 he would have been 12½, somewhat young to begin his apprenticeship.

R.N. Essick, “Blake in the Marketplace 2010”, *Blake*, XLIV (2011), suggests that the hand of Thomas Owen may be found in the anonymous prints dated October 1790 to March 1791 in C.G. Salzmann’s *Elements of Morality* [tr. Mary Wollstonecraft] (1791):

They are technically quite simple, in comparison with Blake’s other etchings/engravings of the period, and contain awkward patches .... Perhaps the basic similarities in graphic syntax, but differences in the skilfulness of its execution, between Blake’s pls. for Mary Wollstonecraft’s *Original Stories from Real Life* (1791) and Salzmann pls. reveal the distinction between master and apprentice.
During the time of Thomas Owen’s apprenticeship, June 1788-June 1795, Blake was particularly busy with commercial engravings. He made 104 engravings during this period, including those for Salzmann’s *Elements of Morality* (1791), Mary Wollstonecraft’s *Original Stories* (1791), Darwin’s *Botanic Garden* (1791, 1795), Gay’s *Fables* (1793), and Stedman’s *Narrative* (1796). Thomas Owen must have become increasingly useful to him, polishing plates, mixing ink, laying in the outlines, and pulling proofs. Of course Blake’s name as the master appeared on the prints with which Owen helped, just as Basire’s name appeared on the prints Blake helped to engrave when he was an apprentice.

Owen’s work may perhaps be found among the unsophisticated anonymous engravings in C.G. Salzmann, *Elements of Morality, for the Use of Children* (1791), which have been attributed to Blake on very little evidence.

Owen’s assistance with commercial engravings must have contributed to free Blake to pursue his newly-invented technique of relief etching. Most of Blake’s own writings in Illuminated Printing were created during the period of Owen’s apprenticeship: *All Religions are One* (?1788), *There is No Natural Religion* (?1788), *The Book of Thel* (1789), *Songs of Innocence* (1789), *Marriage of Heaven and Hell* (?1790), *Visions of the Daughters of Albion* (1793), *For Children: The Gates of Paradise* (1793), *Songs of Experience* (1794), *Europe* (1794), *The First Book of Urizen* (1794), *Song of Los* (1795), *Book of Los* (1795), *Book of Ahania* (1795), and 16 books with 114 commercial engravings. Of his own etched works, only *Milton* (1804[-11?] ), *Jerusalem* (1804[-20?] ), *On Homer’s Poetry [and] On Virgil* (1820?), *The Ghost of

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Abel (1822) and three plate of For the Sexes: The Gates of Paradise (?1826) were produced after Owen’s time.

Blake had never become a Freeman of the Stationers’ Company, which would have qualified him to set up in business and take apprentices in the City of London. However, Blake’s print-selling business with James Parker in 1784-85 and his training of his apprentice Thomas Owen in 1788-95 were in Westminster rather than the City of London, and apparently they were not governed by the guild statutes. Consequently the apprenticeship of Thomas Owens to William Blake was not registered in the Registers of the Stationers’ Company, though Blake’s own apprenticeship had been recorded there.

p. 49
ADD:

On 10 July 1788 an official record was made:
"Thursday 10 July 88": "W. m Blake St Jame's [sic] Westminster C.º of d.º Engraver Tho.º Owen 23 June 88 7 dº - - - 52 10 - 2 12 6", which may be interpreted as "W. m Blake of St James, Westminster, County of M.º [i.e., Middlesex], Engraver, took as apprentice Tho.º Owen on 23 June 1788 for 7 years, fee £52.10.0, duty £2.10.0".

P. 57 footnote
After “in the BMPR.” ADD:
Blake’s “large collection of works of the mystical writers”

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1098 BR(2) 17.
included *The Mystical Initiations; or, Hymns of Orpheus*, tr. Thomas Taylor (1787), which he marked extensively.

**P. 59**

After “angry and bewildered” **ADD:**

Blake’s father James Blake voted in 1749, 1774, 1780, and 1784, his brother John voted in 1784 and 1788,[^1100] and his sometime partner “James Parker N.° 27 Broad Street Engraver” voted in 1788 and 1790. The only time the poet went to the polls was in the election held on 14 June-2 July 1790, when his vote for Fox was recorded under William Blake, Engraver, Poland Street, St James, Piccadilly.[^1101]

**Pp. 62fn, 741, 816, 894**

For “Callisto” read Calisto

**P. 62**

After the prospectus of January 1792 about Bowyer’s edition of Hume’s *History of England* “in conjunction with Mr. FITTLER”, **ADD:**

Notices (paid advertisements) in the same terms appeared in *The Oracle* for 13-14, 30 January 1792[^1102] specifying 18 paintings by “the most celebrated [English] Artists” (including

[^1100]: BR (2) 736, 742.
[^1101]: London Lives 1690-1800 (www.londonlives.org). I am sorry to have to report that BR (2) 736 says: “The poet himself never voted”. There are two manuscript St James Parish poll books for 1790 in Middlesex County Record Office; according to my notes, one is mildewed, and most of the names have vanished entirely. The William Blake of Poland Street must have been recorded in the mildewed book and printed in a poll book I have not seen.
[^1102]: The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.
Fuseli, Stothard, and West) and “Historic Prints” by 19 named engravers, including “W. Byrne T. Bromley W. Blake ... W. Sharp”. These painters and engravers “are actually engaged”. The Oracle for 6 February 1792 with the same information adds that the text will be “unmangled and unmutilated by notes”.

P. 62
For the prospectuses for Hume’s History of England in the Oracle for 13 and 14 January 1792 READ:
13-14, 30 January 17921103

P. 63
According to Fuseli’s letter of 29 May 1792, the paintings for
the Second Number [of prints for his Milton Gallery] Adam & Eve observed by Satan; and Satan taking his flight upward from chaos which is ...
... [13' high by 10' wide] intended for Blake, are much advanced.
The first three Numbers were noticed in The Oracle for 13 January 1792; “PICTURE II – SATAN journeying ... directs his winged speed ... ‘upward like a pyramid of Fire... BLAKE is to grave this fine Picture.”

P. 71
For "the Blakes moved into Hercules Buildings (in 1790)"
READ:

1103 The advertisement of 30 January 1792 was pointed out to me by my friend Mark Crosby.
the Blakes moved into Hercules Buildings (in 1791)

P. 73

According to an advertisement in the *Morning Chronicle* for 21 July 1796,

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

Narrative of an Expedition against the Revoluted Negroes in the Colony of Sarinam [i.e., Surinam], in South America; from the Year 1772 to 1777; with some Elucidations of the Natural History of that Country, and a Description of its Productions. Also, an Account of the Indians of Guiana, and the Negroes of Guinea. By Lieut. Col. STEDMAN, then on actual service in that Colony. Printed for J. Johnson, in St. Paul’s Church Yard.\(^{1104}\)

The advertisement abbreviates and paraphrases the title to “drawings made by the Author”, it adds, after “made”, “on the spot”; the engravers are not named on the title page, but they are so listed in the advertisement in Johnson’s *Analytical* 

\(^{1104}\) Quoted from a reproduction of the page generously sent me by Angus Whitehead.
*Review*, XXIV (February 1796). Johnson deposited the statutory nine copies in Stationers’ Hall on 25 July 1796 (*BBS* 256), and the book was reviewed in the *Analytical Review*, XXIV (September 1796), 237, suggesting that it was indeed published “within a few days” of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

**P. 75**

After “‘by the author.’” ADD:

The *Edinburgh Magazine* for December 1796 announced

A splendid edition of Young’s Night Thoughts, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas.\(^{1105}\)

The terms are very similar to those in the undated prospectus (?Spring 1797) (“a splendid edition” in each, “large quarto” vs “atlas-sized quarto”, “150 etchings” vs “one hundred fifty engravings”). It adds “frontispieces to each book” and the price to non-subscribers” of £6.6.0 vs “considerably advanced” beyond £5.5.0.

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In the Spring of 1797 Alexander Tilloch invented a form of bank-note which, he claimed, could not be effectively forged. His purpose was in part to mitigate the savagery of the ineffectual laws against uttering false banknotes; mere possession of a forged bill, however inadvertent, could be a hanging offense.

Tilloch printed a sample of his £5 Bank of England note, signed "A. Tilloch fecit.", and below it he wrote a manuscript testimonial for it which was signed by twelve eminent engravers:

London 5th April 1797
M.œ Alex.œ Tilloch of Carey Street, London, having submitted to our inspection the above Specimen of an Art invented by him, for the purpose of producing checks to prevent the forgery of Bank Notes, Bills of Exchange, Drafts &c. &c. &c. we have examined the same with care and attention; and we declare, each of us for ourselves, that we could not make a copy of it, nor do we believe it can be copied by any of the known arts of Engraving. It therefore appears to us to be highly deserving of the notice of the Bank of England & Private Bankers as an art of great merit and ingenuity, calculated, not merely to detect, but, to prevent the possibility of forging Bank and other circulating bills.
James Fittler Engraver James Heath, Engraver to His
Blake signed in his copperplate hand with a pointed nib opposite the name of his old master James Basire.

This document, with trifling normalizations, with the addition of the names of seven engravers who were apparently not present on 5 April 1797 (Anderson, Austin, Bartolozzi, Bovi, Holloway, Lowry, and Sharp), and with honorific titles for the engravers, was printed for submission to the Bank of England:

... FRANCESCO BARTOLOZZI, R.A. Engraver to His Majesty, &c. &c.
JAMES HEATH, Engraver to His Majesty and to the Prince of Wales.
JAMES FITTLER, Engraver to His Majesty.
J. LANDSEER, Engraver to His Majesty.
J.R. SMITH, Engraver to the Prince of Wales.

1106 The manuscript document, in an un-named private collection, was published, with the original lineation, by Mark Crosby, "Blake and the Banknote Crises of 1797, 1800, and 1818", University of Toronto Quarterly, LXXX (2011), 823; the banknote, but not the MS, is reproduced on p. 824.
1107 "Mr. Alex." becomes "Mr Alexander", "a Specimen" becomes "the above Specimen", "declare", "detect", and "prevent" become "DECLARE", "DETECT", and "PREVENT".
William Blake and His Circle

FRANCIS HAYWARD, Engraver to the Prince of Wales.
JAMES BASIRE, Engraver to the Royal Society and to the Society of Antiquaries.
WILLIAM SHARP.
WILLIAM BYRNE.
THOMAS HOLLOWAY.
W.S. BLAKE. (Writing Engraver.)
JOHN PUKE. (Writing Engraver.)
WILLIAM BLAKE.
WILLIAM SKELTON.
MARIANO BOVI.
ROBERT DUNKARTON.
WILSON LOWRY.
JOHN ANDERSON. (Engraver on Wood.)
RICHARD AUSTIN. (Steel Letter Cutter and Engraver on Wood.)

P. 78

In footnote, after “were reported in”, ADD:
"European Magazine and London Review, LXXIII, xl (March...

1108 McMaster University Library (formerly in the possession of Mrs George Galt, whose late husband was the great-great-grandson of Tilloch). After the poet's name is written "The Visionary Artist" (see Blake Records (1969), 58, and BR (2) 78). The rejection of the plan by the bankers was indignantly protested by J. Landseer, Monthly Magazine, V (Jan 1798), 4-5, and others.

In the context of a new spate of bank note forgeries, Tilloch's proposal of 1797 was summarized in [Tilloch, Alexander], Star [London, ed. Alexander Tilloch], 29 April 1800; the proposal was said to have been "recommended by almost every eminent artist in the Kingdom", including Blake. The testimonial and signatures were reprinted in Anon. [?Alexander Tilloch], "Forged Bank-Notes", London Magazine, LXIII, xl (March 1818), 237, and [Alexander Tilloch], Philosophical Magazine, LVI (July 1820), 63-66, in an effort to enforce Tilloch's long-ignored claims upon the Bank of England.
James Curry to Ozias Humphry

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

The “prints” may be a set of the Large of Small Book of Designs similar to the ones Blake had created for Humphry. For the last sentence substitute: The “prints” might be proofs or an early copy of Blake’s Night Thoughts engravings (apparently published in November 1797), perhaps one of the sets Blake coloured.1109

It was perhaps in the autumn of 1797 that Flaxman acquired from Blake copies of America (S), Thel (S), Europe (S), Visions of the Daughters of Albion (S), and Urizen (K)

1109 The prints cannot be “a set of the Large or Small Book of Designs similar to the ones Blake had created for Humphry, probably the previous year” (BR (2) 79), for many of the prints in Small Book (B) were inscribed after Blake’s death by Frederick Tatham.
William Blake and His Circle

bound together.  At the prices listed in his prospectus To the Public (1793), the costs would have been

\[
\begin{align*}
\text{America} & \quad 10 \ 6 \\
\text{Thel} & \quad 3 \\
\text{Visions} & \quad 7 \ 6 \\
\text{Europe} & \quad 10 \ 6 \\
\text{Urizen} & \quad 10 \ 6 \\
\end{align*}
\]

\[\pounds 2 \ 2 \ 0\]

The \pounds 2.2.0 Flaxman paid Blake in early October 1797 (see Accounts below) may be for these works.

\[\text{P. 80}\]

**ADD:**

_A The True Briton_, No. 1644 (31 March 1798), carried an advertisement for a

**SPLENDID EDITION OF YOUNG's NIGHT THOUGHTS.**

With 150 Engravings from original Designs.

This Day is published; Price One Guinea to Subscribers.

PART I. containing FOUR BOOKS of **YOUNG's NIGHT THOUGHTS**, illustrated with 43 very spirited Etchings, from the Designs of Mr. BLAKE.

The novelty of the style in which these Engravings are introduced, surrounding the Text

\[\text{1110} \quad \text{Then or later he bought} \quad \text{For Children: The Gates of Paradise} \ (\text{?F}), \text{ Songs of Innocence (D), and Songs of Innocence and of Experience (O).} \]

\[\text{1111} \quad \text{Europe (18 folio prints) and Urizen (28 quarto prints) are not listed in the Prospectus, but they probably cost the same as America (18 folio prints). All three are the same price in Blake’s letters of 9 June 1818 (\pounds 5.5.0) and 12 April 1827 (\pounds 6.6.0).}\]
they illustrate, and the masterly hand with which they are executed, must, it is presumed, command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist.

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

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

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

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

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Note Thomas Payne, Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ... (London, 1799): “Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards,—1797 & 98”.

3118
William Blake and His Circle

Harding, Pall-Mall.\textsuperscript{1113}

Substantially the same announcement appeared in the *Times*, No. 4225 and 4227 (9, 11 July 1798):

\textbf{Y}OUNG'S NIGHT THOUGHTS, \textit{splendid} Edition, with 150 Engravings from original Designs.--This Day is published, price One Guinea to Subscribers, Part the First, containing Four Books, of

\textbf{Y}OUNG'S NIGHT THOUGHTS; illustrated \textellipsis\textsuperscript{1114}

No second part was published, though an \textit{untraced} engraved proof of "the only extant leaf of Night 5" has been recorded.\textsuperscript{1115}

The 1798 advertisements echo the Prospectus of June 1797, correct its "forty" engravings to "43", and add nine new

\textsuperscript{1113} The advertisements in the *True Briton* of 31 March 1798 and the *Times* of 9, 11 July 1798 were first recorded in Wayne C. Ripley, "'In Great Forwardness'?: 1798 Advertisements for Volume Two of William Blake's *Night Thoughts*", *Notes and Queries*, CCLVI [N.S. LVIII], 1 (March 2011), 57-58; I have made minute adjustments on the basis of the originals. The booksellers are James Edwards, 77 Pall-Mall; James Robson, 27 New Bond Street; Robert Faulder, 42 New Bond-street; Thomas Payne, Mews Gate; John White, 63 Fleet-street; George, George, and John Robinsons, 25 Paternoster-row; William Clarke, 38 Bond-street; Joseph Bell, 148 Oxford-street; and Edward Harding, 98 Pall-Mall.

\textsuperscript{1114} The *Times* version differs from that in the *True Briton* in (1) using the old fashioned long "s" (f), (2) reducing the central four paragraphs to one paragraph, (3) changing "whole is" to "complete is", (4) extending "Amateur" to "Amateurs", (5) altering "Five", "Four", and Second" to "5", "4", and "2nd"; (6) changing "in forwardness" to "in great forwardness", the only substantial change; (7) omitting "London:" before the list of booksellers, (8) reducing the initial capital letters to lower case in "Paper" and "Type", and (9) replacing "Mr." in "Mr. Edwards" with "Messrs" and omitting the succeeding "Mr."s and "Messrs."

booksellers while omitting Richard Edwards. The author of the 1798 advertisements (?James Edwards) is notably more emphatic about Blake's plates--"a masterly hand" which will "command the attention of the Literati, the Amateur of the Fine Arts, and of the Artist"--than the author (?Richard Edwards) of the "Advertisement" in the 1797 edition, who conceived "it to be unnecessary to speak" of "the merits of Mr. Blake".  

Richard Edwards, the originator of Blake's *Night Thoughts*, is strikingly absent from the 1798 list of booksellers. For some time he had been withdrawing from business; perhaps he did not publish *Night Thoughts* at all. The only known sale in 1797 is by his brother James Edwards on 6 November 1797.

P. 80

*After “the ravings of insanity’.” ADD:*

Richard Edwards, the publisher, went out of business not long after Blake’s *Night Thoughts* was published, and the book was scarcely advertised after publication. Most records of it during Blake’s lifetime are in the catalogues of second-hand dealers:

1798  **John White, A Catalogue of Rare, Splendid and***

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1116 *BR* (2) 78-79, 76.


1118 *BR* (2) 79.

1119 Many of the references in this list derive from Wayne C. Ripley, “Printed References to and Known Prices of Blake’s *Night Thoughts*, 1796-1826”, *Blake, XLIII*, 2 (Fall 2009), 72-74.
Valuable Books, in Every Branch of Polite Literature, Including the Entire Libraries of the Rev. Harvey-Spragg ... also of the Rev. Henry Putman ... Comprehending a Large Assortment of Learned Theological Books ... The Sale Will Begin on February 19, 1798 ... (London, 1798): “Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake. 5l 5s to subscribers, when completed, boards -- -- -- 1797”

1798 Englische Blätter, ed. L[udwig] Schubart (Erlangen, 1798): “Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake, Part I.”

1799 Thomas Payne, Catalogue of Valuable Books, in Various Languages, and in Every Class of Literature: Which Are to Be Sold, at the Prices Affixed to Each Article ... (London, 1799): “Young’s Night Thoughts, with engravings round each page from the designs of Blake, 2 numbers, boards, -- 1797 & 98”

1801 John White, A Catalogue of Books, in Every Department of Literature, Now on Sale (London, March 1801): “Young’s Night Thoughts, a magnificent edition, with Engravings from Drawings by Blake, boards, 5l 5s – 1797”

1808 William Gardiner, A List of Books, for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: J. Barker, 1808): lot ”860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”

1809 William Gardiner, A Catalogue of Books ... for Sale at W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: J. Barker, 1809): lot “860 Young’s Night Thoughts, curious cuts, by Blake, boards, 1l 5s 1797”

1810 William Gardiner, A Catalogue of a Small Collection

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1120 Only the first Number of 1797 is known.
of Ancient and Modern Books ... for Sale of W. Gardiner’s, 48, Pall-Mall, at the Ready Money Prices Affixed (London: J. Barker, 1810) lot “691 Young’s Night Thoughts, curious cuts, by Blake, boards, £1 5s -- -- 1796” and lot “1213 Young’s Night Thoughts, with Engravings by Mr. Blake, fol. Boards, £1 5s -- -- 1797” “This is one of the most singular and eccentric works that ever appeared.”

1811 W[illiam] Ford, A Catalogue of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature. ... Part the First for 1810 (Manchester, 1811): “Night Thoughts on Life, Death and Immortality, with the singular designs round the margins by BLAKE, calf cleg. [?i.e., eleg.] ib”

1811 W[illiam] Ford, A Catalogue (Part the Second for 1810-11) of a Curious and Valuable Collection of Books, in Various Languages and Classes of Literature (Manchester, 1811): “Young’s Complaint, and the Consolation; or Night thoughts with Blake’s singular designs round the text. ib. 1797.1121 — Blair’s Grave, with engravings from the designs of Blake. LARGE PAPER, eleg. bd. in blue mor. &c. 8l 8s ib 1808.”

1819 British Museum Librorum Impressorum, Qui in Museo Britannico Adservantur, Catalogus. Vol. 7 (London, 1819): “The Complaint and the Consolation or Night Thoughts, with marginal Designs by Mr. Blake. fol. Lond. 1797.”

1820 E. and A. Evans, Bookseller’s and Printseller’s Catalogue (London, 1820): lot “421. Blake (Wm.)

1121 Perhaps this is the copy given to the actor William Augustus Conway which he inscribed as from his “dearly attached friend the celebrated Mrs. Piozzi” (d. 1821) (Love Letters of Mrs. Piozzi, Written When She Was Eighty, to William Augustus Conway [London: John Russell Smith, 1843], 14).
William Blake and His Circle

Illustrations of Young’s Night Thoughts. 4to. Bds. 30s. – 1797” and lot “566. Young’s Night Thoughts, with numerous fine plates by William Blake, fol. Bds. 1l.1s. -- -- 1797”. Lot “422--an additional plate to Young by this eminent genius, hitherto unpublished, engraved by Perry, 4to. 1s”. Lot 423 is Blair’s Grave with Blake’s designs.

P. 80
After “for my library—“ ADD:
Blake’s designs for Bürger’s Leonora (1796) were described in Lenore Ballade von Bürger in drei englischen Übersetzungen [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, 1797), 5-6.

P. 90
For "1785-90" READ:
1785-91

P. 90
To “strained his income” ADD footnote

P. 90
To "Betsy [Butts] had a boarding school for girls at 9 Great Marlborough Street" ADD FOOTNOTE:
Her school had previously been in South Molton Street,

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1122 This “unpublished” print for Night Thoughts by Perry after Blake is plainly the frontispiece by Perry after Blake (with a quotation from Young’s Night Thoughts) for G.A. Bürger’s Leonora A Tale, tr. J.T. Stanley (1796).
1123 Eventually Butts was quite prosperous. After the Muster Master General’s Office was abolished on 25 September 1818, Thomas Butts, First Clerk, Commissary General of Musters, Length of Service 35 [years], Amount of Annual Retired Allowances £430, according to Estimates and Accounts: Army; Navy; Ordnance ..., Vol. XI (1820), not paginated <Harvard>.
for the Will (March 1790, probated 1792) of Captain James Denty (d. April 1790 in Cawnpore India) of the East India Trading Company identified "my natural Daughter Elizabeth Denty a Girl of about seven years of age now at Mrs. Butts Boarding School in South Molton Street near Hanover Square" (Mary Lynn Johnson, "More on Blake's (and Bentley's) 'White Collar Maecenas': Thomas Butts, His Wife's Family of Artisans, and the Methodist Withams of St Bartholomew the Great", *Blake in Our Time: Essays in Honour of G.E. Bentley Jr*, ed. Karen Mulhallen [Toronto, Buffalo, London: University of Toronto Press, 2010], 148).

**P. 99**

**For "having had to shift their sixteen boxes and portfolios to seven different chaises during the course of the trip" READ:**

On 21 September 1800, Blake wrote to Flaxman that "we had a great deal of luggage", including "sixteen heavy boxes & portfolios full of prints" which they had to shift "from Chaise to another for we had Seven Different Chaises". These heavy boxes probably included

**His large Printing Press**

**Professional Tools**

Gravers, etching needles, knives, burnishers, hammers, oil stone for sharpening knives, magnifying glass, sand bag for supporting copperplates while engraving, solid ink and a marble slab for rolling it out, dabbers for inking, paper, unused copperplates, canvases, paint brushes, statues

\[1124\] In his letter to Butts of 22 Nov 1802, Blake writes of the "Canvas which I brought down with me (for there were three)".

\[3124\]
William Blake and His Circle

(from his apprentice days)

Copperplates

"The Accusers" (1793), weight 332 g.
"Albion Rose" (1793), 1 plate, 688 g.
America (1793), 18 plates, with Europe on the versos, weight 10,197 g.
"Approach of Doom" (1792), 1,014 g.
Book of Thel (1789), 8 plates, weight 1,496 g.
Europe (1794), mostly on the versos of America, 1 plate, weight 162 g.
For Children (1793), 18 plates, weight 1,065 g.
"Joseph of Arimathea Among the Rocks of Albion" (1773), weight 102 g.
Marriage of Heaven and Hell (?1790), 27 plates with Urizen on the versos, weight 5,444 g.
Songs of Experience (1793) (mostly on the versos of Innocence), 1 plate, weight 153 g.
Songs of Innocence (1789), 31 plates, weight 3,017 g.
Visions of the Daughters of Albion (1793), 11 plates, weight 2,709 g.

**total weight** 26,379 g. = 58 pounds.

Perhaps they did not include All Religions are One (1788), 10 plates, 241 g.; No Natural Religion (1788), 18 plates, weight 537 g.; Book of Ahania (1795), 6 plates, 844 g.; and Song of Los (1795), 8 plates, weight 3,584 g.--**total weight** 5,205 g. = 11½ pounds, which apparently disappeared after 1795

**Prints**

Unsold copies of works in Illuminated Printing; separate

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1125 "His father bought for him [casts of] the Gladiator, the Hercules, the Venus of Medicis, and various heads, hands, and feet", according to Malkin's Memoirs (1806) (BR (2) 562).
prints by Blake such as "Joseph of Arimathea Among the Rocks of Albion" (1773), "Job" (1793) and "Ezekiel" (1794); miscellaneous antiquarian prints

**Drawings**

Hundreds (1774 ff.) including 3 sets of 12 Large Colour Prints (1795), one set bought by Thomas Butts (1805), one was offered but not sold to Dawson Turner (9 June 1818), and one was offered after Blake's death by Catherine to James Ferguson, 12 illustrations to *Tiriel* (1789)

**Manuscripts**

Manuscripts including *Tiriel* (1789), *Vala* (1796 ff.), Blake's Notebook

**Books**

Copies in stock of works in Illuminated Printing


Young, *Night Thoughts* (1797), multiple copies for colouring

**The Blakes' Library including**

Aeschylus, *Tragedies* (1779)

Anon., *Life and Death of ... Richard Baxter* (1692)

[George Townshend], *A Political and Satirical History of the*

---

1126 "Joseph of Arimathea Among the Rocks of Albion"--Essick 2B.

1127 "Job" (Essick 2B) and "Ezekiel" (Essick 2B) were sold together on 2 March 1830.

1128 Blake bought prints after "Raphael and Michael Angelo, Martin Hemskerck and Albert Durer, Julio Romano, and the rest of the historic class, neglecting to buy any other prints", according to Malkin, *Memoirs* (1806) (*BR* (2) 562). Linnell wrote on 3 April 1830 that about 1821 Blake "sold all his collection of old prints to Mess Colnaghi & Co."

1129 *BR* (2) 497.

1130 Blake's prints for Young's *Night Thoughts* (1797) copies B, H, L, P, W., Z were coloured about 1805.
William Blake and His Circle

*Years 1756 and 1757 In ... Prints (?1757)*
Bacon, *Essays* (1798)
Bacon, *Two Books* (1605)
Barry, *An Account of a Series of Pictures* (1783)
Berkeley, *Siris* (1744)
The Bible (date not known)
Burke, *Sublime and Beautiful* (date not known)
Bysshe, *Art of Poetry* (date not known)
[Chatterton], Rowley, *Poems* (1778)
Chevrier, *The Political Testament of the Marshal Duke of Belleisle* (1762)
[Jean Claude], *Persecution and Oppression of the French Protestants* (1686)
Cumberland, *The Captive of the Castle of Sennaar* (1798)
Cumberland, *Julio Bonasone* (1793)
Cumberland, *Thoughts on Outline* (1796)
Dante, *Inferno*, tr. Henry Boyd (1785)
Dryden, *Annis Mirabilis* (1668)
Duché, *Discourses* (1779)
Gay, *Fables* (1793)
Gordon, *The History ... of the United States of America* (1788)
Homer, *The Iliad*, tr. George Chapman (1611)
Homer, *The Iliad and Odyssey*, tr. W. Cowper (1791)
Homer, *The Odyssey*, tr. George Chapman (?1614)
Lavater, *Aphorisms*, tr. Henry Fuseli (1788)
Locke, *Essay Concerning Human Understanding* (date not known)
Milton, *Paradise Lost* (1732)
Peter Pindar, *Works* (date not known)
John Quincy, *Pharmacopoeia* (1733)
Raphael, *Historia del Testamento Vecchio*, prints (1698)
Reynolds, *Discourses*, 3 vols. (1798)
Shenstone, *Poetical Works* (1795)
Stedman, *Narrative*, 2 vols. (1796)
Swedenborg, *Heaven and Hell* (1784)
Swedenborg, *Divine Love and Divine Wisdom* (1788)
Swedenborg, *Divine Providence* (1790)
C.H. Tatham, *Etchings* (1799)
Watson, *An Apology for the Bible* (1797)
[John and Charles Wesley], *Hymns for the National Fast* (1782)
Young, *Night Thoughts* (1796)

**Household Goods**
clothing, blankets, towels, kitchen implements

Of course most of these materials had previously been laboriously moved from 23 Green Street (1782-84) to 27 Broad Street (1784-85) and thence to 28 Poland Street (1785-91), 13 Hercules Buildings (1791-1800), and later they were carried from Felpham (1800-3) to 17 South Molton Street (1803-21) and thence to 3 Fountain Court (1821-27).

**P. 103**
After “used to admire—‘”, ADD:
A coloured copy of *Little Tom* was probably sent also to John
Flaxman.\textsuperscript{1131}

\textbf{P. 108}

\textbf{To John Marsh’s account for 26 June 1801 of drinking tea with Hayley, Blake, and “young Mr Chetwynd” ADD:} “young Mr Chetwynd” is John Chetwynd, age no more than 15. He had come to Felpham with his mother and siblings so that his mother could enjoy therapeutic sea-bathing for her nerves. Penelope Carleton Chetwynd (born c. 1762 in Cork) was the widow of Captain William Chetwynd, who was killed in 1798 heroically fighting the Irish rebels. She must have been important both to Hayley, who wanted to marry her,\textsuperscript{1132} and to Blake, for while he was still in Felpham she bought two sets of his \textit{Designs to a Series of Ballads} by Hayley (Blake’s letter of 30 January 1803), and the Blakes in London had “a call from M\textsuperscript{rs} Chetwynd & her Brother, a Giant in body mild & polite in Soul” (Blake’s letter of 28 September 1804). Her brother Webber or Weber Carleton (born c. 1777) became a prominent amateur painter in Cork.\textsuperscript{1133}

Blake apparently taught John Chetwynd painting (see 9 Sept 1801).

\footnotesize
\textsuperscript{1131} The coloured copy of \textit{Little Tom} in the Willis and Sotheran sale catalogue of 25 Dec 1862, lot 118, follows six works from Flaxman’s library (lots 116-117) and may, like them, have belonged to Flaxman.

\textsuperscript{1132} Charlotte Smith wrote to Joseph Cooper Walker on 14 April 1801 of the “common Report ... that he [Hayley] is going to be married to M\textsuperscript{rs} Chetwynd the widow of a Gentleman who was killed in Ireland in the rebellion” (\textit{The Collected Letters of Charlotte Smith}, ed. Judith Phillips Stanton [Bloomington: Indiana University Press, 2003], 371), repeated in a letter of 7 Oct 1801, and confirmed in Hayley’s manuscript autobiography excised in the printed version, all cited by Whitehead (below).

\textsuperscript{1133} All these details of the Chetwynds derive from Angus Whitehead, “‘M\textsuperscript{rs}Chetwynd & her Brother’ and ‘Mr Chetwynd’”, \textit{Blake}, XLII (2008), 75-78.
P. 109
DELETE:
“whom Blake later (28 September 1804) described as ‘a Giant in body mild & polite in Soul as I have in general found great bodies to be’.”

P. 115
To “a second [copy of the book] in Germany” ADD footnote:

P. 117
ADD:
On 10 January 1802 Blake wrote to Butts that he would rather have his pictures "preserved in your Green House (not as you call it dung hill) than in the cold gallery of fashion." Butts's Gallery may have been in the former stables on Blenheim Mews, just behind his residence at 9 Great Marlborough Street1135 (see Horwood's map on p. xiii)

P. 134

1134 A copy of “Young’s Night Thoughts, decorated with appropriate Designs by Mr. Blake, Part I” had been listed by Ludwig Schubart, Englische Blätter (Erlangen, 1798).

1135 On 24 Sept 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" for "Fifteen hundred pounds", and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" for "Two hundred pounds", and on 21 July 1796 he insured his "Household Goods" for £450, his "Printed Books, Plate, &c Pictures" for £150 ("Fifty pounds on each"), his "Wearing Apparel" for £100, and his "Prints Drawings & Needle Work" for £50 (Mary Lynn Johnson, "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1802", Blake, XLVII, 4 (Spring 2014)). In 1796, the only Blakes which Butts may have owned were Poetical Sketches (B) and "Pity" <Butlin #310, colour print>.
Add footnote to the animal painter “by the name of Spilsbury”\textsuperscript{1136}

P. 139
After "the bookseller in Pall Mall" add Footnote:
The 15 Numbers of Hayley's \textit{Designs to a Series of Ballads} sold by Evans of Pall Mall (Blake’s letter of 26 Oct 1803) must have included 5 copies each of #3-4 (\textbf{10 in all}) for Lady Hesketh, "my Sist\textsuperscript{f} [Theodora] and some other friends" (\textit{BR} (2) 146) (probably Lord and Lady Harcourt, Richard Hurd, and Dr Randolph who took #1 through her [\textit{BR} (2) 132]), 1 copy of #1-3 (\textbf{3 in all}) which Anna Seward took through the booksellers (\textit{BR} (2) 150), and \textbf{1 copy} through Conder's in Bucklesbury (\textit{BR} (2) 145-46). This means that Evans may have sold only one copy or none through the three Bath libraries which displayed copies (\textit{BR} (2) 132) or the "long list of Cowpers" whom Lady Hesketh had required to subscribe (\textit{BR} (2) 135).

P. 144
Add footnote to “portrait of the beloved bard by Abbot”\textsuperscript{1137}

P. 147
ADD:
Charlotte Smith wrote to the booksellers Cadell and

---
\textsuperscript{1136} This is the animal painter Edgar Ashe Spilsbury (1780-?1828), a protégé of Hayley; he is also referred to in letters to Hayley of Flaxman (21 March 1802) and E.G. Marsh (14 Oct 1806), as is demonstrated by Keri Davies, “Jonathan Spilsbury and the Lost Moravian History of William Blake’s Family”, \textit{Blake}, XL (2006-7), 100-101.

\textsuperscript{1137} Lemuel Abbott [sic] (1760-1803) painted famous portraits of Cowper and Nelson.
Davies on 16 December 1802:

Mr Hayley informd my daughter some time since that he would order his last publication about animals (the title I forget) to be left at Yr Shop for her perusal to be retournd for the profit of the person who made the drawings. If it is there, be so good as to let me know.  

P. 167

For "In September ... though the two men" READ:
When the Blakes returned from Felpham in September, they may have stayed for a time with his brother in Broad Street, but by 26 October Blake was writing from 17 South Molton Street. Here they stayed for eighteen years, probably in diminishing circumstances.

Even after his return to London, away from Hayley's protection and interference, Hayley and Blake

P. 179

In "Blake seems to have felt that two of the magistrates were prejudiced against him", for "two" READ "three" and after "71 of Jerusalem" ADD:
, and the ruthless, bellicose Hand in Jerusalem is probably the bellicose, ruthless Duke of Richmond, who, according to

\footnote{1138 Collected Letters of Charlotte Smith, ed. Judith Phillips Stanton (Bloomington and Indianapolis: Indiana University Press, 2003), 503. The reference was pointed out by Angus Whitehead, “A Further Reference to William Blake in the Letters of Charlotte Smith”, Blake, XLIII, 2 (Fall 2009), 78.}

\footnote{1139 See the persuasive argument in Susanne Sklar, "In the Mouth of a True Orator": (Jerusalem’s Operating Instructions), University of Toronto Quarterly, 3132}
Hayley, "was bitterly prejudiced against Blake."  

P. 186

OMIT “; which we must take the liberty of regarding as a purely visionary notion’” and ADD:

There is evidence that Blake’s trial was managed by the government, though not to the extent of sending Scolfield to entrap him. Blake was right in deploring the “Hirelings in the Camp, the Court” (Milton pl. 1).

It is a curious fact, apparently not remarked by any of Blake’s contemporaries, that the court of Quarter Sessions, which had jurisdiction in cases of common law such as Assault, had no jurisdiction in cases of statutory law, such as Sedition and Seduction from Duty. Statutory cases had to be tried in a higher court, such as the Assizes. There were only four other cases of sedition tried in 1803-4, and all were properly tried at the Assizes.

Why was there a rush to judgment in Blake’s case?

Well, for one thing, the military was eager to maintain discipline during the invasion-scare, and they had recently been humiliated, with the resignation en masse of an entire


1140 BR(2) 183.

1141 Note that “assault” included “putting in fear”, as with threats, and was not confined to bodily harm. The common law charge of Assault was not addressed at the Chichester trial.

1142 See Mark Crosby, “A Fabricated Perjury’: The [Mis]Trial of William Blake”, Huntington Library Quarterly, LXXII (2009), 29-47. One of the accused was freed for lack of witnesses, three were convicted, two of whom were sentenced to three months in prison, and the sentence of the fourth was not recorded. In all four cases, the evidence was first exhibited to the Home Office, which judged a conviction likely and provided funds for the prosecution. No such application to the Home Office was made in Blake’s case.
battalion of Chichester Volunteers. Blake wrote on 16 August 1803 that

The Lawyer who wrote down the Accusations told me in private [that they] are compell'd by the Military to suffer a prosecution to be enter'd into altho they must know & it is manifest that the whole is a Fabricated Perjury.

For another, all the justices who sat in judgment on Blake were connected with the Corps of Volunteers, and the Duke of Richmond, their chairman, was Commander-in-Chief of all the military forces in the south.

Some of the magistrates may have been ignorant of the differing jurisdictions of the Quarter Sessions and the Assizes, but this cannot have been true of the Duke of Richmond, who had been in Pitt’s cabinet. He and the other magistrates chose to ignore the distinction and perhaps thereby secure a quick conviction.

And some of them were deeply suspicious of Blake. Hayley wrote that the Duke of Richmond “was bitterly prejudiced against Blake & had made some unwarrantable observations in the course of the trial, that might have excited prejudice in the jury.”

But the verdict was not given by the magistrates, and the jury took only a few minutes of deliberation to declare Blake innocent.

William Blake and His Circle

P. 203
footnote to letter from Hayley to Lady Hesketh of 18 July 1805, for “Cowper Museum, Olney” READ:
Cowper Newton Museum (Olney), on deposit since 1996 in Buckinghamshire County Record Office.

P. 204
To “Mr. Weller,” ADD FOOTNOTE:1144

P. 208, ADD:
In her letter to Hayley of 30 October 1805, Caroline Watson referred to Hayley's commission to her to order copies of his Ballads (1805) to be sent by the bookseller Richard Phillips to Hayley's friends.1145

My Aunt ... received from them [Phillips] the following statement to be sent to you

1805
July 3. 6 Ballads M'r Huskisson
5 6 Do Do
3 Do M' Blake1146
21 Do To Feltham1147

1146 One copy was sent on 18 July 1805 to Lady Hesketh by Hayley for Blake, and another copy was given with an inscription to "Mr Weller, | with grateful Rememranc[e,] from |William Blake" (Pierpont Morgan Library). Doubtless Blake kept a copy for himself.
Mr. Cromek intends to publish in the course of the ensuing winter a series of twelve engravings, etched by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular poem “The Grave.” In consequence of the originality of the designs, and the vigorous expression, the work has been honoured with the patronage of the first professors of art in the metropolis, and by the subscriptions of the most distinguished amateurs.\textsuperscript{1150}

\textsuperscript{1147} Recte "Felpham."

\textsuperscript{1148} "blds" presumably should be "bds", i.e., "boards". Normally copies not in boards were stitched in sheets.

\textsuperscript{1149} These 56 copies presumably included the "30 Copies to present to my particular Friends" which Hayley had stipulated in his letter to Phillips of 28 Feb 1805 that he should receive in lieu of royalties. The sale price of the Ballads was 10s 6d.

William Blake and His Circle

Probably later in the same month he placed a very similar puff in the *Universal Magazine*\textsuperscript{1151} which added (1) after “etched”: “in a very superior style of engraving”; (2) after “patronage”: “the principal members of the Royal Academy, and”; and (3) before “the most distinguished amateurs”: “upwards of 300 of”. This suggests that Cromek’s exhibition of the Blair watercolours at the Royal Academy and the subscriptions of the members of the Royal Academy took place in July 1806, and that the favourable new publicity increased the number of subscribers to “upwards of 300”.

\textbf{P. 234}

to “rapt poetic expression” ADD footnote\textsuperscript{1152}

\textbf{P. 234}

\textbf{ADD:}

The engraver John Pye (1782-1874) about 1863

showed me [T.H. Cromek] a fine proof of Blake’s portrait [from Blair’s *Grave*], and an unfinished one, both on India paper. Blake, he said, was a vulgar looking man; the expression in the eyes, in

\textsuperscript{1151} Anon., “Modern Discourses, and Improvements in Arts, Sciences, and Literature, With Notices respecting Men of Letters, Artists, and Works in Hand, \&c. \&c.”, *Universal Magazine*, N.S., VI (July 1806), 47-48.

\textsuperscript{1152} T.H. Cromek reported a conversation with John Pye (1782-1874) about an engraving of Phillips’ portrait of Blake: “Blake, he said, was a vulgar looking man; the expression in the eyes, in the print, was an invention” (T.H. Cromek Archive Vol. VI, T.H. Cromek, Manuscript Journal and Conversations with John Pye).
the print, was an invention. My father had given him a set of proofs of “The Grave” “but,” said he, “I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well.”

P. 245

Before the entry for 1 August 1807 ADD:

In the summer of 1807, Cromek travelled North soliciting subscriptions for his edition of Blair’s *Grave* and for the engraving from Stothard’s “Canterbury Pilgrims”. On 11 July 1807 he wrote from Edinburgh to his wife, “My dearest Bessy”:

The Introductions I have had are ye best I could have had ...

The Booksellers here have given me great hopes about my Publication of The Grave. It is a fortunate thing that ye Poem is a Scotch one for I find the Scottish People even more national than I expected. What Currie will do I know not-- I shall advertise him in ye Edinbro’ Papers. The Engraving is exceedingly admired...

[Postscript:] I am quite busy preparing my

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1153 Quoted from the sale catalogue (see 2008) of the Cromek Archive (Vol. VI) now in Princeton University Library.
1154 The admired engraving is almost certainly the portrait of “James Currie, M.D. F.R.S.”, “Engraved by R.H. Cromek” and “Published March 2nd 1807, by R.H. Cromek, 64 Newman Street, Oxford Street, Price 10.6.”
P. 246

Cromek industriously touted Blake’s designs for Blair’s Grave. He took them on a tour which included Edinburgh and arranged for a puff in the Scots Magazine for July 1807:

A Splendid Edition of Blair’s Grave is about to be published, illustrated with paintings by Mr. Blake, an artist and poet of great and singular genius. These paintings are now exhibiting in [St] James’s Square [Edinburgh] No. 9, by Mr Cromek, a very ingenious young artist, who proposes to engrave them for the above-mentioned work, for which he is now taking in subscriptions. A beautiful painting of the procession of Chaucer’s pilgrims is exhibited at the same time, and Mr Cromek is also taking in subscriptions for an engraving which is to be made from it.\textsuperscript{1156}

The statement that “Mr Cromek ... proposes to engrave them” means “proposes to have them engraved”, for in May 1807 Cromek wrote to Blake about “Mr Schiavonetti ... etching a plate” for The Grave, and on 21 July 1807 Schiavonetti wrote

\textsuperscript{1155} The “new Prospectus” is probably for the engraving of Stothard’s “Canterbury Pilgrims”, but it could be the prospectus for The Grave which appeared in Cowdray’s Manchester Gazette for 8 Nov 1807.

The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

\textsuperscript{1156} Anon., “Scottish Literary Intelligence”, Scots Magazine, and Edinburgh LiteraryMiscellany, LXIX (July 1807), 522; this and the reference in Sept 1808 were first reported by David Groves, “‘Great and Singular Genius’: Further References to Blake (and Cromek) in the Scots Magazine”, Blake, XXXIX (2005), 47-48.
to Cromek about engraving “the last judgment”. The “beautiful painting of the procession of Chaucer’s pilgrims” which Cromek exhibited was Stothard’s, not Blake’s.

P. 248

Following the list of prints for Blair’s Grave in the Manchester Gazette (7 November 1807), for “and ‘The Reunion of the Soul & the Body’ is omitted, though Cromek listed it in his second prospectus of November 1805” **READ:**

The last print, “The Reunion of the Soul & the Body”, is omitted, almost certainly by accident, for Cromek listed it in his First Prospectus of November 1805, a proof has the imprint of 1 June 1806, and it is inconceivable that Cromek would have paid for an engraving and then omitted it.

P. 249

**After “Nancy Flaxman.” ADD:**

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

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

Britton may be one of those Blake accused of being “So foolish [as] to think that they can wound M' Fuseli over my Shoulder”. Britton may have learned of Blake from his

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1157 The former sublime artist exhibited a very extraordinary picture last year [Count of Ugolino] .... The immortal and justly esteemed Sir Joshua, having painted a very interesting, and apposite picture of this subject, some diurnal critic, thought proper to compare the two performances, and was rather hard upon the late professor [i.e., Fuseli]. Thus circumstanced, Mr. Blake couched his lance, and in the true quixotic style, attacked his and Mr. F’s anonymous [sic] adversary. An account of this rencontre may be seen in the Monthly Magazine, where the said Mr. B. endeavours to prove that the picture by Mr. F. is not only superior to that of Sir Joshua, but is, indeed, superlatively excellent!!! [Britton’s note]

1158 John Britton, The Pleasures of Human Life (Boston, 1807), x-xii, indexed under “Fuseli; and his flatterer”. There was also an edition of London, 1807. The Blake reference was first pointed out by Wayne C. Ripley, “An Unrecorded Attack on William Blake”, Notes and Queries, CCLIII (2008), 418-420.

1159 “Public Address” (Notebook p. 53).
friend Thomas Phillips, who painted Blake’s portrait in April 1807 and whom Britton described as his “valued friend”.

P. 252
ADD:
Cromek advertised *The Grave* in curiously different ways at the same time. In the *Leeds Mercury* for 4 June 1808 appeared his advertisement for

**BLAIR’S GRAVE**

*MR. CROMEK* begs to inform the Subscribers at Wakefield and its Vicinity to the New and Splendid Edition of this POEM, that it will be published in London, on the First Day of July next, and that it will be delivered to them with all possible Speed.

Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Mr. CROMEK will receive Names till the First of July at the Original Subscription Price. No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style by BENSLEY, in Imperial Quarto, and illustrated by 13 Engravings, executed from the original Designs of WILLIAM BLAKE.  

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1161 *Leeds Mercury*, “Printed and Published by Edward Baines at His Office, in Briggate, Leeds”, XLI, 237 (4 June 1808), 1, discovered for me with great generosity by Helen Skilbeck, Information Librarian, Central Library, Leeds.
William Blake and His Circle

Comparing it with the advertisement published next day in The Bristol Gazette, the date of publication of The Grave is said to be “the First Day of July” rather than “about six weeks”, Schiavonetti and the Royal Academy subscribers are not mentioned, nor are there Impressions to be seen in Leeds as there were in Bristol.

P. 257
To footnote ending “’touched the infinite in expression’.” ADD paragraph:

An anonymous review of David Scott's Of Man, Six Monograms (1831) in the London Literary Gazette, No. 736 (26 February 1831), 139, made “a comparison not to his [Scott’s] disadvantage with the best things of Blake, Fuseli, Flaxman, and even Michael Angelo”.

P. 258
After “W.B.S.”, ADD:

On 11 July 1808, C. Griffith of Sarum wrote to Ozias Humphry at the Prince of Wales Hotel, Sloane Street, Knightsbridge, saying that she cannot deal with the newspapers and suggesting that Humphry give them to Blake[?] to care for. ¹¹⁶²

P. 259
Add to footnote about Phillips’s portrait of Blake:

There was a chorus of praise for Schiavonetti’s

¹¹⁶² Royal Academy Archives HU/7/17, summarized as above in the Archives catalogue. I know nothing of the context and strongly suspect that the individual is not Humphry’s friend the poet-painter William Blake.
engraving: Anon., “Monthly Retrospect of the Fine Arts.” Monthly Magazine, XXIX, 7 (1 July 1810), 576-78, a memorial of Schiavonetti: “His etchings for Blair’s Grave; his head of Blake, after Phil[l]ips’s picture; are wonders in the style he adopted” (p. 577); Anon., “Exhibition at the Gallery (in Pall Mall) of the British Institution ... 1816”, New Monthly Magazine, V, 26 (1 March 1816), 154: The “Portrait of Thomas Bewick” engraved by Thomas Ranson after William Nicholson is a “brilliant portrait ... in a style of excellence and originality seldom witnessed and surpassed only by the extraordinarily fine portrait of Mr. Blake by SCHIAVONETTI after the academician PHIL[l]IPS”; Anon., “Fine Arts. Wilkie’s Blind Man’s Buff”, Manchester Iris, I, 22 (29 January 1822), 170: Schiavonetti’s “portraits of Vandyke and Blake ... entitle him to a high rank”.

P. 262

To letter of 13 August 1808 ADD:
Money to receive. £
Mr Thos Bewick -------------------------- 0. 0. 0
John Davidson, Esqr Rec’d 6 Feb’y ---- 2. 2. 0
Thos Davidson, Esqr Paid 7 Jan’y ---- 2. 2. 0
Middleton Hewitson Esqr returned the Book 2. 2. 0
Mr Mitchell Printer ---------------------- 1.11. 6
Mr Richard Miller, Books -------------- 3. 3. 0
Mr Miller Mr Hewitson’s Book returnd 1.11.6
One of the Davidson’s paid me a Guinea & having lost or mislaid my Memorandum Book I cannot tell which; nor am I quite certain that Mr Redhead paid me but I
think he did.\textsuperscript{1163}

\textbf{P. 262}

\textbf{Footnote: for “Mr Wilfred Warrington” READ:}
in Princeton University Library

\textbf{P. 262}

For “‘Grave’”, “amongst”, “and I hope” \textbf{READ:}
Grave ... among ... & I hope

\textbf{P. 262}

\textit{After “approbation.”, the next sentence does not begin a paragraph.}

\textbf{P. 262}

\textbf{To footnote 714ADD:}
The Blair subscription list includes under Newcastle-upon-Tyne “Mr. William Redhead, jun.”

\textbf{P. 264}

In \textbf{September 1808}, an advertisement appeared among a list of “New Works Published in Edinburgh” in the \textit{Scots Magazine}, LXX (1808), 683: “Illustrations of Blair’s Grave, in 12 Etchings, executed by Louis Schiavonetti, from the Original Inventions of William Blake, 4to. 2l. 12s.6d.” And a long, generous review appeared in \textit{The Scots Magazine} for November 1808 (\textit{BR} (2) 274-75).

\textsuperscript{1163} T.H. Cromek Archive, Vol. IV, Letters and Manuscripts, mostly to Thomas Bewick, No 4, in Princeton University Library.
To footnote ending “writing backwards” ADD:
Cumberland’s essay was reprinted in “Hints on Various Modes, etc.” from the “Journal de Nicholson, No. 126”, Bibliothèque britannique, ou Receuil extrait des Ouvrages Anglais périodiques [Genève], L (1821), 69-76.

P. 281
ADD:
On 25 June 1810 Cromek wrote to Bewick:

I thank you very kindly for your exertions relative to my publication of The Grave: and if I could serve you here, tenfold, be assured I should feel most happy to do it. …

[Postscript:] A Cap. Bainbridge called here some time ago, in my absence, for M. Hewitsons Copy of the Grave. My wife, not knowing I had sent it to you, gave him one: so that M. Hewitson’s copy has been returned to you. I received 1.1.0 of Cap. Bainbridge: the other Guinea was paid by M. Hewitson. RHC.1164

P. 281
To the footnote about the author of Letters from an Irish Student ADD:
The review in the Eclectic Review, I (Oct 1809), 965-67, provides evidence "to doubt the genuineness of these 'Letters".

1164 Transcript by T.H. Cromek in Princeton University Library. Under “Newcastle-upon-Tyne” in the Grave subscription list there were 7 names, including “Mr. Thomas Bewick” and “Middleton Hewitson, Esq.”

3146
and notes the number of adulatory references to Richard Phillips (e.g., "Amongst the most enterprising booksellers of the day, I am informed that Mr. Sheriff Phillips takes the lead"), "though the name of Richard Phillips is not on the title-page", and the review in the *Universal Magazine* (reprinted in *Select Reviews, and Spirit of The Foreign Magazines* [Philadelphia], III, xiv (1810), 85-87) says of the *Letters*, "Their origin is to be found in the wish of the bookseller and written to make a saleable commodity".

The "Irish" student had good information, for Blake had defended Fuseli in the context of Michael Angelo in his letter to the editor (Richard Phillips) of the *Monthly Magazine*, XXI (1 July 1806), 520-21.

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**P. 281**

1809

"William Blake, Esq." appears in

PROPOSALS FOR PUBLISHING BY SUBSCRIPTION, A Series of Engravings on Wood, FROM SCRIPTURAL SUBJECTS, IN THE MANNER OF *QUARLES'S EMBLEMS*, AFTER THE DESIGNS OF J. THURSTON, ESQ. AND EXECUTED BY THE MOST EMINENT ENGRAVERS ON WOOD. THE SUBJECTS WILL BE SELECTED, AND THE DESCRIPTIONS WRITTEN, BY THE REV. J. THOMAS, A.M. DESIROUS that my Friend Mr. THURSTON'S Talents, with which the World have long been partially acquainted, should be more
fully known, I thought Divine Emblems particularly suited to his Genius, the Subjects for which might be selected from Quotations of Scripture, as in QUARLES’S celebrated Work on the same Subject: taking care to choose such only as were best adapted to the Wants and Comforts of Man in his present State, and most likely to suggest and enforce the due Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy, and presuming, with many respectable and distinguished Artists, that it is capable of producing Effects infinitely superior to what has hitherto been seen, the Object of this Work is to present to the Public the most perfect Specimen that has ever yet been executed.

J. THOMAS.

CONDITIONS.

1. The Work will consist of Twenty Engravings, with a Head and Tail-piece, and will be printed in Royal Quarto, on India Paper, by T. BENSLEY, in his best Style.

2. The Price to SUBSCRIBERS will be TWO GUINEAS ... ... The Price will be considerably advanced to Non-Subscribers.

3. The Work is intended to be published with all due Dispatch. Subscriptions are received by ROBINSON and SON, Paternoster Row; MILLER, Albemarle Street; WILLIAMS, Strand; COLNAGHI, Cockspur Street;
The “William Blake, Esq.” in the “List of Subscribers” in the Prospectus and in the published work (Ackermann, 1809) may well be the poet despite the elevating “Esq.” Almost all the males in the Lists who have no other title (Rev, Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with “Esq.”—even the Yorkshire engraver “R.H. Cromeck, Esq. 2 Copies”—just as tailors in Oxford used to do for undergraduates, even when the students were benighted colonials. Note that the designer’s style above is “J. THURSTON, ESQ.” but as a subscription-collector he is “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in The Examiner (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and The Repository of Arts, II (Sept 1809), 183, 252,
announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a week’s engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (Sept 1805) “wishes to collect all B---- has done”. Thomas commissioned from Blake his 6 watercolours for Milton’s Comus, 6 for his Shakespeare first folio (1806-9), 12 for Paradise Lost (1807), 6 for “On the Morning of Christ’s Nativity” (1809), and also bought Blair’s Grave with Blake’s designs (1808) and Songs (Q, 1810).

**P. 282**

**Before the entry for August 1809, ADD:**

On 4 August 1809 Cromek in Edinburgh wrote a joint letter to his wife (“My dearest love”) and to his daughter (“My dear Maria”) about his various commercial enterprises. The letter began:

I wish you would go out to Mr. Schiavonetti & see what he is about. I think it very proper. Have you got any Money for The Grave?1165

**P. 287**

**ADD:**

Cromek wrote to Thomas Bewick on 20 December 1809 saying that having paid Schiavonetti 300 guineas (part of the

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1165 The letter is quoted from a reproduction of the manuscript in the Cromek Archive in Princeton University Library, Box 1, Folder 2.

3150
total payment of 800 guineas for engraving Stothard’s Canterbury Pilgrims), he found himself in a state of penury and asked if Bewick has “a few guineas about your town” from the subscriptions for Blair’s Grave.1166

P. 295
ADD:

Louis Schiavonetti wrote to the publishers Messrs Cadell & Davies on 30 January 1810 discussing engraving commission and referred in passing to “Blake’s Portrait for Mr. Cromek” which he had engraved for Blair’s Grave (1808).

Pp. 301

In a letter apparently post-marked 1810, Schiavonetti wrote: "I wish to know whether it would make any material difference was I to execute it [a portrait of Lord Grey] in a free line manner similar to Blake's Portrait for Mr Cromek ..." (one of three letters watermarked 1803-1810 offered in the auction catalogue of Bonhams (London), 29 March 2011, lot 326, no recipient identified).

Pp. 302-303

In an undated letter to George Cumberland, Charles Henry Bellenden Ker wrote that his commission to Blake for two drawings, for which Ker did not wish to pay, was given “2 years ago” when he “was not of age”. As Ker was christened on 18 February 1787,1167 the commission was

1167 According to W.R. Cornish, and David J.A. Cairns, “Ker, Charles Henry
presumably given in late 1807 or very early 1808 when he came of age, and the present letter may be of 1809 or 1810.

**P. 304**

To "Mr. Clark as Filch" ADD Footnote:
The information about Blake and *The Beggars' Opera* is also given by Juninus, "Conversations on the Arts", *Repository of Arts*, No. 57 (Aug 1813), 60.

**P. 306**

ADD:

Cromek wrote to Thomas Bewick in Newcastle on 24 December 1810:

> I must now make my most grateful acknowledgements for your exertions in collecting the money for Blair’s Grave. I am really ashamed that your fellow Townsmen should have trespassed so much on your patience and time.\(^{1168}\) …

[Postscript] The Plate of the Canterbury Pilgrimage is advancing & will be ready for Publication next winter. Mr. Schiavonetti’s Etching will be finished by Mr. Bromley & myself. I think you have one Book of The Grave left. If you have pray present it to your Son with my Respects. —

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Bellenden (*formerly* Charles Henry Gawler] (c. 1785-1871), law reformer ...”, Vol. XXXI, p. 379, of *Oxford Dictionary of National Biography* (2004), Ker was “Baptized at St Andrews, Holborn, London, on 18 February 1787”; *BR* (2) 302fn, says Ker’s “birth year is not known (?1785 ...)”.

\(^{1168}\) Of course the trespasser was Cromek.
P. 306
ADD:
Leigh Hunt returned to the attack on Blake in 
October 1810 in the context of "the abuses of the Cabala – of 
the Great Secret", of the Rosicrucians, Zoroaster ....

Monsieur, the Count de Gabalis, may have had the 
power of invisibility,--a very common virtue with 
such sages; and the egregious Mr. Blake, who 
wages such war with Titian and Corregio, both in 
his writings and paintings, may tell us that he is 
inspired by certain spirits to alter the human figure;-
-but to be out of sight can as little benefit mankind 
as to be out of nature.1170

P. 306, ADD:
Blake's great engraving of "Chaucers Canterbury 
Pilgrims" was "Published October 8. 1810", and at least one 
copy was coloured by Blake but not sold. It is inscribed:

1169 Manuscript transcript by T.H. Cromek in Princeton University Library.
1170 [James Henry Leigh Hunt], "Art. XI. Account of a Familiar Spirit, who 
visited and conversed with the Author, in a manner equally new and forcible, 
shewing the Carnivorous Duties of All Rational Beings and the true End of 
Philosophy", Reflector, a Quarterly Magazine, Conducted by the Editor of the 
Examiner [Leigh Hunt], I (Oct 1810), 90 (the whole essay is on pp 86-99). It is 
reprinted in Analecta Magazine [Philadelphia], N.S., IV (Oct 1814), 313-316 (the 
Blake reference is on p. 315), with minor changes such as "showing" for 
"shewing". When the essay was again reprinted as "The Nightmare" in Leigh 
Hunt's The Seer, or, Common-Places Refreshed, Part 2 (London: Edward Moxon, 
1841), 44-49, the first three paragraphs including the Blake passage were omitted.

In his review of Blake's exhibition in The Examiner for 17 Sept 1809, Leigh 
Hunt's brother Robert wrote of Blake's "egregious vanity" and his opinion of Titian 
and Corregio.
"This print was colored by the artist W. Blake, and given by Mrs Blake to F. Tatham Esq."

P. 309

After "the Chimney Sweeper." ADD:
Ariel,1172 “Blake, Dichter, Schwärmer, und Mahler Zugleich”, Morgenblatt für gebildete Stände [Tubingen], No. 86 (10 April 1811), 341-343, gives “Der Tiger” in English and German as in [H.C. Robinson’s essay in] Vaterländisches Museum (January 1811) (pp. 589-90 below), which it cites.

P. 310

After the first paragraph ADD:
In his essay in Vaterländisches Museum, Crabb Robinson had written that "we wish to make our author as well known as possible".1173 His wish was partly fulfilled in an essay, apparently by Ariel,1174 called “Zeichen der Zeit in Blicken auf die englischeLiteratur: | Blake, Dichter, Schwärmer und Mahler zugleich”, Morgenblatt für gebildete Stände [Tübingen], No. 86 (10 April 1811), 341-343. The essay contains nothing about Blake beyond what Robinson had written save for occasionally relevant references to Fisher Ames, Johann Daniel Falk, Schelling, and Ludwig Tieck, who were not elsewhere mentioned in connection with Blake

1172 It is not clear to me whether “Ariel” is a pseudonym for the author of the Morgenblatt essay or serves some other purpose.
1173 BR (2) 601.
1174 It is not clear to me whether “Ariel” at the very end is a pseudonym for the author of the Morgenblatt essay or serves some other purpose. Ariel does not recur in Morgenblatt.
during his lifetime. The most interesting novelty of the essay is its imitation in German of "The Tyger", which is quite distinct from that in *Vaterländisches Museum*.

**William Blake and His Circle**

Signs of the Times* Seen in English Literature.

Blake, Poet, Enthusiast and Painter\textsuperscript{1175}

Whoever would like more detailed information about this outstanding visionary of genius, will find it in the most recent piece in the unfortunately prematurely closed *Vaterländisches Museum*,\textsuperscript{1176} edited by Perthes in Hamburg. What people in Germany lightly attribute to the influence of a new school, comes unaffectedly in England, and in Blake fully proclaims itself as a phenomenon of the times. There too people began to look once again at the old songs and popular poetry; it can certainly not be overlooked, that critics are still in love with the polished style of the Popish school; but a few Nature poets of outstanding genius, among whom the Scottish peasant Robert Burns\textsuperscript{**} deserves a leading place, through their living example shook the old theory that the essence of the art of poetry was a flowing metre far more than the critics with their dead one were in a position to shore it up. From North America there recently arose the voice of a novelist with the name of Fischer Ames,\textsuperscript{***}

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\textsuperscript{1175} The translation here is by Alan Kahan and John Koster, with occasional twitches by GEB, chiefly to bring it into conformity with the translation of *Vaterländisches Museum* in *BR* (2). Note that the starred footnotes are in *Morgenblatt*, the numbered ones are by GEB.

\textsuperscript{1176} [Henry Crabb Robinson], "William Blake, Kunstler, Dichter und religiöser Schwärmer" [tr. Dr Nicolaus Heinrich Julius], *Vaterländisches Museum*, II (1811), 107-31 (see *BR* (2) 573-93 in German, 594-603 in English).
who in a manly tone zealously opposed the introduction of many children's books, for example von Berquin's sentimental fables and the like, into education, and against it recommended a return to the old Bible-based national instruction; to a book, that for this reason too deserves to be preferred to any other, "because it is written in the best, most classical and purest English". If people rightly are astonished at this unplanned encounter of two nations and their leading writers on this one and the same ground, produced simply based on the demands of a great period, so will this astonishment only increase, if now one finds again in Blake (who incidentally is said to be over 50 years old, and has hardly ever been heard of or read by the modern German school), the same results as in Ludwig Tieck and others, to whom the majority of our critics have been so offensive. "The great and golden rule of art--these are Blake's own words--is, that the more distinct, sharp, and wirey the bounding line, the more perfect the work of art, and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling. Great inventors, in all ages, knew this. Protogenes and Apelles knew each other by this line. Rafael, Michel Angelo, and Albert Dürer are

1177 For instance, [Berquin, Arnaud] The Blossoms of Morality Intended for the Amusement and Instruction of Young Ladies and Gentlemen by the Editor of the Looking-Glass for the Mind, with Forty-Seven Cuts, Designed and Engraved by I. Bewick (London: E. Newbery, 1796).
1178 Vaterländisches Museum (1811) ¶2 (BR (2) 574, 594).
known by this and this alone. The want of this determinate and bounding form evidences the idea of want in the artist's mind, and the pretence of the plagiary in all its branches. How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline? How do we distinguish one face or countenance from another, but by the bounding line and its infinite inflexions and movements? What is it that builds a house and plants a garden, but the definite and determinate?"\textsuperscript{1179} (Character. Cf. Goethe's Collector\textsuperscript{1180} and Falk's Treatise on Poetry and Art of 1803) in which character receives its complete due as the foundation of all art: consider also Schelling's speech at the Munich Academy\textsuperscript{1181} which does not hesitate to propose the principle that, without the completion of that which we call character, no acts of artistic or natural creation would be possible.\textsuperscript{*) "What is it that distinguishes honesty from knavery, but the hard and wirey line of rectitude and certainty in the actions and intentions? Leave out this line and you leave out life itself; all is chaos again, and the line of the Almighty must be drawn out upon it before man or beast can exist. Talk no more then of Correggio or Rembrandt, or any other of those plagiaries of Venice and Flanders. They were but the lame

\begin{footnotesize}
\textsuperscript{1179} \textit{Descriptive Catalogue} ¶110 is quoted from \textit{Vaterländisches Museum} (1811) (\textit{BR} 2)578 [in German] and 596 [in English]).
\textsuperscript{1180} "Der Sammler und die Seinigen", \textit{Propyläen} [Herausgegeben von Goethe], Vol. II, Part 2 (1799), 26-122..
\textsuperscript{1181} Probably \textit{Uber das Verhältnis der bildenden Künst zu der Natur} (1807).
\end{footnotesize}
imitators of lines drawn by their predecessors."\textsuperscript{1182}

He calls Rubens a most outrageous demon,\textsuperscript{1183} and elsewhere Blake says: "If losing and obliterating the outline constitutes a Picture, Blake will never be so foolish as to do one. There is no difference between Rafael's Pictures, except that the fresco-pictures are more finished than the cartoons."\textsuperscript{1184}

For Blair's Grave, a well-loved English poem, Blake produced twelve drawings in addition to an excellent head.\textsuperscript{1185} The famous Fuseli said of this work: "The groups and single figures on their own basis, abstracted from the general composition, and considered without attention to the plan, frequently exhibit those genuine and unaffected attitudes, those simple graces, which nature and the heart alone can dictate, and only an eye inspired by both, discover. Every class of artists, in every stage of their progress or attainments, from the student to the finished master, and from the contriver of ornament to the painter of history, will find here materials of art and hints of improvement."\textsuperscript{1186} This is the first work that brought attention to Blake in London. ["]Even as a boy, he passionately admired

\textsuperscript{1182} Descriptive Catalogue ¶110.
\textsuperscript{1183} Descriptive Catalogue ¶97 somewhat approximated.
\textsuperscript{1184} Descriptive Catalogue ¶109, where the second sentence precedes the first and has been somewhat adjusted in German.
\textsuperscript{1185} The portrait of Blake is by Thomas Phillips.
\textsuperscript{1186} Fuseli's puff (Nov 1805) for The Grave with Blake's 15 designs and engravings (BR (2) 211) is quoted from Vaterländisches Museum (1811).
Gothic architecture, and passed whole days in drawing the monuments in Westminster Abbey.["]1187 ["]The newer fashions in drawing and engraving (the points) he straightforwardly declares to be sins against art; and so he has preferred, in his phrase, to be a martyr for his religion, i.e., his art, to debasing his talents by a weak submission to the prevailing fashion of art."1188 Chiaroscuro he simply calls a hellish tool in the hands of Venetian and Flemish demons. ["]Like Swedenborg, Blake finds himself among a community of angels. He told someone, from whose mouth we have the story, that once when he was carrying home a picture which he had done for a lady of rank and was wanting to rest in an inn, the angel Gabriel touched him on the shoulder and said: 'Blake, why are you tarrying here? Walk on, thou shouldst not be tired!' He arose and went on unwearied.["]1189

Blake's fiery poetic talent may be seen in the following truly sublime little lyrical piece, which carries the title "The Tyger" and which we follow with a free German imitation.

The Tyger.

1187 Paraphrased from Vaterländisches Museum (1811) (BR(2) 574, 595.
1188 Slightly adapted from Vaterländisches Museum (1811) (BR (2) 574-575, 595.
1189 The anecdote of the angel Gabriel comes entirely from Vaterländisches Museum (1811) (BR (2) 583-4 [in German], 599 [in English]).
1190 Transcriptions of "The Tyger" in English, ignoring variants in punctuation.

Blake VaterländischesMuseum Morgenblatt
Tiger, Tiger, Flammenpracht, Tiger, Tiger, Flammenpracht,
In des Waldes dunkler Nacht, In den Wälderndüster Nacht!
Wo die tühne Meisterhand, Sprich, wes Gottes Aug und Hand,
Die sich dieses unterstaub? Dich so fürchtbarschönverband?

Dass die Gimtsie angefasst, Stammt von Himmel, aus der Hüll',
Die du in den Augen hast; Dir der Augen Feuerquell?
Ward aus Himmel, oder hell' Welche Flügel trägt du kühn?
Ausgeschöpft ihr Feuerquell? Werwagtwohlzunah'ndem Glühn?

Alles, wieauseinem Guss! Welche Stärke, welche Kunst,
Welche Hand und welch ein Fuss! Wobssinnreich Herzens brunst?
Aller Wesenlesster Tag, fand, Alsdein Herz den Pulsempfand,

1. 8 dare seize the dares seize the dares seize de
1. 9 & what art and what art and what art
1. 12 & what dread feet and what dread feet and what dread feet
1. 16 its it's it's
1. 20 Lamb lamb lamb
1. 24 dare could [ll. 21-24 omitted]
William Blake and His Circle

Tiger, ist dein herzenschlag. Welch ein Fuss? und welche Hand?

Wo die Esse, die so stolz Was ist Hammer? Ketten klinn?
Dieses Hirn aus Erzdirschmolz? Welche Esseschmolz dein Hirn?
Was du aufass'st--das ist roth: Was ist Amboss? Welcher Held
Was du augefasst —ist todt! Muth in deinem Arm behält?
Pfeile schoss das Sternenbeer; Aus den Sternen flog der Speer,
Engel zitterten umber; Thränendwurb der Himmel Meer:
Tiger, wild und füchterlich, Schaut' erlächelnd da auf dich?
Der 'das kammschuf--schufer Der das Lammschuf, dich?

[ll. 21-24 omitted] Tiger, Tiger, Flammenpracht
In den Wälderndüstrer Nacht!
Sprich, wess Gottes Aug und Hand,
Dich so furctbar schönverband?]

* We see this essay itself as a sign of the times, and offer it as such; but remain behind the times. Editor
**** One compares this North American statement to the following view,
expressed by Goethe in the second part of his theory of colours, that the historical contains, sometimes with fewer, but extremely meaningful words, has laid down, and which we here append to this essay. "Whoever knows the human heart", it says there on p. 138 "the way individuals are formed, will agree that an excellent man could be brought up and competently educated without recourse to any other book besides, say, Tschudi's Schweizer Chronik [Chronicon Helveticum] or Aventinus' Baveriesche Chronik. How much better then must the Bible lend itself to this purpose, since it was the model of those first-named books: and since the people, as whose chronicle it presents itself, have exercised and indeed still do exercise, so great an influence on world events." After expressing some wishes for concise historical supplements to this book, Goethe continues on page 139: if this were to happen, "this work would deserve to be restored straight away to its former status, not only as a universal book but also as part foundation, part pedagogical tool, for the use, of course, not of charlatans, but of the truly wise."

**P. 312**

**Wordsworth thought that Blake had “the elements of poetry – a thousand times more than ... Byron”, ADD FOOTNOTE**

**P. 314**

**about the Associated Painters in Water Colour exhibition**

“The landlord seized the contents of the gallery in

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**FOOTNOTE**


Trelawney declared his great admiration for William Blake, whose work, unread and ignored among the associates of his youth, had only in later years become known to him through the publication of Gilchrist’s *Life* and Rossetti’s reprints. He proceeded to recite standing, with the full force of his tremendous voice, some stanzas of Blake’s poem “London” from the *Songs of Experience*:

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In every cry of every man
In every infant’s cry of fear,
In every voice, in every ban,
   The mind-forged manacles I hear,--
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and so forth.

3162
William Blake and His Circle

distraint of rent”, including Blake’s Chaucer’s Pilgrims (lot 254), “The Spiritual Form of Pitt” (lot 279), “The Spiritual Form of Nelson” (lot 280), and “Detached Specimens of Jerusalem” (lot 324). Thomas Butts, who apparently owned “Nelson” and Chaucer, may have bought them – or bought them back – from the distraining landlord.

P. 315

DELETE footnote: “The enigmatic ‘Sign’ may be a misprint for ‘design’”.

ADD:

Blake painted a design on a wood panel about 6’ x 8’ for a sign-board for The Talbot Inn (renamed when it was rebuilt after the original Tabarde Inn burned down in 1676). The design represented two men in hats holding hands while a friar addresses them. Behind are three horsemen and buildings. It was displayed on the second-floor balcony of the Inn for over sixty years, where it could be seen by every passerby, and it was repeatedly reproduced. However, Blake’s name was rarely associated with it, and his responsibility for it was

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1193 Probably Jerusalem pl. 25, 32, 46 (BB 262-263).
1194 They were sold by his son in 1853. The history of “Pitt” is not known before 1882 when Samuel Palmer’s son offered it for sale at auction – Samuel Palmer was seven years old in 1812.
1195 There were representations of the Tabard/Talbot Inn showing Blake’s sign by George H. Shepherd in 1810, in Gentleman’s Magazine (Sept 1812), Circulator of Useful Knowledge (19 Feb 1825), Mirror of Literature (26 Oct 1826), London and Its Environs in the Nineteenth Century, Illustrated by Thomas H. Shepherd (1831), Mirror of Literature (21 Sept 1833), London, ed. Charles Knight (1841), and Once a Week (26 Jan 1867). The building, and presumably the much-weathered sign, were demolished in 1873.
scarcely known before 2010.

P. 321
Add footnote
Gilchrist says he "was wont to affirm: 'First thoughts are best in art, second thoughts in other matters'.”

He held that nature should be learned by heart, and remembered by the painter, as the poet remembers language. "To learn the language of art, copy for ever, is my rule," said he. But he never painted his pictures from models. "Models are difficult – enslave one – efface from one's mind a conception or reminiscence which was better.”

P. 330
At bottom of the page ADD:
In October 1817 appeared an obituary of the young engraver and painter Richard Bean (1792-1817), who made "an exquisite portrait he engraved of Blake from Schiavonetti, when he had not been more than two years under the tuition of a master”. “Among English painters the sublime conceptions of Blake, the epic compositions of Barry, and the unrivalled graces of Stothard, were the object of his admiration, attention, and imitation.”

1196 BR (2) 321; quoting Gilchrist, 370. “To learn the Language of Art Copy for Ever is My Rule” is quoted from Blake’s marginia (1802?) to Sir Joshua Reynolds, Works (1798), third contents leaf, but the other phrases attributed to Blake are not in his surviving writings.

1197 Anon., “Richard Bean, Esq.”, Gentleman’s Magazine, LXXXII (Oct 1817), 368-369. In the National Portrait Gallery is an undated engraving by
P. 344 fn

Before “Gilbert Dyer” ADD:
Gilbert Dyer [Jr] (b. 1776), the son of

and after “1788”) ADD:
(see J.B. Mertz, “Gilbert Dyer: An Early Blake Vendor?”,
Blake, XL [2007], 147-49)

P. 363

footnote to “Blake-Varley Sketchbook”:
This cumulation of Blake’s Visionary Heads also appeared in “Blake’s Visionary Heads: Lost Drawings and a Lost Book”, Chapter 12 (pp. 183-205) of Romanticism and Millenarianism, ed. Tim Fulford (N.Y. and Basingstoke: palgrave, 2002).

P. 370
ADD:
In his pocket-book for Saturday 3 June 1820, George Cumberland wrote that his son “Sydney came 12 oclock [illeg.] Went to see Blake – also to Surgeons college to introduce [?him] to Mr [William] Clift –“ the distinguished curator of the Hunterian Museum at the Royal College of Surgeons in Lincoln’s Inn Fields and to discuss Clift’s purchase of a fossil.\textsuperscript{1198}

\textsuperscript{1198} The information about this Cumberland pocket book entry derives from

Richard Bean of Joseph Goupy (reproduced online). Charles George Dyer, Biographical Sketches of the Lives and Characters of Illustrious and Eminent Men Illustrated with Whole Length Portraits (London: C.G. Dyer and H. Setchel and Son, 1819) is dedicated “To the Memory of My Most Excellent and Accomplished Friend, Richard Bean”. Dyer was with Bean when he drowned at Hastings on 24 June 1817.
P. 374
After "Henry Richter, Constable, and John Varley." ADD:
In 1821 the Blakes moved to two rooms in the cul de sac of 3 Fountain Court Strand, which they rented from Catherine's brother-in-law Henry Banes. Here they remained until Blake's death in 1827.

P. 378
In the footnote to “Dyer”, for “Lamb’s friend George Dyer” READ:
Charles George Dyer (1787-1840), whose intimate friend the engraver and painter Richard Bean (1792-1817) profoundly admired “the sublime compositions of Blake” (Gentleman’s Magazine, LXXXII [Oct 1817], 369) and who dedicated to Bean his Biographical Sketches of ... Eminent Men (1819). Another possibility is Gilbert Dyer [Jr] (b. 1776), the son of the Exeter bookseller Gilbert Dyer (1743-1820) (as in p. 344 fn).

P. 385
After “gentle manliness”, ADD:
An enigmatic reference to the English Poet Blake appeared in October 1822: “Schon der berühmte Englische Dichter Blake besang prophetisch vor einem Decennium in seinem temple of

Angus Whitehead, “‘Went to see Blake – also to Surgeons college’: Blake and George Cumberland’s Pocketbooks”, pp. 172-186 in Blake in Our Time, ed. Karen Mulhallen (Toronto, Buffalo, and London, 2010). It seems likely to me that the person being introduced to Mr Clift was not Blake (pace Whitehead) but Cumberland’s son Sydney, who often acted as his father’s agent in London.
P. 386
After “£49.6.6 in 1825" ADD:

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

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

The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates originally used for Pl. II-III of Henri Louis Duhamel du

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1199 Anon., “Was den Greichen noch übrig bleibt?”, Politisches Journal nebst Anzeige von gelehrten und andern Sachen [Hamburg], Jahrgang 1822 Ersten Band (October 1822), 886. I know of no reference in Blake to a Temple of Cove or Love (though “loves temple” is in his “Everlasting Gospel” [Notebook p. 50, l. 65]) or to Greece in America.

Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762) which differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel copperplates was at the rate of 8.6 g for a penny, doubtless reduced in cost because they had already been used.

The two copperplates not included in Linnell’s “Account of Expenses of the Book of Job” are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 copperplates purchased. Pl. 1 bears vertically at the bottom right corner the copperplate-maker’s mark of G HARRIS | N° 311201 | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer’s “never-to-be forgotten first interview” with Blake, “the copper of the first plat – ‘Thus did Job continually’[Job pl. 2] – was lying on the table where he had been working at it” (*BR*(2) 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell. At the rate of the other PONTIFEX copperplates (11.6g for a penny), the cost would have been 5s 8d.

**P. 387**

In September 1823 William Hazlitt published an essay “On the Old Age of Artists” in which he remarked in passing:

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1201 Not “No 3”, as in *BB* 518.
Flaxman is ... a profound mystic. This last is a character common to many other artists in our days – Loutherbourg, Cosway, Blake, [William] Sharp, Varley, &c--who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural, pass their time between sleeping and waking, and whose ideas are like a stormy night, with the clouds driven rapidly across, and the blue sky and stars gleaming between!1202

**P. 387**

For “James S. Deville asked permission to take a cast of Blake’s head” READ:

James De Ville took a cast of Blake’s head, probably at his Phrenological Museum at 367, Strand,1203 just opposite Fountain Court.

**P. 388**

Sarah Banes, the sister and landlady of Catherine Blake, died in **March 1824**. She had been the “sole Executrix and Legatee named in the ... former Will” of her husband Henry Banes.1204

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1202 [Hazlitt, William], “On the Old Age of Artists”, *New Monthly Magazine*, VIII (Sept 1823), 33, reprinted in his *Plain Speaker* (1826). The account of Blake and other mystics is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon.)”, *Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

1203 See James De Ville, *Outlines of Phrenology, as an Accompaniment to the Phrenological Bust* (London: Published by J. De Ville, 367, Strand, 1821).

1204 Information about the death of Sarah Banes derives from the authentication (6 Feb 1829) of the will (9 Dec 1826) of Henry Banes reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2006), 84-85.
In 1823 an essay entitled “The Juvenile Artist” appeared in *The Percy Anecdotes Original and Select* by Sholto and Reuben Percy [i.e., Joseph Clinton Robertson and Thomas Byerley], Brothers of the Benedictine Monastery, Mont Benger (London: T. Boys, 1823), III, 159-61. The essay was silently lifted, with adjustments, from Malkin’s account (1806) of Blake’s youthful studies (“Mr. William Blake ... Gothicised imagination”, *BR* (2) 562-563), concluding:

Such was the occupation of Blake when a young apprentice, and the drawings which he made in his holiday hours at this period he afterwards engraved. They were published, and would not have reflected disgrace on artists of double his age and experience.

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1205 The chief of the adjustments are:

- **Malkin**
  - “the king’s palaces”
  - “The same indulgent parent soon”
  - “buy prints”
  - “Hemskerck”
  - “to whom he served ... they too cunning”

- **“The Juvenile Artist”**
  - “all the king’s palaces”
  - “He also”
  - “purchase prints”
  - “Henskerck”
  - “In the early part of his apprenticeship to Basire”
  - *Omitted* “The Monuments”
  - *Omitted* “The Monuments”
  - *Omitted* “The Monuments”
  - *Omitted* “The Monuments”
P. 398

Under 4 August 1824, omit "Perhaps Blake brought ... C Blake" and most of the footnote ("The engraving ... own copy") but leave the last paragraph of the footnote after deleting "also".

P. 399

After “Purgatorio and Paradiso” ADD:
There is no record of the original cost of the copperplates for Dante, but it seems very likely that Linnell acquired them, as he did those for Job (1823, 1825), but neglected to record them in his account books. As the weight of the 7 Dante copperplates (11,209 g) was more than that of the 22 copperplates for Job (10,516 g), the cost is likely to have been more than that for Job (£3.11.7, not counting two copperplates whose prices are unknown).

P. 418

Footnote to “he fetched the porter for dinner himself from the house at the corner of the Strand”

P. 418

On 25 November 1825 (the post-mark date), Blake wrote to John Linnell:

Dear Sir

Mr Banes says his Kitchen is at our Service to do as we please. I should like to know from the

1206 The public house was The Coal Hole, beside the alley from the Strand leading to Fountain Court (Angus Whitehead, “William Blake’s last residence ...”, British Art Journal, VI [2005], 22).
Printer whether our own Kitchen would not be equally or even more convenient as the Press being already there would Save a good deal of time & trouble in taking down & putting up which is no slight job. Also the light is better in our Kitchen if there is but room enough.

I am yours Sincerely
Will Blake

Henry Banes, the husband of Catherine Blake’s sister Sarah, was the owner of 3, Fountain Court, where Blake lived in 1821-27. The Banes lived in the ground-floor flat. When the four-storey house was built about 1720 as a single family unit, almost certainly the kitchen occupied most of the basement. This basement was probably larger than the Blakes’ exhibition room, which was 19' x 13' 6". Anthony Dyson estimates that a star-wheel press like Blake’s would require a clear space “at least” 14' x 14'. After the death of his wife in March 1824, Banes may not have made much use of his kitchen.

Probably the work referred to is Blake’s Job; the first commercial proofs were pulled on 4-5 March 1825, and on 10 February 1826 Mary Ann Linnell wrote to her husband about “the Job ... from all I can learn the printing is going on well [at Lahee’s shop] by a man of the name of Freeman”. The work was published in March 1826.

P. 419 footnote:
For "[1790-1800]" READ:

______________________________

William Blake and His Circle

[1791-1800]

P. 421
To “‘we are all partakers of the divine nature’ – In this by the bye Bl: has but adopted an ancient Greek idea—Qy of Plato?”
ADD FOOTNOTE:1208

P. 428
Footnote to Crabb Robinson, “He thinks all men partake of it [the faculty of Vision] – but it is lost by not being cultiv.d”1209

P. 429
In “first printed in the Memoirs of Thomas Hollis, delete “first” and, for “but, though the face does seem different in graphic style and engraving technique from the others in the book, the differences are not so idiosyncratic as to make it possible to say with confidence either that they are

1208 Note Blake’s underlining of the passage in The Mystical Initiations; or, Hymns of Orpheus, tr. Thomas Taylor (1787), 14-15: “the deity is an immense and perpetually exuberant fountain; whose streams originally filled and continually replenish the world with life.”

1209 George Richmond wrote in his copy of Gilchrist (I, 326):
He said to me that all children saw “Visions” and the substance of that [?i.e., what] he added is that all might see them but for worldliness[?] or unbelief, which blinds the spiritual eye.

GR
by William Blake or that they are not by Cipriani”

SUBSTITUTE:
However, the etching of the bust of Milton in *The Memoirs of Thomas Hollis* (1780) is identical to copies given away by Hollis in 1762 and 1765;\(^{1210}\) neither Blake nor any one else altered Cipriani’s etched bust of Milton between 1762 and 1780.

**P. 439**

After “the lodger on the floor above” ADD:
The lodger on the floor above was John George Lorh, whose carving and gilding shop was above the Blakes’ flat.\(^{1211}\)

**P. 439 footnote ***

After the first paragraph, ADD:
The lodgers on the floor above were John George Lohr, carver and gilder, his wife Letitia Lohr, their 7 children (b. 1802-20), and their lodgers William Burbidge, Clerk in the Excise Office, his wife Rachel, and their two sons (b. 1821, 1821 (Angus Whitehead, "humble but respectable'...". *University of Toronto Quarterly*, LXXX (2011), 864-65).


\(^{1211}\) He paid the rates at 3 Fountain Court in 1823-1828, but he probably lived with his wife and 7 children at 1 Fountain Court, where he paid the rates in 1803-29. He was born in 1776 in Alsace, and in 1801 he married Letitia Lewis, who signed the marriage register with an X. She may be related to John Ford Lewis, apparently a tailor at 12 Fountain Court, opposite No. 3. Lewis’s wife Lucy was daughter of William John Rhodes, landlord of the Coal Hole at 16 Fountain Court and probably the W. Rhodes who was a witness at Lorh’s wedding. All this new information comes from Angus Whitehead, *Blake*, XLII (2008-2009), 93-95.
The lawyer Henry Crabb Robinson called on Blake on 7 December 1826 to talk about the recent death of John Flaxman. Perhaps this stimulated Blake’s brother-in-law Henry Banes to draw up his Will two days later, replacing that in which he had named his wife Sarah (d. 1824) as his sole heir and executrix. In the new Will of 9 December 1826, Henry Banes wrote:

I give & bequeath to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases, Tables Chairs & Crockery & £20 in lawful money of Great Britain. I also beg Mr Blakes acceptance of my wearing apparel. – I also give & bequeath to Louiza Best the remaining part of my household goods as aforesaid with the Clock & my Watch & silver plate[1212] (& pictures what is worth her acceptance) and all the remainder of my property in money & outstanding debts of whatever nature or description for her whole and sole use or disposal I also constitute and appoint the said

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1212 The clerical transcription of the will dutifully reproduces as an interlineation the phrase “I also beg Mr Blakes acceptance of my wearing apparel”, but the phrase “& silver plate” is not so distinguished, though the authenticating document remarks “the interlineation of the words ‘I also beg Mr. Blakes acceptance of my wearing apparel’ between the 10th and 11th lines and the words ‘silver plate[’] between the 13th and 14th lines”.

---
Louiza Best my sole Executrix of this my last Will and Testament – H. Banes Decr 9th 1826 Witness
John Barrow

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

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

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

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

P. 456

In the phrase "James ... retired to a house on Cirencester Place", for "on Cirencester Place" READ: at 9 Buckingham Street presumably with his sister

1213 The will is reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, Blake, XXXIX (2006), 84-85.
1214 The relationship of Henry Banes to Louisa best is merely a very probable hypothesis, based chiefly on her roles as (1) executrix (replacing Sarah Banes in the former will), (2) chief legatee, and (3) discoverer (with her son) of his will in Jan 1829.
Blake wrote on 15 March 1827, "Mr Tatham Sen'r yesterday ... sat with me above an hour". Perhaps on this occasion Catherine presented C.H. Tatham with a copy of Blake's engraved portrait of Robert Hawker inscribed:

Mr C Tatham

The humble is formed to adore;
the loving to associate
with eternal Love
C Blake

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

According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido’s excellent “William Blake’s final resting place” [2005], pp. 96, 98), “James Blake [Age] 71 years [was Brought from] 7 Cirencester Place [and buried in a Grave] 11 feet [deep] [E&W] 52.53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

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1215 The engraving with the note affixed to it is in the Rosenwald Collection of the U.S. National Gallery.

The plate is dated 1 May 1820. It might also have been given to C.H. Tatham when Catherine was living with his son in 1828-1829. The message is a quotation of ¶69 in Lavater's Aphorisms (1788) that Blake had underlined in his own copy.
P. 457 footnote
For "1790-1800" READ:
1791-1800

P. 461
To footnote "to Keen**" ADD:
Can "Keen" be related to Louisa Keen Viney who married Frederick Tatham in 1831?

P. 462 footnote **
For "I have no guesses to make about the preceding 'Dante Coppers Crack off." READ:
William Bell Scott wrote on the verso of the tempera on copper of "The Nativity": "Don't place this picture in the sun or near the fire, or it will crack off the Copper W.B.S. 1865" <Butlin #401>.

P. 464
Add to footnote to George Richmond’s letter to Samuel Palmer of 15 August 1827:1216

P. 467 footnote
After “this obituary was reprinted in” ADD:
Standard [London], 18 Aug 1827

P. 468
To “Mr. Blake, in our hearing,” ADD footnote1217

1216 Beside the version of this letter in Gilchrist (I, 362) without the names of recipient or author, George Richmond wrote in his copy: “This note was written to Mr Palmer by Geo. Richmond.”

3178
William Blake and His Circle

P. 470
To footnote about Literary Chronicle ADD:

P. 479
To “and Mr. Sharp.” ADD footnote: 1218

P. 485
After "the Lear and Cordelia." ADD:
At the end of March, Catherine Blake apparently moved into the studio in 1 Queen Street, Mayfair, of Frederick Tatham, "whose domestic arrangements were entirely undertaken by her". 1219

P. 487
After “F. Tatham Esqr.”” ADD:
Catherine also gave to Tatham’s wife a copy of “The Man Sweeping the Interpreter’s Parlour”. 1220

P. 490

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1217 Anon. [?George Huston], “Fanaticism”, Correspondent [N.Y.], III (21 Jan 1828), 348-349: “In a late London paper, we found the following particulars of a well know[n], fanatic, who, we believe, avowed himself a disciple of Baron Swedenborg. Mr. Blake, (observes the writer) in our hearing …”. The Literary Chronicle for 1 September 1827 is quoted with minor misprints and changes.
1218 Adrian, “John Flaxman”, Morgenblatt für gebildete Stände, XXX, 66 (18 Aug 1831), 261-264, cites the Annual Biography and Obituary, XII, about “George Cumberland, Sharp, Blake, und besonders Stothard” (p. 261).
1219 Tatham’s memoir of Blake (BR (2) 690). For details of 1 Queen Street, see Residences below.
1220 A.E. Evans & Son catalogue ([1845]), lot 720: “a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828”.

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

My dear Sir,

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

Yours most truly

W. m Twopenny

Temple

19. Nov. 1828

The letter is almost certainly a response to the last paragraph of J.T. Smith’s life of “Blake” in his *Nollekens and his Times* (1828), published in October 1828:

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1221 The letter, quoted from a reproduction of the manuscript in the Yale Center for British Art, is in an extra-illustrated copy of the second edition of J.T. Smith’s *Nollekens and his Times* (1829). The leaves are loose, and the extra-illustrations are numbered to indicate with which printed page they are associated – the Twopenny letter is number 474 (referring to the Blake biography in Smith’s book). Some of the extra-illustrations are annotated and signed by the great autograph collector William Upcott (e.g., No. 58, 66), suggesting that the collection belonged to him.

Perhaps this was the copy of J.T. Smith’s book which, as he told Linnell in an undated letter (see Nov 1828), had been “taken to pieces for illustration”. This seems to be the extra-illustrated copy of Smith (1829) sold in the Evans auction of William Upcott, 15-19 June 1846, lot 910 (“2 vol. unbound”, extra-illustrated “to 4 vol.”). It is probably not the copy of Smith [no date or edition identified] “loose in boards”, extra-illustrated to “9 vol.” with many letters, e.g., 4 from Blake to Ozias Humphry, not included in the 1846 sale or the Yale collection, which was in the Sotheby auction of Joseph Mayers, 21 July 1887, lot 189.

The Twopenny letter was quoted in the auction catalogue of Bonham (London), 28 March 2006, lot 205, and thence in R.N. Essick, “Blake in the Marketplace, 2006”, *Blake*, XL (2007). No other connection of Twopenny with the Blakes has been traced.
William Blake and His Circle

His beloved Kate survives him clear of even a sixpenny debt, and in the fullest belief that the remainder of her days will be rendered tolerable by the sale of the few copies of her husband’s works, which she will dispose of at the original price of publication ....

It was doubtless letters like this one from Twopenny which prompted Smith to tell Linnell in an undated letter (see November 1828) that he knew his biography had “been servisable to his widow.”

P. 492
After “in this work.[“] ADD footnote:

P. 493
After “continuance anxiously” ADD:


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1222 BR (2) 626.
1223 BR (2) 490.
1224 In his On the Improvement of Society by the Diffusion of Knowledge ... (N.Y.: J. and J. Harper, 1833), 421, Thomas Dick quotes the description of “the ghost of a flea” from Varley’s Zodiacal Physiognomy (1828) and comments that, had he not seen Varley’s book, “we should have deemed it almost impossible that amid the light of the present age, any man capable of writing a grammatical sentence would seriously give such a description as that quoted above, and attach his belief to such absurdity and nonsense”. Dick’s book was reprinted in 1838 (twice) and 1840.
A review of Edmund Lodge’s *Portraits of Illustrious Personages of Great Britain* (London: William Smith, 1828) in *The Times* for 3 Jan 1829 went out of its way to discuss Blake’s Visionary Heads:

Closely associated with the desire of knowing the exclusive history of such [famous] personages, is the wish to be acquainted with their external appearance, and the fashion of the human form they wore. Nothing is more natural than to covet the power of calling them up

“In their shapes and state majestical,
“That we may wonder at their excellence,”

and verify or correct the images which fancy has formed by the true copy which the art that confers immortality has preserved of them.

The late Mr. Blake, the engraver, whose genius was subject to a kind of morbid excitement, was so possessed with this notion, that he had contracted a belief that he could, almost at will, bring before his actual physical eyesight the forms of the great men of this and other countries, whose existence he could only know by means of history. Under this delusion, which, however, was of no kin to madness, and could not have happened to any but a person of exalted imagination, he had frequent interviews with his distinguished buried

748 Marlowe, *Doctor Faustus*, IV, 2, where Alexander the Great is conjured up for the German emperor.
acquaintance, and used to relate his imaginary conversations with them in perfect conviction of their truth and reality.\textsuperscript{1226}

Not long after the publication of Varley’s \textit{Zodiacal Physiognomy} in January 1829, Charles Lamb wrote an unpublished “Analytical Disquisition on Punch and Judy” in which he silently paraphrased Varley’s strange book:

As the mystical and no less gifted artist Blake made a microscopic drawing of a flea, and thereunto a calculation of what would be its powers of mischief if it were as big as a horse, so we may bless our stars that Punch, who seems of the family of Brobdignags, was thus thwarted of his germinant proportions.\textsuperscript{1227}

Henry Banes, Catherine’s brother-in-law, died on \textbf{20 January 1829}, and his Will was authenticated on 14 February by his daughter Louisa Best and her son Thomas.\textsuperscript{1228} By its terms (see 9 December 1826), Catherine Blake was to inherit “half my household goods, consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs &


\textsuperscript{1227} “Analytical Disquisition on Punch and Judy, Found among the Papers of the late Charles Lamb”, \textit{Monthly Repository}, N.S., XI (Feb 1837), 113. The essay was probably written between the publication of \textit{Zodiacal Physiognomy} in January 1829, and the death of William Hazlitt (to whom Lamb says he showed the essay) in September 1830.

\textsuperscript{1228} The will and its proving (Public Record Office: PRO B11/1751, Liverpool Quire 51-100) are reproduced in Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ …”, \textit{Blake}, XXXIX (2005), 84-85.
crockery & £20". The “wearing apparel” bequeathed to Blake probably stayed with Louisa Best, for her husband or sons – her first-born, Charles, would have been 23 in February 1829. The furniture Catherine did not much need,\textsuperscript{1229} as she was staying with Frederick Tatham and his wife. However, when she moved in the spring of 1829 to lodgings with a baker at 17 Upper Charlotte Street\textsuperscript{1230} the furnishings might have proved useful to her. By this time she was accumulating significant resources, with the bequest of £20 from Henry Baines in February 1829 (presuming it was paid) plus the £84 from Lord Egremont for Blake’s “The Characters of Spenser’s \textit{Fairie Queene}” in August 1829\textsuperscript{1231} and the sale of other works by Blake. These resources made her feel sufficiently comfortable to ask on 5 January 1830 that an application on her behalf to the charity of the Artists’ General Benevolent Institution should be withdrawn,\textsuperscript{1232} and some time “after Blake’s death” she returned the “gift of £100" sent her by Princess Sophia.\textsuperscript{1233}

**P. 494**

for “an unnamed patron” \textbf{SUBSTITUTE:}

John Pye, an engraver and antiquarian\textsuperscript{1234}

**P. 495**

\begin{flushright}
\textsuperscript{1229} Linnell paid her £1.10.0 in April 1828 for “Furniture sold” (BR (2) 808).
\textsuperscript{1230} BR (2) 755.
\textsuperscript{1231} BR (2) 498.
\textsuperscript{1232} BR (2) 501-502.
\textsuperscript{1233} Seymour Kirkup reported by Swinburne (1868); see BR (2) 462-463.
\textsuperscript{1234} On 18 Jan 1828 E.J. Chance wrote to Linnell that “Mr Pye & Mr Field called”.
\end{flushright}
William Blake and His Circle

for “the patron” SUBSTITUTE:

Pye

P. 495

The date of Frederick Tatham’s letter offering Blake’s works for sale is 11 April 1829, as in BRS, 90, not 1 April 1829.

P. 495

For “ingenious”, “transcendent”, “Charlotte St” READ:
ingenuous ... transcendant ... Charlotte S.

P. 496

for “the patron to whom Tatham was writing” SUBSTITUTE:

Blake had other patrons such as James Ferguson* and

and ADD:

Pye apparently bought nothing from Catherine Blake, for when T.H. Cromek was shown his collection the only Blake he had was Varley’s Zodiacal Physiognomy (1829). According to T.H. Cromek,

My father had given him a set of proofs of “The Grave” “but,” said he, “I gave them all away, except the portraits, for I must tell you, I never admired them. It is a great mistake to attempt to represent a soul, which one never saw: it may do in poetry – very well.”1235

Add footnote to “when the patron wrote to Catherine1236”


1236 The patron, unnamed in BR (2), is plausibly identified in the 2008
P. 496

After the letter signed "Frederick Tatham" ADD:
Tatham wrote here that "in consequence of Mr. Blake's removal from Fountain Court to No. 17. Upper Charlotte St Fitzroy Square, a wrong address was put on the letter at Fountain Court". However, 17 Upper Charlotte Street is also a "wrong address". Catherine was at 17 Upper Charlton Street, as Tatham wrote in his letter of 18 October 1831. If Catherine's unknown potential patron wrote to her at 17 Upper Charlotte Street, his letter could not have been delivered to her.

P. 496
For “has produced” READ:
produced

Pp. 496-497
Delete “the patron ... at any rate” and for “a few” READ:
A few

P. 497
For “the Earl” READ:
the Earl of Egremont

P. 497
After “James Ferguson of Tynemouth” ADDFOOTNOTE:1237

1237 See “The Peripatetic Painter and the Stroke of Genius: James Ferguson
According to his journal for 17 June 1829, the extravagantly popular Irish poet Tom Moore talked to “Lady Sandon, whom I made laugh a good deal by my account of Varley’s book of Astrology, his portrait of the ‘Ghost of a Flea,’ &c. &c.”

The publication of Cunningham’s life of Blake provoked a spate of comment upon Blake in the winter and spring of 1830. The first, which appeared in The Times for 27 Jan 1830, merely quoted the first three sentences of Cunningham ¶37 about Blake’s Visionary Heads of William Wallace and Edward I.

The second review of Cunningham which referred to Blake was in The Athenaeum ....


Anon., “Visions of Blake, the Artist”, Times, 27 Jan 1830, p. 3, column E, first reported by Angus Whitehead, “‘Visions of Blake, the Artist’: An Early Reference to William Blake in the Times”, Blake, XLI (2007), 46-47. The Times account alters Cunningham’s “stept” and “stopt” to “stepped” and “stopped”.
psychische und physiologische Erscheinungen und Probleme
aus dem Gebiete der Pneumatologie Für
Religionsphilosophen, Psychologen, und denkende Aerzte eine
nothige Beilage zur Dämonomagie, wie zur Zauber –
Bibliothek von Georg Conrad Horst .... Vol. I (Frankfurt am
Main: Heinrich Wilmans, 1830), I, 163-167.

P. 504

A review of Cunningham’s Lives in the Sheffield Iris for
9 February 1830 concentrated on the account of Blake:

NUMBER X. of this interesting work ... is just published, and comprises the lives of seven
painters – West, Barry, Blake, Opie, Morland, Bird,
and Fuseli .... What a singular being was William
Blake! A painter, an engraver, a poet, and a
visionary, – in the last character perhaps little less
singular than Swedenberg [i.e., Swedenborg] himself. “To describe” says the biographer “the
conversations which Blake held in prose with
demons, and in verse with angels, would fill
volumes, and an ordinary gallery could not contain
all the heads which he drew of his visionary
visitants. That all this was real, he himself most
sincerely believed; nay, so infectious was his
enthusiasm, that some acute and sensible persons
who heard him expatiate, shook their heads, and
hinted that he was an extraordinary man, and that
there might be something in the matter.” The
spirits, however, who thus obeyed the artists’s
bidding, came not to reveal any secrets, save the
secrets of their own countenances--in short they came as might be expected at the call of a painter--to have their portraits taken! and many of the likenesses of these spiritual sitters did poor Blake delineate, from the heroic Wallace to “the ghost of a flea!” Instead of transcribing the narrative of these unearthly vagaries, we shall copy the brief account of the enthusiast’s procedure and luck in a transaction incident to the greater part of mankind: but which few engage in so inconsiderately, and fewer still, when that is the case, with such exemplary good fortune:– [Cunningham ¶9-10 about Blake’s courtship and marriage.]¹²⁴⁰

It is striking that the same two paragraphs about Blake’s courtship and marriage are quoted in the *Athenaeum* (6 February 1830), *London Literary Gazette* (6 February 1830), *Sheffield Iris* (9 February 1830), *Edinburgh Literary Gazette* (13 February 1830), *Edinburgh Literary Journal* (20 February 1830), *Fraser’s Magazine* (March 1830), and *New Jerusalem Magazine* (Jan 1832).

P. 504

**After the entry for 12 February 1830, ADD:**

On 12 February 1830 the painter and engraver John Martin wrote to Bernard Barton that he was pleased to discover that Barton’s opinion of Blake as displayed in Cunningham’s *Lives* coincided with his own: "I had no conception that he would prove so especially interesting, he was indeed a most important

character ...". Blake's illustrations of Young's Night Thoughts are "exceedingly good, indeed I like them better than any of his works that I have seen ...".1241

P. 506
After “is his best” ADD:
A note on Cunningham’s book appeared in the Dublin Literary Gazette, I, 7 (13 February 1830), 99-102: “Some of these [extracts] we had marked, from the life of Blake in particular, are exceedingly entertaining” (p. 102).

P. 507
After the paragraph about “the loss of Blake” ADD:
The editor of the Literary Gazette replied on 20 February 1830 to a correspondent:

We do not know the address of the widow of Blake, the artist: but have no doubt she might obtain liberal sums for such remains of his productions as may be in her possession. We will make some enquiries.1242

This is perhaps a response to J.T. Smith’s statement (1828) that Catherine Blake “will dispose of” “copies of her husband’s works” (BR (2) 626).

1241 Quoted from the manuscript in VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO. Martin writes from 30 Allsop Terrace, New Road, London, to "Bernard Barton Esqr Woodbridge Suffolk", with Martin's seal of a bust.
1242 Anon., “To Correspondents”, “To Clericus”, Literary Gazette and Journal of Belles Lettres, Arts, Sciences, &c., No. 603 (20 Feb 1830), 121, 125.
P. 520

After “in 1828” ADD:

Cunningham’s Blake was also noticed in the Belle Assemblée for March 1830:

The life of another, but far more amiable enthusiast [than Barry], poor William Blake, who could not only “call spirits from the vasty deep,” but compel them to arise and appear before him, is, in its details, singularly striking and curious ....

Many a time have we ourselves seen these portraits; and we may add, that the “artist of some note,” alluded to by Mr. Cunningham, is almost as great an enthusiast as Blake himself – a gifted enthusiast in his own beautiful art, and yet greater enthusiast in the science, or pretended science, of judicial astrology. His portrait, sketched by the pen, not the pencil [i.e., brush], of Cunningham, is nearly as graphic as that of Blake. Some other capital stories of the worthy pair, are given; but, for these, we must refer the reader to the work.

P. 527

To the footnote † about Blake's print-collection sold to Colnaghi at the end ADD:

I found no Colnaghi shop-catalogues of 1820-1840 in COPAC, GoogleBooks, Google Scholar, or WorldCat in 2011.

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1243 Cunningham ¶36-37 (BR (2) 648-49).
1244 Anon., “Monthly View of New Publications ...”, Belle Assemblée, or, Court and Fashionable Magazine, N.S., XI, 63 (March 1830), 120-123 (the Blake is on pp. 121-22. Anon. quotes Cunningham ¶36-37. The “artist of some note” is Varley, but the anonymous reviewer is unknown.
P. 532
ADD:


P. 532

For “In the meanwhile ... Barton replied” READ:

Linnell wrote from Bayswater to Barnard Barton on 30 May 1830:

1245 Cunningham's "hosier" (¶2) becomes a "bonnetier"; "became ... a poet" (¶3) becomes "montré quelques symptômes de métromanie"; "Basire" (¶2) becomes "Bazire"; "Strong Wicked Man" (¶27) becomes "mauvais riche"; "The Spiritual Form of Pitt" (¶29) becomes "la forme spirituelle de Seth"; "Voici le géant Goliath" in the midst of the account of Visionary Heads in ¶38 has no authority in Cunningham; "answered Blake haughtily" (¶41) becomes "répondit Blake en riant"; "Lot" (¶41) becomes "Loth"; "the Man of Uz" (¶42) becomes "l'homme de huis"; "Prophecies ... concerning America ... [and] Europe" (¶45) become "Prophètes sur l'avenir de l'Europe et de l'Amerique". Anon. omits all Cunningham's transcriptions of Blake's poems.

I take this opportunity of sending you a proof of one of the late Mr. Blake’s engravings from Dante in the unfinished state it was left after his death. ... I gladly avail myself of your kindness to beg that you will give me your thoughts and advice upon the subject.\footnote{James Tregaskis, \textit{Caxton Head Catalogue 1027} (London, [1935?]), lot 11. The Tregaskis catalogue was discovered by Robert N. Essick, who wrote to me about it on 7 Aug 2013.}

Barton replied on Tuesday 15 June:

\textbf{P. 534}
\begin{quote}
\textbf{After} “a good subject for him.” \textbf{ADD:}

The first French review of Cunningham’s life of Blake, by L. Sw.-Belloc (Louise Swanton Belloc) for the \textit{Revue encyclopédique, ou Analyse raisonnée des Productions les plus remarquables dans les Sciences, la Littérature, les Arts industriels, et les Beaux-arts}; par un Réunion de Membres de l’Institut et d’autres Hommes de Lettres [Paris], XLVI (\textit{juin 1830}), 664-667, gave sympathetic paraphrases of Cunningham; “De tous les personages qui figurent dans la dernière partie de la galerie ... le plus curieux et le plus attrayant” in Cunningham’s account of Blake is “les fantasies de son imagination. Il oubliait entièrement le présent pour ne vivre que du passé” and “les funérailles d’un fée”, with quotations about the Visionary Heads; “Les œuvres de Blake ... sont des compositions de la plus étrange bizarrerie, souvent unintelligible, et cependant empreints de poésie” (pp. 666-667).
\end{quote}
Correct the entry in Linnell’s Journal for “Friday 3d [August]” 1830 to Friday 3d [September] and omit the duplicate entry for Friday 3 September 1830.1248

After “made corporeal”, ADD:

Lady Charlotte Bury, with whom Blake shared a notable dinner in 1818 (BR (2) 333-334), wrote in her novel called Separation (1830) of

the few who live in, and yet out of the world. Such a man, for instance, as old Blake, the artist, and his wife, whose characters (if mortal portraiture could do them justice) would be among the most extraordinary and the finest that ever were drawn. Persons who, living in a garret and in an abject poverty, enjoyed the brightest visions, the brightest pleasures, the most pure and exalted piety. The world might call them mad,1249 but they might with

1248 The entry is correctly dated but only approximately transcribed by John Linnell Jr as given in Blake Records (1969), 401. In Linnell’s original journal, discovered by GEB in 1970, the dates are mostly implied rather than explicit, and I misinterpreted the implied month as August in BR (2). In 1830, 3 Aug was a Tuesday and 3 Sept a Friday.

The error was pointed out by Angus Whitehead, “‘I beg Mr Blakes acceptance of my wearing apparel’ ...”, Blake, XXXIX (2005), 88 fn.

1249 The association of Blake the poet with madness and madhouses is made more complicated by the fact that Dr Andrew Blake wrote A Practical Essay on the Disease Generally Known under the Denomination of Delirium Tremens ...
far more truth have called the world mad.\footnote{1250}

\textbf{P. 540}

\textbf{To "my children to make any tracing of the Drawings" ADD FOOTNOTE:}

Probably in the 1830s, Linnell's children made "charmingly juvenile watercolor copies of plates from Blake's \textit{Songs of Innocence, The Marriage of Heaven and Hell,} and \textit{For the Sexes: The Gates of Paradise}, the coloring of the children's own invention" in an album acquired in 2011 by a British private collector, according to R.N. Essick. Linnell owned \textit{For the Sexes} (A-B, K), \textit{Marriage} (H, L-M), \textit{Songs of Innocence} (I), and \textit{Songs of Innocence and of Experience} (R).

\textbf{P. 544}

\textbf{After "imitate the latter" ADD:}


\footnote{[Lady Charlotte Bury], \textit{The Separation: A Novel.} By the Authoress of “Flirtation” In Three Volumes (London: Henry Colburn and Richard Bentley, 1830); B. Two Volumes (N.Y.: Collins and Hannay, Collins, and Co., ..., 1830), II, 76.}
ADD footnote to "Mr. and Mrs. Tatham": The name of Frederick Tatham's wife to whom Catherine Blake was deeply devoted had not been recorded before Angus Whitehead identified her. Their marriage was inscribed in the register of the church of St Mary, Stratford, Bow, Middlesex:

[Frederick Tatham] of [this] Parish [bachelor] and [Louisa Keen Viney] of [this] Parish [Spinster] were married in this [Church] by [banns] with Consent of [blank] this [Twenty Fifth] Day of [April] in the Year One Thousand Eight Hundred and [Thirty One] By me [John Stock]. This Marriage was solemnized between us: [Frederick Tatham, Louisa Keen Viney] In the presence of: [Henry Brooke Marriott, James Harris]

A reproduction of this form (1831, p. 179, No. 79) was seen online (19 November 2011) under "Tatham Family History". The names of the bride, groom, and witnesses are in their own hands—or at any rate in different hands from the rest of the document. The manuscript additions to the printed form are given within square brackets.

Frederick and Louisa were married about six months before Catherine died. The census of 1851 for 74 Upper Berkeley Street, London, records Louisa Tatham, age 39 [born 1812], as the head of the household in the absence of her husband Frederick. The 1861 census for 2 Maria Terrace, Oddessa Road, London, lists Louisa Tatham, age 48. Her death certificate records that she died on 19 Sept 1868 at 45
Oak Village, Kentish Town, London, aged 56. Therefore she must have been born in 1812 before 19 September. The 1861 census was probably taken after her birthday in 1861. Her dates are therefore Autumn 1812-19 Sept 1868.

P. 545
After “Vol. II. P. 167.” ADD:
Blake was severely characterized as “nervenkrank, melancholtscher, hypochondrischer und hysterische Personen” in Johann Friedrich von Mayer, “Die Seheren von Prevorts”, pp. 302 ff. of his Blätter für höhere Wahrheit aus Beyträgen von Geleherten älten (Berlin: Ludwig Dehmte, 1831), 320-322, in the section “Aus dem Wunderbuchlein” (p. 284 ff.).

P. 547
At the end of "A Fading Shadow" ADD:
The expenses of Catherine's funeral, "with the same Funeral decorations as her husband",1251 were probably paid to the undertaker Mr Balls1252 by Frederick Tatham. Presumably the costs were similar to those for Blake's funeral on 13 August 1827 at Bunhill Fields, for which Linnell paid £10.18.0 on 28 January 1828.1253

P. 549
After “truths’.” ADD:
According to Anon., “The British School of Design”, Library of the Fine Arts, III, 13 (Feb 1832), 89-95, Fuseli “had few if any imitators, unless the equally eccentric designs of Blake can be considered as imitations” (p. 91).

1251 Tatham's memoir of Blake, BR (2) 690.
1252 BR (2) 547.
1253 BR (2) 791.
And an anonymous reviewer of Cunningham in the Athenæum, No. 226 (25 Feb 1832), 124-125, commented: “he weaves his collected facts and anecdotes together into a narrative of great simplicity and beauty – in some instances, as in the life of Blake, of almost unrivalled beauty”.

**P. 549**

An essay by P.M.C. on “British Artists. Thomas Stothard” in Scrap Book of Literary Varieties, II (25 Feb 1832), 79-80, says, inter alia, “Satan summoning his legions is an awful production; it reminds us very much of Blake”. The reference may be to Blake’s “Satan Calling Up His Legions” (four versions, Butlin #529 1, 636 1, 661-62), one of which was in his exhibition (1809-10) and belonged to the wife of the Earl of Egremont.

**P. 558**

**After “1831 and 1832.” ADD:**

Thirty years after Catherine’s death, a critic wrote:

We ourselves remember being assured by a gentleman who knew this unfortunate man of genius that so little did any one appreciate his half-insane drawings, that, [“]on his death, they were carried away in considerable quantity and sold with

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1254 P.M.C., “British Artists. Thomas Stothard”, Scrap Book of Literary Varieties, II (25 Feb 1832), 80. (My information comes from a fragment of the periodical [with a running head “Scrap Book”] in the John Johnson Collection [under Stothard] in Bodley.) The Dictionary of National Biography records no chronologically appropriate person with the initials P.M.C., but Peter Coxe (d. 1844), auctioneer and poet, is a possibility.
waste paper .”

Pp. 562

After “leap for joy.--” ADD:

At about the same time an essay on “Blake, the Artist” in the Polar Star quoted Cunningham ¶8-10, 23 (omitting the first sentence)-24, 36-39, 41-44, 47-49.

P. 570

Footnote to “Kitty, I better love thee”

P. 572

Appendix 1B

Crabb Robinson’s essay

To “107-31” ADD footnote

P. 622

1255 Anon., Crossthwaite’s Register of Facts and Occurrences Relating to Literature, the Sciences, and the Arts (Whitehaven: Crossthwaite and Co., 1860), 98.

1256 Anon., “Blake, the Artist”, Polar Star of Entertainment and Popular Science, ... Selected from the English and American Reviews ... for the Quarter Ending at Lady-Day, 1830 ... [London], III (25 March 1830), 215-218.

1257 In his copy of Gilchrist (1863), II, 6, George Richmond underlined the word“Kitty” and annotated it in the margin: “His good Wifes name”. Angus Whitehead, “But, Kitty, I better love thee: George Richmond’s Annotations to ‘Song [I love the jocund dance]’ in Volume II of Gilchrist’s Life of William Blake (1863)”, Blake Journal, No. 9 (2005), 87-97, reproduces the page and argues that “Kitty” is Catherine Boucher whom Blake married in 1782, even though, according to the Advertisement to Poetical Sketches (1783) in which the poem appears, since “his twentieth year” (1777) Blake had not had “the leisure requisite to ... revis[e] ... these sheets”.

1258 Anon., Bibliographie étrangère Année 1811 (Paris: Treuttel et Würtz; Strasbourg: Chez les memes Libraires [?1812]), 253: The articles listed here from Vaterländisches Museum, II, include “6) sur William Blake, artiste, poète et visionnaire”.
J.T. Smith

“Blake preferred mixing his colours with carpenter’s glue, to gum”\textsuperscript{1259}

P. 625 footnote

For "1790-1800" READ:

1791-1800

P. 625

Footnote to J.T. Smith, “lighting the fire”\textsuperscript{1260}

P. 625

For "This was only true of their last residence, at 3 Fountain Court, Strand (1821-27)" READ:

This was only true of their last two residences, at 17 South Molton Street (1803-21) and 3 Fountain Court, Strand (1821-27). Of course the Blakes had another, larger room which held his printing press and displayed his pictures.

P. 626

\textsuperscript{1259} The phrase is echoed by Tatham (p. 671), but scientific “analysis of Blake’s tempera paints ... revealed the consistent presence of a mixture of gum Arabic (or karaya) and tragacanth with the additions of sugar or honey, and occasionally cherry gum” (Bronwyn Ormsby, Joyce H. Townsend, Brian Singer, and John Dean, “Blake’s Use of Tempera in Context”, p. 138, in \textit{William Blake: The Painter at Work}, ed. Joyce H. Townsend [2003]).

\textsuperscript{1260} By this passage in his copy of Gilchrist (I, 315), George Richmond wrote: “I remember his saying to me, that he saw the devil when lighting the fire. Not in the fire but in himself. This was his way of confessing his natural impatience[.] G R.” For Catherine’s drawing of “something she saw in the fire”, see 608 fn.
Blake “was buried in Bunhill-fields ... at the distance of about twenty-five feet from the north wall”  ADD footnote:¹²⁶¹

P. 631
To footnote about Cunningham and Flaxman, after “they both partook”, ADD:
A review of Cunningham Vol. III in Dublin Literary Gazette, or Weekly Chronicle of Criticism, Belles Lettres, and Fine Arts, No. 25 (19 June 1830), 388-390, mentioned that “the Reverend Mr. Mathew ... afterwards aided Flaxman in befriending Blake”; Flaxman’s “chief companions were Blake and Stothard .... With Blake, in particular, he loved to dream and muse”.

P. 631
To the footnote about “Fuseli’s sharp tongue” ADD a new paragraph:
The passage is quoted in Anon., “Henry Fuseli”, Olio; or, Museum of Entertainment, V (January to July 1830), 104-105.

P. 638 footnote
for “It is difficult to determine whether the mistaken association with Urizen originated with Cunningham or with T.H. Cromek. Cunningham lived with” SUBSTITUTE: The mistaken association with Urizen originated with Cunningham, who lived in 1810 with R.H. Cromek

¹²⁶¹ “twenty-five feet” is a mistake for 25 yards or paces, as Luis and Carol Garridopoint out in “William Blake’s final resting place” (2005), 49.
For “, who commissioned the Blair designs” SUBSTITUTE: T.H. Cromek wrote of a visit to the British Museum Print Room:

I looked over Blake’s ‘Urizen’ a very mad work. It is the first part [i.e., Book] only, and does not contain the subject which I have by him and which I was told by Mr. Frost A.R.A. formed one of the illustrations.1262

P. 652
After while Blake "conceived, and drew, and engraved … his … Inventions for the Book of Job … [he had] no larger income than some seventeen or eighteen shillings a week"

ADD FOOTNOTE:
Blake's recorded income for 1823-26, when he was creating Job, was £388.9.3 (see BR (2) 810-11) or £97 a year, not the £44.4.0 to £46.16.0 a year of Cunningham's estimate.

P. 676
footnote † to Tatham’s story of theft from Blake 1796-1800, ADD: The “Plate to the Value of 60 Pounds” can scarcely be silver or gold, for the modest Blakes could not afford or wish such things; it was probably copper, Blake’s stock in trade. The copper cannot be his own works in Illuminated Printing, for these would have cost only about £21 (calculating the price of copper as 1d for a cubic centimetre,

the price of his plates for Flaxman’s *Naval Pillar* [1799] – see p. 759 – and the thickness of the copper as 0.141 cm, as in his fragmentary surviving copperplate from *America* pl. a), and besides many of them were printed after his death. But the cost of Blake’s 43 large copperplates for Young’s *Night Thoughts* (1797) would have been sixty guineas (assuming the plates were 0.183 cm thick, as in Blake’s Dante plates of the same size). Probably the thieves took the 207 pounds of copperplates for Young’s *Night Thoughts*.

P. 704

**Note to Crabb Robinson’s report of 13 June 1826,**
“He was as wild as ever”,1263

Appendix VI: “My Name is Legion: for we are many”:

P. 717

**Footnote for** “No account of Blake in *The Times*
is known before 1901” **READ:**
The only known accounts of Blake in *The Times* before 1901 are reviews of Edmund Lodge and of Allan Cunningham on 3 Jan 1829 and 27 Jan 1830.

P. 734

**Appendix II: Blake Residences, ADD:**
Walkeringham, Nottinghamshire
1725

Gervase Wright, Maltster and Yeoman Farmer of Walkeringham, Nottinghamshire, left a will of 1700. He is

1263 Beside this passage in his copy of Gilchrist (I, 350), George Richmond wrote: “I must say that Mr Crabb Robinson[‘]s conclusion that Blake was mad was the very kindliest one he could come to, if he believes his own journal.”
probably the father of the Gervase Wright who married Mary Dawson on 23 April 1712 and whose children, born 1715-32, included Catherine (born 21 November 1725) who later became the poet’s mother. Presumably Catherine grew up in Walkeringham, though she married in London in 1746.

Walkeringham is a straggling village three miles West of Gainsborough (Lincolnshire), twenty miles North-West of Lincoln, and forty miles North-East of Nottingham. Cudworth (Barnsley, formerly Yorkshire), where Catherine’s future husband Thomas Armitage had been christened three years before, on 21 June 1722, is 35 miles West-North-West (through Doncaster) from Walkeringham.

P. 735

28 Broad Street

To "28 Broad Street" ADD FOOTNOTE:
The most notable event in Broad Street for posterity was the terrible outbreak of cholera there in 1854 from contaminated water.

After "his eldest son James." ADD:
The name of the shop, at least in 1772 (q.v.) was The Woolsack and Peacock.1264

P. 735

to 28 Broad Street, after “The New Complete Guide” ADD:
and William Bailey’s Western and Midland Directory (Birmingham, 1783), 14 (only “Carnaby Market”)

1264 According to Christine E. Jackson, Peacock (London: Reaktion Books, 2006), 117, "Sign boards with pictures of peacocks were … hung in the street to advertise … hosiers …" I have no evidence of the truth of this statement.
Under “28 Broad Street” at the beginning of the bottom paragraph, ADD:

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

Under 28 Broad Street

for “Stephen Blake is listed for this address in 1783 in The New Complete Guide and in 1784 in Lowndes’s London Directory” READ:


After “James Blake continues by himself in” ADD:

Universal British Directory (1797), 77

After “from 1794 to 1800” ADD:


1265 The reference in Lowndes London Directory for the Year 1782 was pointed out to me by Dr Angus Whitehead.
P. 737
To “Regent’s Park (1825).”  ADD footnote: 1266

P. 740
After “John Blake of 32 Hog Lane was a Breaches-maker”
ADD:
who voted in 1780 (for Fox), 1784 (for Hood and Wray), and 1788 (for Hood). 1267

P. 741
Under “27 Broad Street ”ADD at end:
“Blake and Parker, Print-sellers, 27, Ditto [i.e., Broad-str. Carnaby-Market]” are listed with James Blake, 28, Broad Street, in William Bailey, Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785 (London: dedication dated June 1785), 32.

P. 741
To Residences, 23 Green Street, after "27 Broad Street in 1784."ADD:
Blake's friend John Hawkins inscribed the title page of his copy of Poetical Sketches(Y) under "W.B."

1266  Blake’s two pictures of “Dead Game” in the exhibition of the Suffolk Street Gallery in 1832 were described in Anon., “Winter Exhibition of Pictures, at the Suffolk Street Gallery”, Mirror of Literature, Amusement, and Instruction, XX, 576 (17 Nov 1832), 330-331, as “Among the finest compositions of their class” and illuminated by quotation of what J.T. Smith “tells us of Blake’s colour” (BR (2) 622). The critic has confused the landscape painter Benjamin Blake with the poet-artist William Blake.
at Mr Taylors
Green St Liecisterfields

**P. 741 fn ‡**
For “Townshend” **READ:**
Townsend”

**P. 742**
For "1785-1790" **READ:**
1785-1791

**P. 742**
footnote † to Tatham’s story of theft from Blake 1796-1800, **READ:**
“voted in 1784 for Fox and Hood and in 1788 for Townsend”

**To end of “29 Broad Street” **ADD:**
“Stephen Horncastle, Stationer, 29 Broad Street, Carnaby Market” is listed in William Bailey’s British Directory or, Merchant’s and Trader’s Useful Companion, For the Year 1785 (London: dedication dated June 1785), 144; he may have been a sitting tenant when Blake’s brother John paid the rates (1784-93) for 29 Broad Street, for Stephen Horncastle (d. 14 Jan 1792), Stationer, was listed in directories at Broad Street, Carnaby Market (1763-1788), 29, Broad Street (1779-1788); 85, New Bond Street (or New Broad Street) (1789-1799) but trading as William Horncastle (1794-99).1268

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1268 Ian Maxted, The London Book Trades 1775-1800: A Preliminary
P. 742
Under 28 Poland Street, for "1785-1790" READ:
1785-1791

P. 744
Under Hercules Buildings, for "1790-1800" READ:
1791-1800

P. 744
For "moved in the autumn of 1790" READ:
moved in late winter of 1790-1791

P. 744
Delete "Certainly Blake left ... July 28: 1790."

P. 746
For "1790-1800" READ:
1791-1800

P. 746
DELETE "Marriage of Heaven and Hell (?1790)"

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1269 Angus Whitehead, "Mr CLAY of Hercules Buildings", Blake, XLV, 4 (Spring 2012), 143-144, demonstrates that the Blakes moved from Poland Street to Hercules Buildings about February 1791.

3208
For “One of the few ... Carnaby-market" READ:
Blake’s name rarely appeared in directories, but in 1797 he was transmogrified or renominated “Blocke, William – 13 Hercules Buildings, Lambeth” and “William Blocke” under Lambeth, 13, Hercules Buildings (the poet’s address) in Patrick Boyle’s New London Guide for the Year 1797 (London: P. Boyle, 1797), 34, and the entries were repeated without change in Boyle’s City Companion to the Court Guide, for the Year 1798 (1798). And in the spring of 1799 the following striking constellation appeared in [W.] Holden’s Triennial Directory [Corrected to the end of April] 1799, p. 63:

Blake W.S. Engraver and Printer 16, ‘Change-alley, Cornhill
Blake William Engraver Lambeth Green

... Blake James Hosier 28, Broad-street, Carnaby market

P. 748
17 South Molton Street; to "1803-1821" ADD
FOOTNOTE:
For remarkably full details about 17 South Molton Street, see Angus Whitehead, “‘I write in South Molton Street, what I both see and hear’: Reconstructing William and Catherine

1270 “Lambeth Green” (omitted from BR (1969), 561, and BR (2) 746), is apparently the previous name of Carlisle Lane, which in Horwood’s map (1792-99) is two streets West of Hercules Buildings.
Blake’s residence and studio at 17 South Molton Street, Oxford Street", *British Art Journal*, XI, 2 (2011), 62-75. He plausibly attributes their choice of location to its proximity to fashionable clients and art exhibitions and to the quality of the light (p. 64).

P. 748

For "Here, 'in their one apartment … to use it." READ: 17 South Molton Street, built about 1750, consisted of three floors and a basement. It was a single-family dwelling until 1803, when the Blakes moved in and, in a process of degradentification, the ground floor was converted to a shop.\(^{1271}\) Here they had two rooms. The smaller served as their bedroom and workroom; Catherine cooked at the bedroom fireplace. In the bedroom cum workroom were two large paintings. Over the bed hung "Alfred and the Danes",\(^{1272}\) and "over a door" was the pencil sketch for Blake's "Canterbury Pilgrims".\(^{1273}\)

\(^{1271}\) Whitehead, "I write in South Molton Street", p. 67. After 17 South Molton Street changed in 1803 from a single-family dwelling to commercial premises, with frequent strangers coming in the ground-floor shop, the six-panelled door to the apartment above the shop had "a delicately hinged middle panel" just above the door handle, presumably to permit the occupant to identify the caller before unbolting the door (Whitehead, 71, quoting Tim Heath). The panel may have been there in Blake's time.

\(^{1272}\) See p. 281. "Alfred and the Danes" is now lost.

\(^{1273}\) P. 229. If this sketch was the size of the Canterbury Pilgrims engraving, 95.8 x 35.4 cm, it would have fit above the door in the flat up one flight of stairs which had high ceilings but not above that up two flights of stairs (Whitehead, p. 65). This provides decisive evidence that the Blake's lived up only one flight of stairs, not two. Other evidence for the floor on which the Blakes lived is ambiguous. Linnell described it as both "the first floor" (p. 526) and the "second floor" (p. 341).
The larger room probably served as a "reception room" "hung with frescos, temperas, and drawings of Blake's", as Gilchrist described the similar flat in Fountain Court (p. 751); Richmond called it "his show room" with "a good number" of pictures (p. 753). In the middle of the room was the great printing press on which

The Blakes' meager furniture probably was the same that they had in Fountain Court (1821-27): a bed, a dining table, two chairs (one of which was almost too rickety to use by 1825 [see p. 699]), a long engraver's table, and a cupboard.1274

P. 748

Before "The artist Edward Bird was at 29 South Molton Street (1818)"

ADD: The painter-engraver William Haines sent works to the Royal Academy exhibition (1811) from 120 South Molton Street;

P. 748

Convert endnote 41 to footnote # reading:

#Milton pl. 1, ll. 21-22, Jerusalem, pl. 62, l. 34. "Tyburn Brook is the covered watercourse running from Tyburn directly behind and below 17 South Molton Street on its way to join the river Westbourne (the Serpentine) in Hyde Park” (Whitehead p. 64).

P. 749, Residences

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

"READ:

1274 See pp. 751, 753. When the "furniture [was] sold" in 1828, it brought only £1.1.0 (p. 808).
The rates for 17 South Molton Street while the Blakes lived there were paid in March 1804 by a tailor named “Will’m Enoch”\(^{1275}\) and in March 1805-1821 by Mark Martin.

P. 750, Residences

Cirencester Place for James Blake

For “Cirencester Place” three times READ:

7 Cirencester Place

And at the end ADD:

John Linnell had a house at 6 Cirencester Place.\(^{1276}\)

In place of

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

READ:

The wife of Blake’s second landlord Mark Martin was Eleanor (née Larché),\(^{1277}\) and she knew Blake well enough to offer

\(^{1275}\) All the information here about the Enochs derives from Angus Whitehead, “New Information Concerning Mrs Enoch, William and Catherine Blake’s ‘Fellow Inhabitant’ at 17 South Molton Street”, Notes and Queries, CCL (2005), 460-463. The rate-payer information is from the ratebooks in Brook Street Ward, St George’s, Hanover Square, in the City of Westminster Archives, and the information that Enoch was a “taylor” is from Holden’s Triennial Directory 1805-6-7 (London, 1805) and ... 1808-9-10 (London, 1808). Information for the 1805 directory was presumably collected in 1804 or early 1805 and repeated anachronistically in that for 1808.

\(^{1276}\) BR (2) 477fn, 482.

\(^{1277}\) Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, Blake, XLII (2008-(2009), 84.
William Blake and His Circle

advice about his fresco of “The Last Judgment”. Blake said of it, “I spoiled that – made it darker; it was much finer, but a Frenchwoman here (a fellow lodger) didn’t like it.”

17 South Molton Street
For “There were other lodgers in the house as well, including ‘our Kind attentive fellow inhabitant, the young & very amiable Mrs Enoch, who gave my wife all the attention that a daughter could pay to a mother’ until Blake’s return from his trial on 14 January 1804.” READ:

Soon after the Blakes moved into 17 South Molton Street in the autumn of 1803, they formed a close friendship with their first landlord William Enoch, who probably lived above his ground-floor tailor-shop, and with his twenty-one year old wife Mary (née Naylor) and presumably with their son William (born 1801). When Blake went to Chichester for his trial for sedition in January 1804, his wife was prostrated with worry and

near the Gate of Death as was supposed by our Kind & attentive fellow inhabitant, the young & very amiable Mrs Enoch, who gave my wife all the attention that a daughter could pay to a mother

as Blake reported in his letter of 14 January 1804 on his triumphal return, a free man.

P. 750

Above "Cirencester Place" ADD:
9 Buckingham Street, Fitzroy Square
1814-17

JAMES BLAKE closed the family hosiery shop at 28 Broad
Street, Golden Square in 1812 and moved presumably with his sister Catherine Elizabeth and his business to 9 Buckingham Street, Fitzroy Square. Here he was recorded among Merchants and Traders in The Post Office Annual Directory for 1814, p. 365, as "Blake, James, Hofier, 9, Buckingham-street, Fitzroy-square". He was two doors away from John Flaxman, who was at 7 Buckingham Street from 1794 till his death in 1826. Just across Fitzroy Square in Grafton Street lived Thomas Butts in whose office of the Commissary General of Musters James Blake worked in 1814-1816. 

P. 750

For the account of "Cirencester Place" SUBSTITUTE:

Cirencester Place
1818-1827

JAMES BLAKE retired with only "a scanty pittance" from the office of the Commissary General of Musters when it was abolished in 1817 and moved, presumably with his sister, to Cirencester Place. This was a new development which first appears in the Rate Books in 1818, and James's name is recorded there from 1818 to 1825. Nearby lived John

1278 John Flaxman died on 2 Dec 1826 "At his house, 7, Buckingham-street, Fitzroy-square" (Gentleman's Magazine, XCVII (1827), 273).William had asked his brother James on 20 January 1803 to deliver "5 Copies of N4 of the Ballads for M^h Flaxman".


1280 Gilchrist, I, 227.

1281 This information was kindly sent to me by AnnCox Johnson, Librarian-in-Charge of the Local Collection, Public Library, St Marylebone, London, NW1. Blake's brother may be the haberdasher James Blake of Grafton Street from whom Edward Smith, age 16, stole a pair of shoes in Feb 1827 (trial of 15 Feb 1827).
Linnell at 6 Cirencester Place, with whom Catherine Blake lived in 1827-1828. On 2 March 1827 James Blake's body was brought from "Cirencester Place" to be buried in Bunhill Fields.

P. 750

Residences

After “didn’t like it.” ADD:

In 1803-1804 Blake’s landlords and house-mates at 17 South Molton Street, a fashionable address, were Captain John Lytrott (1763-1809), his wife Ann (widow of Alexander MacDonald [d. 1786]), and perhaps her daughter Christian (who married a man named Hargreaves by 1809). They were succeeded in 1804-1805 by William Enoch, a tailor who went bankrupt in 1805, his wife Mary (née Naylor) and their son William (b. 1801). The Enochs were followed in 1805-21 by Mark Antony Martin, staymaker, who was married on 20 May 1806 at St George’s, Marylebone, to Eleanor Larché (anglicé Larchey in the marriage register). His trade card described him as “Martin | STAY MAKER, | (From Paris) | N. 17 South Molton Street, | Oxford Street, | LONDON. | Fait toutes sortes de Corps et de Corsets a la Françoïse”. Martin retired to France in 1821 (the business became Martin and Stockham in 1821-25) but returned to 17 South Molton Street in 1826-1830.  

P. 751

recorded in Proceedings of the Old Bailey, online).

1282 See Angus Whitehead, “Mark and Eleanor Martin, the Blake’s French Fellow Inhabitants at 17 South Molton Street, 1805-21”, Blake, XLIII (2009-10), 84-95.
**Fountain Court:** For “the rooms were small and dark”, delete “small and” and after “the radiance of the occupants” ADD:

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

The Poor Rates were paid by Henry Ba[i]nes in 1803-22, 1826-28, by Mary Banes in 1823, and by both in 1824-25. Richard Best paid the rates from 1829 to 1838, when presumably he died, after which they were paid by Louisa Best until 1844, when presumably she in turn died; in 1845 she was replaced as rate payer by William Walker.

P. 752

Footnote § describing Fountain Court, at the end
ADD:

The building “was finally demolished c1902" (Angus Whitehead, “William Blake’s last residence ...”, British Art Journal, VI [2005], 29).

P. 752

To "Blake's fellow lodgers were humble but respectable"
ADD FOOTNOTE:
For extraordinarily rich details of residents of Fountain Court

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1283 BR (2)751 fn for 1820-29, supplemented by Whitehead pp. 80, 82, 90. “Mary” Banes may refer to Henry’s wife Sarah; however, since Sarah died in 1824, this suggests that the 1825 record was in error, mechanically repeating the entry for the previous year.

1284 BR (2) 751 fn.
and their occupations, see Angus Whitehead, "'humble but respectable': Recovering the Neighbourhood Surrounding William and Catherine Blake's Last Residence, No. 3 Fountain Court, Strand, c. 1820-27", *University of Toronto Quarterly*, LXXX (2011), 858-79. Fountain Court included the shops of a draper, a letter-press printer, a carver and gilder, a carpenter, a tailor, a wine-merchant's cellar, and an entrance to the popular public house called The Coal Hole.

**P. 753**

**After “bar of gold” ADD:**

Perhaps the plan was the one Richmond sketched in his copy of Gilchrist (I, 305) on the page where the description of Fountain Court begins “Blake’s fellow lodgers [who] were humble but respectable”1285 presumably include his wife’s niece Louisa Best and her family. Louisa Best may well have been the “humble female neighbour” who was Catherine’s “only other companion” when Blake died. The children playing below the window of 3 Fountain Court of whom Blake said “That is heaven”, may have been his wife’s grand-nephews and grand-nieces. John Barrow the artist and printseller lived at 3 Fountain Court at least in 1831-1838.1286 Perhaps he moved there after Catherine Blake moved out in September 1827, as Whitehead suggests.

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1285 Gilchrist (1863), 308 (one hopes based on Samuel Palmer) in *BR* (2) 752.

1286 The entries for John Barrow in the exhibitions of the Royal Academy for 1831, 1835, and 1836 and for the Society of British Artists in 1832 and 1836 give his address as Fountain Court, and *Robson’s London Directory* (London: William Robson, 1832) gives it at 3 Fountain Court (Whitehead, p. 92). John Barrow of 3 Fountain Court, age 81, was buried at St Clement Danes on 25 March 1838 (Whitehead, p. 92).
Residents of the apartments at 3 Fountain Court, Strand, while the Blakes lived there in 1821-1827 were (1) their landlord Henry Banes (d. 1829), wine cooper or vintner, (2) his wife Sarah (1757-1824), Catherine Blake’s sister, (3) their daughter Louisa Best (?1790-?1845), (4) her husband Richard Best (d. ?1839), watch finisher, and their children (5) Charles (b. 1805), (6) Charlotte Louisa (b. 1807), (7) Elizabeth (b. 1809), (8) Thomas (b. 1813), print colourer and artist, (9) Richard John (b. 1815), artist, and (10) John Barrow (1757-1838), print-colourer, print-seller (e.g., of Blake’s “Mrs Q” [1820]), and artist.

Banes, vintner, may have been at the Coal Hole public house at the corner of Fountain Court and the Strand where Blake got his porter.

Louisa and Thomas Best and John Barrow of 3 Fountain Court, Strand, were witnesses of the Will of Henry Banes when it was proved (6, 13 February 1829).

Other residents at 3 Fountain Court probably included a family named Walker, for Martha Walker of 3 Fountain Court, age 3 weeks, was buried at St Clement Danes, Strand, on 8 January 1816, and William Walker took over payment of the rates at 3 Fountain Court from Louisa Best in 1845.1287

Replace the entry for "17 Upper Charlotte or Charlton Street" with

1287 This new information about residents at Fountain Court comes from Angus Whitehead, “‘I also beg Mr Blakes acceptance of my wearing apparel’ ...”, *Blake*, XXXIX (2005), 78-99.
CATHERINE BLAKE moved in the spring of 1829 from 1 Queen Street, Mayfair, to lodge above a baker named George Miller at 17 Upper Charlton Street, south-east of Fitzroy Square. "17 Charlton Street" is the address given in Catherine's letters of 1 and 4 August 1829, in Cumberland's note of "Mrs Blake 17 [Upper] Charlton St Fitzroy Sq at a Bakers. 1830" on his copy of *For Children* (C), in Tatham's letter of 18 October 1831, and in Catherine's death register of 20 October 1831.

Much of the new information here about Catherine Blake's addresses was first recorded in print in Angus Whitehead's brilliant essay "an excellent saleswoman: The Last Years of Catherine Blake", *Blake* (2011-2012), generously shown me in draft.

Pace *BR* (2) 755, Catherine did not live in 1828-30 at 20 Lisson Grove, which was a new development west of Regent's Park just round the corner from Alpha Road where Tatham's father lived. In 1828 the rate-payer there was Edward Sewell, in 1829 no rates were paid and presumably the house was empty, in 1830 "William Eales, Timber Merchant", is recorded at 20 Lisson Grove North in *Robson's London Trade*, and in 1831 *Robson's London Directory* lists "Frederick Tatham, Statuary & Marble works, 20 Lisson Grove" (Whitehead, "an excellent saleswoman").

Tatham wrote to Linnell on 1 March 1833 from 3 Grove Terrace, Lisson Grove, on 26 July 1833 Linnell went "to Lisson Grove to look at F. Tatham's effects on sale", and Lisson Grove North is the address Tatham gave on his manuscript memoir of Blake (*BR* (2) 691).

Her predecessors at 17 Upper Charlton Street, Thomas Mason, baker, and his landlord William Barlter, vacated the premises before the middle of 1829, according to the ratebooks cited by Whitehead, "an excellent saleswoman".
17 Upper Charlton Street, on the East side of the street, almost at the corner of Carburton Street, is just West of Fitzroy Square and near Grafton Street, Warren Street, and Paddington.

At 17 Upper Charlton Street Catherine probably had two rooms on an upper floor, as in Fountain Court, the larger front room 18' x 12'. 1291

The "act of maternal loveliness" like that of "the fondest mother" while "she resided with the Author of this" (Frederick Tatham) 1292 probably included care for Tatham when he was ill. 1293 J.T. Smith said that "Tatham, ill as he was, travelled ninety miles [?from Shoreham] to attend the funeral" 1294 of William Blake in August 1827. It sounds like a chronic illness, perhaps in part psychological.

When Blake died, he seems to have left Catherine nothing in the way of debts or cash. Linnell paid for Blake's funeral, advanced Catherine cash and sold her furniture for her, 1295 and for the rest Catherine probably counted on the sale of Blake's drawings, prints, and books.

1291 Ordnance Survey map (18782) cited by Whitehead, "an excellent saleswoman".
1292 Tatham's memoir of Blake (BR (2) 690).
1294 BR (2) 626. All this evidence of Frederick Tatham's illness was assembled by Angus Whitehead, "an excellent saleswoman".
1295 BR (2) 791.
However, by the spring of 1829 her financial situation had changed entirely. In his will, Henry Banes (d. 20 Jan 1829), Catherine's brother-in-law and landlord at 3 Fountain Court, left "to Catherine Blake half my household goods consisting of Bedsteads Beds & pillows Bolsters & sheets & pillow Cases Tables Chairs & crockery & £20 in lawful money of Great Britain". This would have provided the furnishings of her new dwelling and cash for rent.

Further, the munificent Lord Egremont paid Catherine £84 for Blake's "Picture of Spenser's Fairy Queen" (as Catherine referred to it in her letter to him of 1 August 1829), which was delivered in August 1829. With this inheritance and sale, Catherine had over £100 to start her new life, enough to support her for several years.

The choice of 17 Upper Charlton Street was probably not random. William Mulready, Linnell's teacher and intimate friend, gave 17 Charlton Street as his address in the Royal Academy catalogue of 1807; this was probably his lodging and studio. It is possible that Catherine moved into his old rooms.

Catherine's new residence was probably socially more desirable than that at 3 Fountain Court. The Rate Book value of 17 Upper Charlton Street was £60, the highest in the street and more than twice that for Fountain Court.

Near her new residence lived a number of Catherine's old acquaintances. "M. [Joseph] Denham Sculptor" (1803-

\[1296\] Angus Whitehead, "I also beg Mr Blakes acceptance of my wearing apparel": The Will of Henry Banes, Landlord of 3 Fountain Court, Strand, the Last Residence of William and Catherine Blake", Blake, XXXIV (2005), 83. The will was proved 14 Feb 1829.

\[1297\] Gilchrist I, 365 (BR (2) 498).

\[1298\] BR (2) 751 footnote.
54), who attended Catherine's funeral,\textsuperscript{1299} was at 7 Cleveland Street which Upper Charlton Street almost touched,\textsuperscript{1300} and "Mr [Isaac F.] Bird Painter", who also went to Catherine's funeral, lived at London Street, just south of Fitzroy Square and very close to Charlton Street. Thomas Butts was in Grafton Street across Fitzroy Square. John Flaxman's adopted daughter and heir Maria Denman and her brother Thomas, Flaxman's brother-in-law, lived in 7 Buckingham Street, one street north, and John Constable, who wrote about charity for Catherine on 14 August 1827, was at 35 Charlotte Street, four short streets west.

\textbf{P. 755}

For the entry on "20 Lisson Grove 1828-1830"

SUBSTITUTE:

\textit{1 Queen Street, Mayfair},\textsuperscript{1301}

\textit{March 1828-Spring 1829}

\textbf{CATHERINE BLAKE} apparently lived for about a year, from early spring 1828 to spring 1829, at 1 Queen Street, Mayfair, the working studio of Charles Heathcote Tatham, the father of Frederick. Queen Street is short, from Curzon Street to Charles Street, just North of Piccadilly and Green Park.

C.H. Tatham lived at 34 Alpha Road,\textsuperscript{1302} from which

\textsuperscript{1299} BR (2) 691. This information about Catherine's neighbours originates with Whitehead.

\textsuperscript{1300} BR (2) 691. Denham worked in Francis Chantrey's studio. He is probably the Dinham who exhibited at the Royal Academy in 1830 the "bust of a daughter of C.H. Tatham". Dinham's bust of George Richmond is in the National Portrait Gallery, and his "bust in marble of Mrs Richmond" was exhibited at the Royal Academy in 1844.

\textsuperscript{1301} Almost all the information here about 1 Queen Street derives from Whitehead, "an excellent saleswoman".
Frederick wrote on 11 April 1829 "In behalf of the widow of the late William Blake" about works she had for sale. Frederick plainly lived in the family home; in *Clayton's Court Guide* for 1830 "F. Tatham Esq." is listed in Alpha Road.

C.H. Tatham also had a studio at 1 Queen Street, Mayfair, where he paid the rates at least in 1825-29, and his son Frederick plainly used it as well. This is the address given for Frederick when he won a prize at the Society of Arts in 1824 (when he was 18) and when he exhibited at the Royal Academy in 1825.

In his memoir of Blake, Frederick Tatham wrote somewhat inaccurately of Catherine's residences:

> After the death of her husband she resided for some time with the Author of this, whose domestic arrangements were entirely undertaken by her, until such changes took place that rendered it impossible for her strength to continue in this voluntary office of sincere affection & regard.

> She then returned to the lodging in which she had lived previously to this act of maternal loveliness--in which she continued till [she died.]

The "changes" Tatham mentions as a reason for Catherine to leave him may have been his approaching marriage to Louisa Keen Viney, who turned 18 in the autumn

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1302 Alpha Road is a new development adjoining Regent's Park and a mile West of Fitzroy Square.
1303 For almost a year Catherine lived as a housekeeper at Linnell's house; see 11 Sept 1827.
1304 She had lived previously with Linnell, but she did not return there.
1305 *BR* (2) 690.
of 1829.

While Catherine was with them, she made a sketch which Tatham inscribed: "A Drawing made by Mrs. Blake taken from something she saw in the Fire during her residence with me".1306

P. 757 fn
To the record of the burial of James Blake from Bunhill Fields Indexes in Somerset House ADD:
According to the Bunhill Fields Burying Ground Order Book in Guildhall (reproduced in the typescript of Luis and Carol Garrido’s excellent “William Blake’s final resting place”, pp. 96, 98), “James Blake [Age] 71 years [was Brought from] 7 Cirencester Place [and buried in a Grave] 11 feet [deep] [E&W] 52.53 [N&S] 62". This adds the house-number of the street from which the body was brought, and the exact location of the grave. Linnell had a house at 6 Cirencester Place.

P. 758
APPENDIX III
Blake Accounts
Separate Accounts
ADD:
In June 1788 Blake received fifty guineas for the apprenticeship of Thomas Owen.

P. 758
After “4[s] –43” ADD:

1306 Butlin #C2.
William Blake and His Circle

Perhaps “Blake’s Engravings” at 4s were *For Children: The Gates of Paradise* (1793), priced at 3s in “To the Public” (10 October 1793). Flaxman owned *For Children* (F) with an extra print.

**P. 758**

After “October 1797” **ADD:**

Perhaps this paid for Flaxman’s copies of *America* (S), *Thel* (S), *Europe* (N), *Urizen* (K), and *Visions of the Daughters of Albion* (S), bound together, which would have cost £2.2.0 at the prices of his 1793 Prospectus.

**Page 765**

To "Urizen, Heaven &c" **ADD footnote:**

In Blake's receipt for 12 Dec 1805, "Urizen, Heaven &c" probably represents *Marriage of Heaven and Hell* pl. 11 and *First Book of Urizen* pl. 2, 5, 10, with inscriptions, stabbed through 3 holes 3.8 and 4.3 cm apart, with 3 or 4 framing lines, which have been associated with the Small Book of Designs (*BB* p. 357).

**P. 778**

**ACCOUNTS**

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

**P. 800**

**In the footnote, for** “Pl. 14 from Sir Thomas Lawrence’s collection was sold in 1981” **READ:**

Sir Thomas Lawrence’s copy was sold in 1978

**P. 804**
to footnote ‡ ADD:
See 25 March 1823.

P. 808
To "Furniture sold" ADD FOOTNOTE:
For the "Furniture sold", see p. 748.

p. 809
ADD footnote to "1799 from Flaxman £9.0.8"1307

P. 809
APPENDIX F
Summary of Accounts
P. 809
ADD:
1788 For the apprenticeship of Thomas Owen £ 52.10. 0

P. 809
After "1782-99", for "£208.6.8" READ:
£260.16.8

P. 810
Under Hayley’s Ballads, for £42.0.0 READ:
£52.10.0

1307 Blake never filed for income tax (instituted by Pitt in 1799 to finance the war with France), presumably because his net income was never above £60, the minimum taxable amount (as Mary Lynn Johnson tells me). In 1799 "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4] (Mary Lynn Johnson, 2014).
William Blake and His Circle

Delete “and as much again if they are successful”

and for “(see Blake’s letter of 25 April 1805)” READ:
(see Blake’s letter of 22 March 1805)

Total for 1800-1805 should be
£455.10.0

P. 811
 Accounts: Payments to Catherine 1827-31
  1829 From Will of Henry Banes  £ 20.0.0
  1827-1831  £ 224.15.0
  1782-1831  £2,043.19.5

P. 811
 Under 1782-1827, for “£1,880.15.11” READ:
£1,933.5.11

P. 811
 Under “1782-1831”, for “£2,023.19.5” READ:
£2,076.9.5

Appendix IV
 Engravings by and after Blake, 1773-1831
 P. 814
 To “Morning [and Evening] Amusement” ADD footnote

P. 815
To “Robin Hood & Clorinda” ADD footnote
To “The Fall of Rosamond” ADD footnote

P. 821
ADD:
1810 “Carfax Conduit” [?Blake] 1 Blake Blake
Spring

P. 822 fn
Before “Compositions in Outline" ADD:
According to the New Monthly Magazine, II, 12 (1 Jan 1815), 557, “Mr. Flaxman has finished a series of compositions in outline from Hesiod’s Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor”, and

Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge.”
According to the Biography Database 1680-1830 (three CDs), there were printed accounts of non-poetical men named William Blake and of others in the poet’s circle which supplement the information in BR (2) particularly in Appendix VI: “‘My Name is Legion: for we are many’: ‘William Blake’ in London 1740-1830" (829-846, 879).

For “Engraver (1746-c.1817)” READ: 
Engraver (1746-1814)

For “at 16 ‘Change-Alley, Cornmarket in 1784-1817” READ: 
at 16 ‘Change-Alley, Cornmarket in 1785-1814

After “Miscellaneous Works (1802) ADD: 
and the “W.S. Blake, Royal Exchange” (i.e., ‘Change Alley?’), who subscribed to Thomas Mortimer, Lectures on the Elements of Commerce, Politics, and Finance ... (London: T.N. Longman and O. Rees, 1801), VIII.

After “as a Mason” ADD: 
He is probably the “W.S. Blake, Esq. of Cornhill” who died “At Malden, Essex” on 6 September 1814.

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1313 Gentleman’s Magazine (Sept 1814); European Magazine, LXVI (Sept 1814), 277; Monthly Magazine, XXXVIII (1 Oct 1814), 283 (reading “in ‘Change-Alley” for “At Malden, Essex”), New Monthly Magazine, II (1 Oct 1814), 276 (“At Malden, W.S. Blake, esq. of London”).
Engraver (1748-1817)

William Blake, engraver, at Bartholomew Close, is in *A List of the Society for the Encouragement of Arts, Manufactures, and Commerce* (London, January 23, 1771); he may be the same as William Blake, Mercer, at Bartholomew Close (1767-70).


“Blake, of ‘Change Alley, [was] a jocose and excellent man, now deceased, who employed much of his time and means to kind offices to others ... who appears to have been intimate with [William] Sharp”. “The idea of engraving it [the portrait of Sir William Curtis after Sir Thomas Lawrence] originated in the respect which Blake entertained” for Curtis
and Sharp.  

“William Staden Blake” was a trustee for Richard Smith’s charity in the Parish of St Mary Woolnoth.  

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

**Samuel Britchen**, *A Complete List of all the grand matches of cricket that have been played in the year 1799; with a correct state of each innings And the Articles of Cricket inserted* (London: Printed by H.L. Galabin, Ingram-Court, Fenchurch Street, for W.S. Blake, Change-Alley, Cornhill, 1799) 28 pp., 8°  


Editions of 1797-98, 1801-6 were produced by different printers and publishers.

For “eight engravings by W.S. Blake (1798-1809) are known” READ:  

twenty-six engravings (1783-1809) by W.S. Blake are known, including seventeen trade cards. W.S. Blake signed two engravings (c. 1800-1810) of letterheads or stock certificates for the Albion Insurance Company (Corbould-W.S. Blake) (in the collection of R.N. Essick).

**Yeoman (1749)**

“William Blake White-hart Yard Yeoman” is listed in *A
Copy of the Poll for a Citizen for the City and Liberty of Westminster (London: The Booksellers of London and Westminster, 1749), 211.

Poulterer (1749-78)
The Will of William Blake, Poulterer, of St James, Middlesex, was dated 13 November 1778 (Prerogative Court of Canterbury Prob 11/1047).
William Blake, poulterer of St James, Middlesex, appears in St Botolph Aldgate Miscellaneous Parish Account Books for 13 November 1778 (British History Online).

Of His Majesty’s Ship Phoenix (1757)
The Will of "William Blake now belonging to his Majesty's Ship Phoenix" was proved on 13 March 1757 at the Prerogative Court of Canterbury (British History Online).

Of St Thomas Hospital (1758)
William Blake was one of the Governors Takers-In of Patients in St Thomas Hospital, 24 June 1758 (II).

Gentleman, of Whitehall, Westminster (1759)
The Will of William Blake, Gentleman, of Whitehall, Westminster, was proved on 1 February 1759 at the Prerogative Court of Canterbury (British History Online) (see BR (2) 840).

Juror (1764)
William Blake served on the jury of 30 October 1764
into the death of Peter Simon from arsenic poisoning.\textsuperscript{1316}

**Watchmaker (1764-75)**

William Blake, apprentice to William Richards, watchmaker, was present at the trial 7 June 1764 of Elizabeth Cooper for stealing spoons (\textit{II}). His son was apprenticed as a printer in 1768 (\textit{BR} (2) 840). While at Steyning Lane, on 1 January 1775 he took out an insurance policy for 1777-80 (\textit{II}).

**Juror (1765)**

William Blake served on the jury of 24 December 1765 into the death of Charles Till, bricklayer, who fell at work.

**Juror (1765-1798)**

William Blake was a juror at trials on 30 October, 24 December 1765, 1 September 1767, 30 July 1773, 30 December 1785, 13, 19 September 1796, 28 January, 26 May 1797, and 10 April 1798 (\textit{II}).

**Aldersgate Street (1765-1800)**

\textsuperscript{1316} City of Westminster Coroners' Inquests into Suspicious Deaths (seen in British History Online), the source of all the jury information here.
William Blake, of Aldersgate Street, appears in the *Transactions of the Society Instituted at London, for the Encouragement of Arts, Manufactures, and Commerce* ... (1783, 1786-1800) <Biography Database>. He is plainly the same as the Warehouseman (fl. 1765-1800) at this address. “Blake and Paxton *Warehousemen and Manufacturers of Morocco-Leather* 15, Aldersgate-street” and “Blake William *Barrister* 15, Aldersgate-street” are listed in *Holden’s Triennial Directory* (London, 1799), 63.

William Blake of 15 Aldersgate Street took out an insurance policy with the Sun Fire Office on 1 January 1778\(^{1317}\) and another for £2,000 on 1 January 1785, the second recording him as a Morocco Leather Manufacturer (see *BR* (2) 840.)

William Blake and Christopher Paxton, 15 Aldersgate Street, Warehousemen and Morocco Leather Manufacturers, were insured by the Royal Sun Alliance Insurance Group 2 December 1788 and 10 January 1792.\(^{1318}\)

**Juror (1766)**

William Blake served on the jury of 1 December 1766 looking into suspicious deaths.\(^{1319}\)

**Juror (1767)**

William Blake served on the jury of 1 September 1767 looking into suspicious deaths.

\(^{1317}\) Fire Insurance Policy Register 1777-1786 (seen in British History Online), the authority for other fire insurance policies cited here.

\(^{1318}\) London Metropolitan Archives.

\(^{1319}\) Middlesex Sessions Papers, Justices Working Documents (seen in British History Online), the source also of the information about the jury of 1767.
Sailor (1767)
The will (PCC) of William Blake, steward and sailmaker of the Elizabeth Transport, was proved 2 December 1767 at the Prerogative Court of Canterbury.

Mercer (1767-70)
William Blake, Mercer, at Bartholomew Close, is listed in Kent’s Directory for the Year 1767, ... 1768, ... 1769, ... 1770. This may be William Staden Blake [engraver], who completed his apprenticeship as a Clothworker in 1767 and is listed as an engraver at Bartholomew Close in 1772.<Biography Database>

Watchmaker (1768-87)
William Blake, Watchcase Maker, Grocer, and Haberdasher, of 28 Whitecross Street, Cripplegate, took out insurance for £500 with the Sun Fire Office on 1 January 1781 (see BR (2) 841).

Before "His son" ADD:
A silver watch-case he made in 1786 is in the British Museum Print Room (1958,1201.874).

Stationer’s Company Apprentice (1772)
William Blake was apprenticed at the Stationer’s Company on 8 April 1772 <Biography Database>. (The poet was apprenticed to the Stationer’s Company on 4 August 1772.)

Juror (1773)
William Blake served on the jury of 30 July 1773.
Victim of Theft (1773)
Robert Kipling, porter, was convicted at the Old Bailey on 21 April 1773 of stealing books from William Blake and sentenced to transportation.\textsuperscript{1320}

Voter (1774, 1784, 1788, 1790)
William Blake of Berwick Street, St James, was appointed on 23 March 1783 as Receiver of the paternal estates in Soho, Middlesex, of the Third Duke of Portland.\textsuperscript{1321}

William Blake, Gentleman, of 66 Berwick Street, Soho, insured his property for £400 with the Sun Fire Office on 4 April 1783 (see BR (2) 841).

Of Portland Place (c. 1774-1852)
William Blake, 62 Portland Place, was insured by the Royal Sun Alliance Insurance Group on 9 August 1810, 31 October 1811, and 30 March 1815.\textsuperscript{1322}

Of 62 Portland Place and Danesbury House (1781-1853)\textsuperscript{1323}
Letter of 8 Feb 1792, office draft from Josiah Wedgwood in the Wedgwood Museum. Docketed in modern ink at the top right "4384-6". Sideways at the right of the bottom of p. 2 is "To | W Blake | Feby 8--92".

\textsuperscript{1320} The Proceedings of the Old Bailey London 1674 to 1834 are quoted fromhttp://www.lib.gla.ac.uk/Resources/Databases/oldbailey.shtml.

\textsuperscript{1321} Financial Papers of the Dukes of Portland (1583-1940), P1 F5 / 1 / 36-38, online. The Third Duke was William Henry Cavendish Bentinck (1738-1809), sometime Prime Minister.

\textsuperscript{1322} London Metropolitan Archives.

\textsuperscript{1323} According to an obituary in the Gentleman’s Magazine, NS, XLIV (1855), “23 Aug. 1855, death of Colonel Frederick Randolph Blake … son of the late William Blake, esq. of Portland-pl. and Danesbury, Hertfordshire”.

3236
To Wm Blake Esq

Dr Sir Ettruria Feb 8--1792

I have rec'd your favour of 28 ult and I am very much obliged to you for the trouble you have taken respecting the wine you have desired Mr Rawdon to send for me. I thought until lately that the wine acct had been settled between us but I now find it has not rest[?] as I understand that there is a dividend to be made of Mr Hodgson's effects I thought it would be as well to wait until that time to settle the whole acct together.

I most heartily wish you & your worthy partners in the bank [words illegible] you have established all the success appr[?] have so much right to expect and should be glad to be of any service that could to you, but at present I am myself considering of a proposition which has been made me of entering into a partnership of the same nature though in a less extensive line. Besides the distance from Greek[?] it to illeg it is so great that it would be no small inconvenience for me to do business there and I am not afraid to illeg to you that I feel an unwillingness to change an old illeg where I have been uniformly well treated being well assured that you yourself would have the same feelings on the same occasion.

I am very soon coming to town & I hope then to have the pleasure with Mrs W of paying my respects to you illeg the rest of our good friends in Aldersgate St--
Letter of 7 Feb 1820[?], office draft from Josiah Wedgwood in the Wedgwood Museum. Annotated on p. 1 at the top modern ink with the Wedgwood Museum reference number: "4390--6"; p. 2 upside down: "To | W Blake | 7 Feb 1820[?]":

W Blake
My dear Sir Etruria 6 7 Feby 1820[?]
The reason of this is my eldest son Percival[?] who is in town for about a fortnight. He is a young man who has not been idle & who has gentle manners & a good disposition. It is one of the disadvantages of the course of life he has swown[?], that of a Partner[?], to be too much secluded from intelligent society, and I am very desirous of giving him the best introductions in my power when an opportunity occurs of his emerging from our solitude This is my motive for taking the liberty of giving him a letter to you, and I shall be grateful for any notice you may take of him, but I am quite aware that, during so short a stay, your engagements may make it inconvenient to pay him any attention, and we should both be very unwilling that he should trespass on your kindneſs --

[Words] This occasion has suggested a request for myself which I will make only on the condition that you do not put the slightest fence on your inclination to comply with it. I am going in three weeks to Paris with my wife & daughter for about 3 months & if you have any acquaintance there with whom you could[?] are in such a position or if the able introduct me without any
degree of dislike you would oblige me by but I know it is most likely but I know this must depend on the union of many many conditions not likely to be united

Letter of **13 May 1820**, office draft from Josiah Wedgwood, in the Wedgwood Museum, top left corner torn; at the top right corner in modern ink is the Wedgwood Museum reference number "4391--6". Sideways in the right margin is "W Blake | 13 May | 1820".

Etruria 13 May 1820

My dear Sir

My eldest son is in town, in York street, for a short time, and I am desirous of procuring him the advantage of knowing the friend whom I esteem and respect, and I should be grateful for the notice of yourself, and Mrs Blake. But I would on no account trespass on your kindness, and as he does not know of my mentioning to you, he will feel no mortification if it does not suit you to comply with my request[.]

Letter of **24 January 1822**, office draft from Josiah Wedgwood, in the Wedgwood Museum, slim paper; at the top right corner in modern ink is the Wedgwood Museum reference number "43392-6". On p. 2, upside-down, is "To | W Blake | 4 Jan 1822"

York St James [word]

24 Jan 1822

The obliging manner in which you inquired for my
eldest son draws[?] upon you the information that my second son Henry is a student of Law & lodges at my house in St James[.] If Mrs Blake & you honour him with any notice I shall feel very thankful but knowing the numerous claims you must have on your attention I shall not be mortified if you do not find it convenient to notice him compatible with your arrangements to notice him--

In October 1820, Lady Caroline Lamb invited the bookseller John Murray to dinner to “meet Mr. [William] Blake a remarkably clever person who wrote a Book upon political Economy”.1324 This is probably the “Mr Blake St John Lodge Herts” to whom in the winter of 1823 she urged William Godwin to write about a subscription for Godwin.1325 He may be the person about whom Lady Caroline wrote in 1821 to John Murray urging him to “invite [Ugo] Foscolo & Mr. [Washington] Irving whom Mr. and Mrs. Blake are very desirous of knowing on account of his former Work .... if you come any Saturday I will ask Mr. & Mrs. Blake to meet you”.1326

1324 Manuscript in the John Murray Archive (now in the National Library of Scotland) generously transcribed for me, like the next two letters, by my friend Professor Paul Douglass. In his Lady Caroline Lamb: A Biography (Basingstoke: palgrave macmillan, 2004), 225, 242-3 Professor Douglas identifies these William Blakes as the poet but will not do so in a future edition.
1325 Bodleian Library (Abinger Papers C529). The undated MS probably responds to a letter from Godwin of 20 Feb 1823. In 1820 this William Blake moved to Danesbury House, Hertfordshire.
1326 Undated MS (watermarked 1819) in the John Murray Archive; the letter refers to Mrs Murray’s illness, probably of 1821. Foscolo (1778-1827) was in England c. 1815-27; his novel The Lost Letters of Jacopo Ortiz was published in English in 1818. Washington Irving (1783-1849) was in England 1815 ff.; his The
William Blake and His Circle

“William Blake, Esq. F.R.S. &c of Portland Place” made four “original Sketches” which were engraved on wood by H. White representing Izaak Walton’s Fishing-House and the Pike-Pool, Staffordshire, for Izaak Walton and Charles Cotton, *The Complete Angler* "Extensively Embellished with Engravings on Wood and Copper by First-Rate Artists" (London: John Major, 1824), according to the book’s Descriptive List of Embellishments (pp. xlv-xlv).


The Sun Fire Office insured him in 1811 and 1815-16 <Guildhall Library>.

William Blake, Esquire, of Danesbury, acquired the use

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*Sketchbook of Geoffrey Crayon* was published in 1820.


of the Manor of Knibworth <Hertfordshire Archives>. The estate and family papers (1776-1924) of the Blake family of Danesbury, Welwyn, Hertfordshire, are in Hertfordshire Archives. William Blake of Danesbury was Sheriff of Hertfordshire in 1836 (Annual Register, LXXV III [1837], 164).

William Blake of Danesbury and Portland Place died 24 November 1853, age 72, according to Gentleman’s Magazine, CXCVII (1853), 107.

Mary, daughter of William Blake of Danesbury, married Baron de Biel of Zierow, in Mecklenberg, according to The Court Magazine, and Belle Assemblée (April 1833), xvi.

Victim of Theft (1775)

Thomas Bishop was indicted for stealing £5.18.0 from William Blake at his house in the parish of Hillington, 1 August 1775.¹³²⁹

Thomas Wright was indicted on 13 September 1775 at the Old Bailey for breaking and entering and stealing clothes and money of William Blake¹³³⁰ from the house of Elizabeth Blake, widow, but was acquitted.

Oath Swearer (1775)

William Blake took the oath at the City of London

¹³²⁹ City of London Sessions Papers -- Justices' Working Documents (seen in British History Online). N.B. In the Old Bailey Proceedings, Accounts of Criminal Trials, for 13 Sept 1775 Thomas Wright was indicted for stealing clothes and £5.18.0 from William Blake in the house of Elizabeth Blake, widow.
¹³³⁰ This could be the William, son of Allen, labourer, and Elizabeth Blake, christened 18 Jan 1755, who was apprenticed as a needlemaker in 1770 (BR (2) 831, 841).
William Blake and His Circle

Sessions 9 August 1775 at a trial for breaking and entering (II).

**Organ Bellows Blower (1775-77)**

William Blake was paid on 1 April 1775 and 10 August 1777 for one quarter of blowing the bellows of the organ of St Botolph, Aldgate Parish according to the St Botolph Aldgate Miscellaneous Parish Account Books.

**Vintner (1776, 1792)**

William Blake, Citizen and Vintner of London, took leases of two houses in Knightsbridge <Lincolnshire Archives>. He may have been the father of Charles Blake who was apprenticed to a vintner in 1752 (*BR* (2) 840).

**Husband of Thief (1777)**

Eleanor Blake, wife of William Blake and servant of Edward Shugar, was convicted at the Old Bailey on 2 July 1777 of the theft of linen and clothing from her employer and sentenced to be branded and imprisoned for 6 months.

**Victim of Theft (1778)**

Thomas Turner and William Walker were indicted at the Old Bailey on 29 April 1778 for stealing silver, linen, and clothing from the house of William Blake on 16 February at 1 A.M. and were found not guilty.

**Thief of Paper (1778)**

Mary Pearce and William Blake, apprentice to Henry Baldwin of Holborn, were convicted at the Old Bailey on 3 June 1778 for stealing from Baldwin on 30 May 19 reams and 18 quires of writing paper (value £10) intended for [Samuel] Johnson’s [edition of the] *Poets*. Blake was found guilty and
sentenced to “Navigation for 3 Years”, Pearce, who betrayed him because he was “so great a villain”, was found not guilty. The stolen paper was sold to Mr Kettle, chandler in Union Court, Holborn. Blake was out of his [7 year] time as an apprentice in 1776, suggesting that he was born about 1755.

**Lunatic and Suicide (1778)**
William Blake of St James Parish “hanged himself [with a garter], being lunatic”, according to the coroner’s jury held on 14 August 1778 (ll).

**Sailor (1781)**
William Blake, carpenter, was recruited 1 January 1781 by the Marine Society to serve at sea (ll).

**Accused of Stealing Eels (1782)**
William Blake and William Kercheval were indicted at the Old Bailey on 4 December 1782 for stealing on 8 November a basket (1s) with “one hundred lampren eels” (5s) from James and Stephen West and were found not guilty because the Wests could not identify the 11 eels which were left.

**Accountant (1783)**
“Mr. William Blake” was the “Principal Clerk of Old Annuity Pell Office”, according to *The Report of the Commissioners Appointed to Examine, Take and State The Public Accounts of the Kingdom* (London: Cadell and Davies, 1783), 371.

**Lunatic and Suicide (1783)**
At a coroner’s inquest on 4 April 1783, it was determined that William Blake was a lunatic who drowned himself (ll).

**Carpenter (1784)**
William Blake, Carpenter, of Mercer Street, St Martin’s in the Fields, voted in 1784 for Percy and Clinton (ll).

**Porter (1784)**
William Blake, Porter, of Castle Street, St Martin’s-in-the-Fields, voted in 1784 for Hood and Wray (ll).

**Accused of Stealing Bread (1784)**
William Blake and Robert Walker were indicted at the Old Bailey on 15 September 1784 for stealing 12 loaves of bread (3s 6d) on 22 July and selling 6 of them to Ann Gafney, who was indicted for receiving stolen goods; all three were found not guilty.

**Grocer (1784)**
William Blake, grocer, of 28, Whitecross Street, is listed in *Bailey’s British Directory* (1784) <Biography Database>.

**Tin Plate Worker and Watch Case Maker, of 75, Whitechapel Road (1784-90)**
William Blake, No. 75, Whitechapel Road, listed without profession in *Bailey’s British Directory* (1784), is plainly the William Blake, Tin Plate Worker and Watch Case Maker, of 75 Whitechapel Road, London, listed in *Bailey’s British Directory* (1785) and in *Wakefield’s Merchant’s and Tradesman’s General Directory for London* (1790) (as Watch Case Maker of 28 White Cross Street) <Biography Database>.
He must be distinct from the William Blake, Watchmaker, Grocer, and Haberdasher of 28 Cross Street, Cripplegate (1786-87) and the watchmaker of 5 Steyning Lane (1776-87) and the William Blake who was apprenticed as a watchmaker (1796).

The apprenticeship of "Blake William, Son of William, citizen and tin plate worker", is recorded without date in "London Apprenticeship Abstracts" (British History Online). It was presumably a different apprentice William Blake of the Tinplate Workers Company who was turned over to another master in 1770.

**Auctioneer (1784-1823)**

William Blake, auctioneer and broker of Croydon, Surrey, is listed in *Bailey’s British Directory* (1784) <Biography Database> and in the same place as Auctioneer, Appraiser, House Agent, Cabinet Maker, Upholsterer and Surveyor with insurance at the Sun Life Insurance Office (1823).

**Classical Scholar ( c. 1785)**

“William Blake”, almost certainly not the poet, wrote his name repeatedly in an 18th Century manuscript translation of Sophocles’ *Ajax* with learned notes in English, Latin, and Greek.\(^\text{1331}\)

**Inn Keeper, Bull and Gate, Holborn (1785)**

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\(^\text{1331}\) See Michael Phillips, *Blake*, XXXI (1997), 44-49 (the handwriting is that of the poet) and G.E. Bentley, Jr, *Blake*, XXXI (1997), 65-67 (the handwriting is not the poet’s).
William Blake and His Circle

William Blake, Inn Keeper, Bull and Gate, Holborn, was listed in Bailey’s British Directory (1785) <Biography Database>.

“Officer” (1786)
William Blake was an “officer” at the trial at the Old Bailey on 11 January 1786 of Caleb Only and Charles Hemmings who stole 1,000 lb of lead from a roof and were sentenced to 7 years transportation.

Lodging House Keeper in Little Windmill Street (1786)
John Bingham was indicted and acquitted at the Old Bailey on 31 May 1786 for stealing clothing (£5.5.0) from John Chambers with whom he shared a room and a bed “in the dwelling house of William Blake” with “many lodgers” in Little Windmill Street. Mary Blake, apparently the owner’s wife, made the beds.1332

Carpenter (1788)
William and Thomas Blake, Croydon, Surrey, carpenters, were insured by the Royal Sun Alliance Insurance Group 14 October 1788.1333

Coachman (1788)
William Blake, Coachman, of Sutton Street, St Anne, Soho, voted in 1788 for Hood (ll). He may be the Coachman

1332 Couples named William and Mary Blake had sons christened William on 26 June 1785 at St Lawrence, Poutney, on 15 Feb 1790 at St Andrew, Holborn, on 6 July 1792 at St Mary, Whitechapel, on 11 June 1798 at St Mary St, Marylebone, and on 8 Oct 1801 at St George in the East, Stepney, inter alia.
1333 London Metropolitan Archives.
who benefited from the will of Rebekah Bliss (d. 1819).

**Gardener (1788)**
William Blake, Gardener, of St Margaret, Westminster, voted in 1788 for Townshend (II).

**Gentleman (1789)**
William Blake, 103 Fetter Lane, gent, was insured by the Royal Sun Alliance Insurance Group 17 January 1789.1334

**Gentleman of 66 Berwick Street (1790)**
William Blake, 66 Berwick Street, gent, was insured by the Royal Sun Alliance Insurance Group 30 July 1790.1335

**Of Lincoln’s Inn (1790)**
The marriage settlement of William Blake of Lincoln’s Inn and Mary Nash, Spinster, of Surrey was made in 1825 <Hertfordshire Archives>.

**Add footnote to “the Lawyer W. Blake ...[of] Bedford Row”**1336

**Fishmonger, Lunatic, Suicide (1792)**
At the coroner’s inquest of 2 July 1792, it was determined that William Blake, fishmonger, with a wife and five children, was a lunatic when he hanged himself (II).

1334 London Metropolitan Archives.
1335 London Metropolitan Archives.
1336 See 1810 below.
William Blake, Esquire, of Wimbledon, Surrey, subscribed to Charles Moore, *A Full Inquiry into the Subject of Suicide* (London, 1790) <Biography Database>.

**Glue-Maker (1790, 1805)**

William Blake, Glue-Maker, of Acton Bottom, is listed in *Wakefield’s Merchant’s and Tradesman’s General Directory for London* (1790) <Biography Database> and in 1805.

**Gentleman of 2 Goodge Street (1791)**

William Blake, 2 Goodge Street, gent, was insured by the Royal Sun Alliance Insurance Group on 8 December 1791.1337

**His Will (1803)**

William Blake, Will, May 1803.1338

**Grosvenor Square (d. 4 March 1795)**

William Blake of Grosvenor Square died 4 March 1795, according to *Gentleman’s Magazine* (1795) <Biography Database>.

**Alleged Owner of a Piano Forte (1796)**

Richard Geast, a tuner, was indicted on 6 April 1796 at the Old Bailey for stealing a square piano forte, apparently from Ellison and Oakley, Musical Instrument Makers of Fountain Court, bankrupts, and claiming it belonged to William Blake and others; he was found not guilty but later was convicted for other musical thefts and sentenced to 7 years transportation. In separate trials on the same day

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1337 London Metropolitan Archives.
1338 London Metropolitan Archives.
William Gater (47), an organ builder, and John Bates, were indicted for theft of piano fortes and claiming they belonged to William Blake and others. Both were found guilty; for Gates mercy was recommended and he was fined 1s; Bates was sentenced to 12 months in Newgate Prison and a 1s fine.

**Murdered (1796)**

A record was made on 1 September 1796 of a prisoner who manslaughtered William Blake on 28 April.  

**Of Sunbury Place, Essex (1796-1807)**


The will (PCC) of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 (ll).

**Gave a Testimonial for a Thief (1797)**

William Blake gave a good character to William Wood who was convicted at the Old Bailey on 26 April 1797 of the theft of cloth (£10) and sentenced to death.

**Murdered (1797)**

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1339 Home Office Criminal Registers of Prisoners in Middlesex (seen in British History Online).
William Blake and His Circle

John Christie was indicted at the Old Bailey on 26 April 1797 for shooting and killing on 29 March William Blake, a seaman in a press-gang, which was attempting to press Christie. He was convicted of manslaughter and sentenced to **1 year imprisonment in Newgate and 1s fine.** The inquest had said that the killing was justified homicide.

**Publican, Victim of Theft (1797)**

On 16 November Elizabeth Moore stole 6 pewter pots (7s 6d) from William Blake who kept The Star (public house) at 31, Aldersgate Street; the pots bore his name. She was sentenced at the Old Bailey on 6 December 1797 to be transported for 7 years.

**Bankrupt (1798)**

"William Blake" was reported as a bankrupt in the *Universal Magazine of Knowledge and Pleasure*, CIII (July 1798), 77-79.

**Rioter (1798)**

William Blake was found guilty on 1 April 1798 of Assault and Riot (II).

**Lunatic and Suicide (1799)**

The coroner’s jury determined on 6 July 1799 that William Blake drowned himself when lunatic and distracted (II).

**Tortoise-shell Case-maker (1799)**

“Blake William Tortoise-shell Case-maker 87, Goswell Street” is listed in *Holden’s Triennial Directory* (London: W. Holden, 1799), 63.
Seaman (1801)
The will (PCC) of William Blake, seaman of H.M. ship Heroine was proved 27 January 1800 at the Prerogative Court of Canterbury.

Baker (1802)
William Blake, baker, of the Strand, is referred to in *Bell's Weekly Messenger* and the *Observer*, both for 1 July 1798.

Breaker and Enterer (1802)
"William Blake" was indicted for breaking and entering, according to *The Times*, 19 January 1802.

Seaman (1802)
William Blake, a boy of Drury Lane, was recruited to Service at Sea on 1 January 1802 (ll).

Accused of Receiving Stolen Property (1802)
William Blake of Angel-alley, Bishopsgate Street, was indicted at the Old Bailey on 13 January 1802 for knowingly receiving stolen property but was found *not guilty*.

Of Clerkenwell (d. 1802)
The Will of William Blake of St James, Clerkenwell, Middlesex, was proved on 2 May 1802 at the Prerogative Court of Canterbury.

Banker Victim of Embezzlement (1802, 1804)
Daniel Trinden, clerk to William Blake, William Sansome, and Thomas Postlethwaite, City of London bankers, was indicted on 28 April 1802 at the Old Bailey for embezzlement from them but was **acquitted**.

Robert Hibbert (22), clerk to the same firm, was convicted on 16 May 1804 at the Old Bailey for stealing drafts, etc., from them and was sentenced to be **transported for 7 years**.

**Accused of Breaking, Entering, and Theft (1802)**

William Blake, Elizabeth Blake, and Maria Robinson were indicted on 1 December 1802 at the Old Bailey for breaking and entering and theft from James Fletcher of Bethnal Green, but all were found **not guilty**. Mrs Blake had two children when she was apprehended. William Blake, who lodged in Nichol-row, Bethnal Green, with Mrs Robinson, a milk woman, used to keep an old iron shop in Angel Alley, Bishopsgate Street. He said, “I used to go about with fish.”

**Accused of Stealing Mutton (1802)**

William Blake was indicted at the Old Bailey on 1 December 1802 for stealing mutton (11s) from Isaac Cooper but was **acquitted** because of an error in the indictment.

**Died 1803**

The death of "William Blake, esq. in Great Cumberland Street" was reported in the *Universal Magazine of Knowledge*

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1340 This bath-thief might be the Elizabeth, wife of William Blake, whose son William was christened in 1796 in Holborn or the Elizabeth wife of William Blake whose son William was christened in 1798 at St Giles in the Field or the Elizabeths who married William Blake in 1793 and 1798 (*BR* (2) 832, 833, 836). There are numbers of earlier and later Elizabeths married to William Blake.
and Pleasure, CXIII (July 1803), 76.

Of Sunbury Place (d. 1803)

The Will of William Blake of Sunbury Place, Middlesex, was proved on 15 July 1803 at the Prerogative Court of Canterbury. Perhaps this is the father of William Blake, Esq. of Sunbury House, Middlesex, who subscribed to J.T. Smith, Antiquities of Westminster (1807)--see Custom House Agent (1823) (BR (2) 844).

Victim of Theft (1804)

Ann Crouch (55) was convicted on 5 December 1804 at the Old Bailey for stealing, inter alia, 6 silver watch cases (36s) with WB on them from William Blake of 66 Noble Street, parish of St Luke’s\(^{1341}\) --the cases were at Bolton’s in Noble Street--and sentenced to 6 months in the House of Correction and a fine of 1s.

Intoxicated Bath Thief (1805)

William Blake (age 35)\(^{1342}\) was convicted at the Old Bailey on 20 February 1805 for stealing a tin bath while “very much intoxicated” and sentenced to be whipped and discharged.

\(^{1341}\) There were watchmakers named William Blake at 28 Cross Street, Cripplegate(1768-87), at 87 Goswell Street (1805), and at 5 Steyning Lane (1776-87), and a boy named William Blake was apprenticed to a watchmaker (1796); see BR (2) 840-843.

\(^{1342}\) This might be the William, son of William and Elizabeth, christened 25 Dec 1769, or the William, son of Richard and Mary Blake, christened 14 Aug 1770 (BR (2) 831).
Butcher(?), Victim of Theft (1805)
James Tatnell was indicted at the Old Bailey on 10 July 1805 for stealing 20 pounds of bacon (20s) from William Blake in Bedford Court in Bedford Street but found to be not guilty. Blake’s wife was named Esther.

Porter and Thief (1806)
William Blake, a Billingsgate porter (37), with a wife and 3 small children, was convicted on 21 May 1806 at the Old Bailey for stealing a tanned bullock hide and sentenced to 1 month in Newgate and whipping.

Ship Master (d. 1806)
The Will of William Blake, Master of His Majesty's Sloop Leonard, was proved on 28 April 1806 at the Prerogative Court of Canterbury.

Carpenter (1807)
The will (PCC) of William Blake, Carpenter, of Croydon, Surrey, was proved on 11 September 1807 (ll).

Pauper (1807)
William Blake, age 64, a pauper, was in the workhouse on 27 March 1816 (ll).

Questioner at the Old Bailey (1807)
William Blake asked questions in a trial at the Old Bailey on 28 October 1807, but his role there is not clear – perhaps he was a lawyer.

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1343 This hide-thief corresponds to no William Blake recorded in BR (2).
Batchelor of Ratcliffe Highway (1810)
The Will of William Blake, batchelor, of Pennington Street, Ratcliffe Highway, Middlesex, was probated in July 1810 (National Archives, Kew). For descendants of James Blake, Timber Merchant of Ratclif (d. 1754), see BR (2) xxxi.

Lawyer of Bedford Row (1810)
The Will of William Blake of Bedford Row, Middlesex, was dated 26 November 1810 (Prerogative Court of Canterbury Prob 11/1567). For other details of William Blake, lawyer, see BR (2) 843.

Banker (d. 1810)
The death “In Hatton-garden, [of] William Blake, Esq. banker, in partnership with Sampson, Blake, and Postlet[h]waite, Lombard-Street”, was reported in European Magazine, and London Review (June 1810) and in New Annual Register (1811), 174 (“Wm Blake , esq. banker”, died 29 May 1810).

Fisherman and Thief (1812)
William Blake (45), a fisherman, and Joseph Darke (23) were convicted at the Old Bailey on 18 April 1812 for stealing a bushel of coals (1s) from a barge; Blake was sentenced to 7 years transportation and Darke to 6 months in the House of Correction and a fine of 1s. Blake said, “I was rowing a west country barge out of Pool.”

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1344 This fisherman could be the William, son of William and Elizabeth Blake, who was christened on 8 May 1768 or the William, son of Richard and Mary Blake, christened on 22 May 1768 (BR (2) 831).
Of 22 Pitfield Street, Witness (1813)
William Blake of 22 Pitfield Street\textsuperscript{1345} was a witness in a trial at the Old Bailey on 15 September 1813 about the theft of 350 pounds of butter (£20).

Witness (1815)
William Blake was a witness at a trial at the Old Bailey on 13 September 1815.

Drunken Sailor and Thief (1816)
William Blake (25)\textsuperscript{1346} and William Turnbull (20), who worked on a ship, were convicted at the Old Bailey on 14 February 1816 for stealing clothes while drunk and sentenced to 6 months imprisonment and a 1s fine.

Victim of Goose Theft (1816)
John Robinson (54) stole geese from George Blake in the house of William Blake who had sons named James and William; Robinson was convicted at the Old Bailey on 30 October 1816 and sentenced to 6 months imprisonment and whipping.

Assisted a Patrol to Catch a Thief (1817)
At the trial at the Old Bailey of 19 February 1817 William Blake was said to have helped to arrest David

\textsuperscript{1345} This could be the William, son of Charles and Jane Blake, christened 21 Nov 1890 or the William, son of Peter and Elizabeth Blake, christened Jan 1791 (BR (2) 832).

\textsuperscript{1346} The drunken sailor could be the son of William and Mary Blake, christened 15 Feb 1790, or of Thomas and Catherine Blake, christened May 1790, or of Thomas and Sophia Blake, christened 5 Aug 1790, or the son of Charles and Jane Blake, christened 21 Nov 1790, or of Peter and Elizabeth Blake, christened Jan 1791 (BR (2) 832).
Ferguson (25), who, with James Cotton, was convicted for theft; Ferguson was sentenced to death.

Witness (1821)
William Blake was a witness at a trial at the Old Bailey on 10 January 1821.

Victim of Hat Theft (1821)
Thomas Johnson was indicted on 11 April 1821 at the Old Bailey for stealing a hat (5s) worn by William Blake but was acquitted.

Of Islington and Pentonville (1821-27)
The Sun Fire Office insured William Blake, Gent, at 3 High Street, Islington (1821-22), at 6 Brunswick Terrace, White Conduit Fields, Pentonville (1823-24), at 8 Upper Islington Terrace (1826), and at 17 Claremont Terrace, Pentonville (1827) <Guildhall Library>. By 1831 he was bankrupt, according to Law Advertiser, IX (1831).

Driver of Edmonton Coach and Witness (1822)
William Blake, driver of the Edmonton coach from London to Enfield, was a witness at a trial at the Old Bailey on 1 April 1822. He is probably the coachman who was a beneficiary of the will of Rebekah Bliss (1819) of Enfield.

Gentleman of 3 High Street, Islington (1822)
William Blake, 3 High Street, Islington, gent, was insured by the Royal Sun Alliance Insurance Group 18 November
William Blake and His Circle

1822.\textsuperscript{1347}

**Hoop Binder, 3 Charles Street, Old Ground Lane (1822)**

William Blake, hoop binder, of 3 Charles Street, Old Ground Lane, stood bail December 1822 for Eleanor Hopwood who was accused of assault.\textsuperscript{1348}

**Stabbed (1822)**

George Vellum was indicted at the Old Bailey on 23 October 1822 for stabbing with intent to kill William Blake (a boy), who with other boys had been fighting with Vellum but was found \textbf{not guilty}.

**Shopman and Witness (1822)**

William Blake, shopman to Mr Aldus of Berwick Street(probably a pawnbroker), was a witness in a trial at the Old Bailey on 4 December 1822.

**Bricklayer (1822-32)**

In May 1820 William Blake of Pear Tree Lodge, Little Chelsea, builder and bricklayer, leased for 99 years the Lee Estate (Old Brompton Road and Gloucester Road) and built extensively there.\textsuperscript{1349}

**Baker (1823)**

Perhaps he is the William Blake who was convicted of selling bread deficient in weight, April 1818, he appealed it

\textsuperscript{1347} London Metropolitan Archives.

\textsuperscript{1348} London Metropolitan Archives.

\textsuperscript{1349} Survey of London, XXXVIII: South Kensington Museums Area (1975), 19. See \textit{BR} (2) 844 for other activities of the bricklayer.
May 1818.\textsuperscript{1350}

6 Brunswick Terrace White Conduit Fields, Pentonville (1823)

William Blake, 6 Brunswick Terrace White Conduit Fields, Pentonville, was insured by the Royal Sun Alliance Insurance Group 17 November 1823.\textsuperscript{1351}

Custom House Agent (1823)

“the ‘William Blake, Esq. Sunbury House, Middlesex’ who subscribed to J.T. Smith’s Antiquities of Westminster (1807) or“

Baronet (1825)

The death “In Hanover Square, aged 26, [of] Mary, eldest daughter of Sir William Blake, Bart”, was reported in La Belle Assemblée: or, Court and Fashionable Magazine, II, 10 (Oct 1825), 184.

Gentleman of Claremont Square, Pentonville (1825-1827)

William Blake, 6 Claremont Square, Pentonville, gent, was insured by the Royal Sun Alliance Insurance Group 9 November 1825 and 7 February 1827; he is probably the same as William Blake, 17 Claremont Terrace, Pentonville, gent, who was insured by the Royal Sun Alliance Insurance Group 23 November 1827.\textsuperscript{1352}

\textsuperscript{1350} London Metropolitan Archives.
\textsuperscript{1351} London Metropolitan Archives.
\textsuperscript{1352} London Metropolitan Archives.
William Blake and His Circle

**Thief, Age 10 (1826)**
William Blake (10) and George Power (12) were convicted at the Old Bailey on 26 October 1826 for stealing a handkerchief (1s), but because of their youth they were sentenced to be merely whipped and discharged.

**John William Blake, Silversmith, of 16 Long Acre (1826-1835)**
John William Blake, 16 Long Acre, silversmith, was insured by the Royal Sun Alliance Insurance Group on 1 February 1826, 6 February 1828, 5 February 1830, 1 February 1833, 4 February 1835.

**Thief, Age 16 (1827)**
William Blake (16) and John Mahane (12) were convicted at the Old Bailey on 5 April 1827 for stealing a waistcoat (3s) from Jacob Russell, a pawn broker in Fore Street, and sentenced to be transported for 7 years.

**Footman (1827)**
The Will of William Blake, footman, of Highgate, Middlesex, was dated 28 May 1827 (Prerogative Court of Canterbury Prob 11/1725).

**Hairdresser of 7 Wyndham Street, Marylebone (1828)**
William Blake of 7 Wyndham Street, Marylebone, hairdresser, stood bail May 1828 for his wife Elizabeth Jane Blake

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1353 The pickpocket does not correspond to any William Blake in BR (2).
1354 London Metropolitan Archives.
1355 The waistcoat thief does not correspond to any William Blake in BR (2).
to keep the peace.1356

**Murderer (1829)**

William Blake, murderer, is referred to in *Morning Journal*, 26 February 1829 and the *Times*, 28 August 1829.

**MATHEW, Mrs [Harriet],** wife of A.S. Mathew


**New Contemporary References to William Blake After 1831**

On **27 October 1843**, the young Quaker Barclay Fox “called on Linnell, a very clever painter. He showed us Blake’s Illustrations of Dante done in the style of Campo Santo, a sort of mad genius, poor and gifted.”1357

**P. 849**

**Endnotes 150 and 159,**

*letters of 1 Feb 1804 and 3 Aug 1805: To “Cowper Museum, Olney, Buckinghamshire” ADD:*

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1356 London Metropolitan Archives.
on deposit since 1996 in Buckinghamshire County Record Office

P. 855
To footnote 65 at end ADD:
The sentence in Hayley’s letter is quoted in the anonymous review of Hayley’s Memoirs in Literary Chronicle, No. 213 (14 June 1823), 369-370.

Pp. 860-861
footnote 19 about Cromek’s letter of May 1807 at the end ADD:
A transcription by R.H. Cromek’s son Thomas (in Thomas’s MS “Memoirs” of his father [1865] now in Princeton University Library) differs in many minor ways from that in the Gentleman’s Magazine (1852); abbreviations are expanded, lay-out is altered (e.g., the first paragraph in the Gentleman’s Magazine is divided into three), “yours exclusively” is altered to “exclusively yours”. I take it that T.H. Cromek’s source was the Gentleman’s Magazine version and that consequently his version has no authority.

P. 862 footnote 19
After “1411” ADD:
T.H. Cromek wrote c. 1862 in his Memoir: “I was the person who put the letter in the hands of Allan Cunningham [d. 1842]. Where it is now I know not” (Princeton University Library).

P. 867
To end-note 39 at the end ADD:
The quotation from Hayley’s letter of 11 June 1802 about
“The kind indefatigable Blake” is also given in the Anon. review in *The Literary Chronicle*, No. 213 (14 June 1823), 369-370.

**P. 869**
Delete end-note 96

**P. 869**
To the end of endnote 97, ADD:
It is reprinted in Anon., “Table-Talk.—Old Age of Artists. (New Mon)”, *Atheneum, or Spirit of the English Magazines* [Boston], XIV (1 Nov 1823), 107-111.

**P. 871 footnote 37**
For “T.H. Cromek’s great-grandson Mr. Paul Warrington"
**READ:**
in Princeton University Library

**P. 871**
for “in the possession of" **SUBSTITUTE:**
which passed from

and **ADD:**
in 2009 to Princeton University Library.

**P. 872**
To end-note 60 about Etty's letter of 25 March 1830 (p. 525 above) **ADD:**
Allan Cunningham's son Francis offered this letter to Swinburne in his letter of 3 Nov 1866 (Uncollected Letters of Algernon Swinburne, ed. Terry L. Meyers (London: Pickering 3264

P. 872
To end-note 49 about the London Literary Gazette ADD:

P. 873
To end-note 65, at end ADD:
Anon., “Visions of Blake the Artist”, Rural Repository, or Bower of Literature … [Hudson, N.Y.], VII, 4 (17 July 1830), 30-31, quotes ¶37 from [Cunningham’s] “Lives of the Painters”.

P. 874
To end-note 2 about Mrs Hemans’ poem ADD:
The poem and its footnote saying that it was “suggested by the closing scene in the life of the Painter Blake, as beautifully related by Allan Cunningham”, is quoted in Blackwood’s Edinburgh Magazine, XXXI (Feb 1832), 220, Museum of Foreign Literature, Science, and Art, XX, 118 (April 1832), 449, Christian Messenger [N.Y.], I, 29 (19 May 1832), 232, and Lady’s Book [Philadelphia], V (July 1832), 30.

1358 The volume title page calls it The Atheneum; or Spirit of the English Magazines.
In a letter of 3 February 1832, Mrs Hemans wrote: “I should be very glad to know how you like the little scene I have taken from the life of Blake the painter, which appears in this month’s Blackwood” (Henry F. Chorley, *Memorials of Mrs. Hemans*... [Philadelphia: Carey, Lea and Blanchard, 1836], 236 – there were other editions of Saunders and Otley in London, 1836 and N.Y. and London, 1836

**P. 910**

*index*, "Hercules Buildings"

For "1790-1800" READ:

1791-1800

**P. 926**

*index*, "Poland Street"

For "1785-1790" READ:

1785-91

**Plate 63**

For "1790 to 1800" READ:

1791 to 1800

**Appendix IV**

Engravings by and after Blake 1773-1831

**Addenda**

1799 Anon., *Cabinet of the Arts* (reprinted from *Bellamy's Picturesque Magazine*[1793])

1803 *European Magazine*, XLIII, frontispiece

**Appendix VI**

3266
"My Name is Legion: for we are many":  
"William Blake" in London 1740-1830  
Of Portland Place (c. 1774-1852)  

According to the 1811 Journal of Horace Walpole's protégée Mary Berry, on Sunday [Oct] 27th, her sister "Agnes and I went to Mr. Blake's to see his drawings, which are admirable. He sketches in every style, and always well. I never saw more perfect amateurs."1359

Appendix VII  
Blake's Writings1360  
Contemporary Copies  

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Place</th>
<th>Prints or Pages</th>
<th>Copies Known</th>
</tr>
</thead>
<tbody>
<tr>
<td>1783</td>
<td>Poetical Sketches</td>
<td>London</td>
<td>76 pages</td>
<td>10</td>
</tr>
<tr>
<td>1788</td>
<td>All Religions are One</td>
<td>London</td>
<td>10 prints</td>
<td>1</td>
</tr>
<tr>
<td>1788</td>
<td>There is No Natural Religion</td>
<td>London</td>
<td>19 prints</td>
<td>121363</td>
</tr>
<tr>
<td>1789</td>
<td>Songs of Innocence</td>
<td>London</td>
<td>311364 prints</td>
<td>26</td>
</tr>
</tbody>
</table>

1359 Mary Berry, Extracts from the Journals and Correspondence of Miss Berry from the Year 1783-1852, ed. Lady Maria Theresa Villiers Lister Lewis (London: Longmans,Green, & Co., 1866), II, 486.  

A footnote identifies the artist as "The late William Blake, Esq., of Portland Place and Danesbury Welwyn. His remarkable talent for drawing has been transmitted, and in a still higher degree, to his daughters, whose works have excited the greatest admiration, both in private and at the Amateur Exhibitions."

1360 Omitting manuscripts, which of course were not for sale.  

1361 Only copies distributed during Blake's lifetime are included here.  

1362 All Religions are One and There is No Natural Religion were apparently etched in 1788 and printed in 1794.  

1363 All known copies are fragmentary.
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Location</th>
<th>Prints</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1789</td>
<td><em>The Book of Thel</em></td>
<td>London</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>1790-93</td>
<td><em>The Marriage of Heaven and Hell</em></td>
<td>[London?]</td>
<td>27</td>
<td>9</td>
</tr>
<tr>
<td>1791</td>
<td><em>The French Revolution</em>, proof</td>
<td>London</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>1793</td>
<td><em>To the Public</em></td>
<td>[Lambeth]</td>
<td>2?</td>
<td>1</td>
</tr>
<tr>
<td>1793</td>
<td><em>For Children: The Gates of Paradise</em></td>
<td>Lambeth</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>1793</td>
<td><em>Visions of the Daughters of Albion</em></td>
<td>[Lambeth]</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>1793</td>
<td><em>America</em></td>
<td>Lambeth</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td>1794</td>
<td><em>Europe</em></td>
<td>Lambeth</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>1794</td>
<td><em>Songs of Experience</em></td>
<td>[London]</td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td>1794</td>
<td><em>Songs of Innocence and of Experience</em></td>
<td>[London]</td>
<td>54</td>
<td>28</td>
</tr>
<tr>
<td>1794</td>
<td><em>The First Book of Urizen</em></td>
<td>Lambeth</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>1795</td>
<td><em>The Song of Los</em></td>
<td>Lambeth</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>1795</td>
<td><em>The Book of Ahania</em></td>
<td>Lambeth</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>1795</td>
<td><em>The Book of Los</em></td>
<td>Lambeth</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>1809</td>
<td><em>Blake's Chaucer: The Canterbury Pilgrims</em></td>
<td>London</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>1809</td>
<td><em>A Descriptive Catalogue advertisement</em></td>
<td>London</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

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1364 The number of prints in *Songs of Innocence* varies. In late copies, pl. 34-36 and 53-54 were transferred from *Songs of Innocence* to *Songs of Experience*.

1365 John Flaxman owned untraced copies of *America* (S), *The Book of Thel* (S), *Europe* (N), *First Book of Urizen* (K), *For Children* (F), and *Visions of the Daughters of Albion* (S).

1366 In *The Book of Urizen*, the number of prints varies from 24 to 28.
Appendix VIII

Blake's Watercolours, Temperas, and Large Colour Prints

<table>
<thead>
<tr>
<th>Date</th>
<th>Butlin #</th>
</tr>
</thead>
<tbody>
<tr>
<td>1775-80</td>
<td>#75</td>
</tr>
<tr>
<td>1779</td>
<td>#51-3, 55, 57, 60, 62, 64-5, 67</td>
</tr>
<tr>
<td>1779-80</td>
<td>#184</td>
</tr>
<tr>
<td>1780</td>
<td>#84 1-7, 101-4, 104A, 108-9</td>
</tr>
<tr>
<td>1780-84</td>
<td>#185</td>
</tr>
<tr>
<td>1780-85</td>
<td>#116, 127, 133, 146</td>
</tr>
<tr>
<td>1783</td>
<td>#144</td>
</tr>
</tbody>
</table>

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1367 Three copies of *Milton* lack 1 to 5 prints.
1368 Two copies of *For the Sexes* lack pl. 19 or 19-20.
1369 Excluding copies of designs by others (e.g., the effigies in Westminster Abbey), minor sketches, and untraced undated works (835-82), mostly sketches. All dates are approximate. All are watercolours save those identified as temperas or sketches.
1784 #187-8
1785 #90, 155-8, 160-1
1785-90 #87-8, 91
1785-1 #201 1-116, Notebook sketches
  1806
1789 #198 1-12, Tiriel
1790-93 #245-7, 258
1790-95 #189-90, 243A
1791 #244 1-10, Wollstonecraft, Original Stories
  sketches
1792-93 #255
1793 #59, 66, 69, 256
1793-94 #257
1795 #289-92, 294-304, 306-7, 310-13, 316-18, 320-7
  (all Large Colour Prints), #658 (tempera)
1795-97 #330 1-537, Young, Night Thoughts watercolours
1795- #191-2, 342, 661 (tempera)
  1800
1796 #338
1796- #337 1-144, Vala or The Four Zoas, pen and
  1807 pencil, chalk, pen, and watercolour
1797-98 #335 1-116, watercolours for Gray, Poems (1790)
1799 # 341, 380, 384, 396-9, 402, 404, 406, 413-15, 419,
  428 (all save #341 temperas)
1799- #379, 381-3, 385-95, 400-1, 403, 410-12, 417-18,
  1800 420-1,423-5, 425A, 426-7, 429-32 (all but #379
  temperas)
1800 #368, 409 (tempera), #416 (tempera), #422
  (tempera), 446, 458, 484, 495, 506, 517, 524
1800-3 #343 1-18 (tempera, heads of the poets), #441, 447,
  453, 455, 459, 494, 496, 499, 503, 508-9
<table>
<thead>
<tr>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1800-5</td>
<td>#433, 477, 514, 662 (tempera)</td>
</tr>
<tr>
<td>1801</td>
<td>#353 (miniature), #369, 372, 376 (miniature), #327 1-8 (Milton, <em>Comus</em>, Thomas set), #530</td>
</tr>
<tr>
<td>1801-4</td>
<td>#354 (miniature)</td>
</tr>
<tr>
<td>1802</td>
<td>#347 (miniature), #355-8</td>
</tr>
<tr>
<td>1803</td>
<td>#405 (tempera), #436, 450-2, 456, 463, 475, 507, 511-12</td>
</tr>
<tr>
<td>1803-5</td>
<td>#435, 437, 439, 457, 460-1, 468, 470, 474, 476, 482-3, 488-9, 491, 505, 510, 515, 519, 521</td>
</tr>
<tr>
<td>1805</td>
<td>#306 (tempera), #434, 438, 440, 442, 445, 448-9, 462, 464, 467, 469, 471, 473, 478, 485-7, 490, 493, 497-8, 500-2, 504, 518, 520, 522, 525, 611, 633, 638, 651 (tempera)</td>
</tr>
<tr>
<td>1805-6</td>
<td>#550 1-16, 18-20 (Job watercolours, Butts set)</td>
</tr>
<tr>
<td>1805-9</td>
<td>#649 (tempera), #664</td>
</tr>
<tr>
<td>1806</td>
<td>#466, 472, 513, 531, 547 1-2, 4-5 (Shakespeare folio [1632]), #613, 616, 639</td>
</tr>
<tr>
<td>1807</td>
<td>#529 1-12 (Milton, <em>Paradise Lost</em>, Thomas set), #548, 620, 641</td>
</tr>
<tr>
<td>1808</td>
<td>#536 1-12 (Milton, <em>Paradise Lost</em>, the large Butts set), #642, 653 (tempera), #672 (tempera)</td>
</tr>
<tr>
<td>1809</td>
<td>#377-8 (miniatures), #523, 538 1-6 (Milton, <em>On the Morning of Christ's Nativity</em>, Thomas set), #547 3, 6 (Shakespeare folio [1632]), #652, 655, 657, 659-60 (#652, 655, 657, 659-60 are temperas), #663</td>
</tr>
<tr>
<td>1810</td>
<td>#667-71 (temperas)</td>
</tr>
<tr>
<td>1810-27</td>
<td>#648 (tempera)</td>
</tr>
<tr>
<td>1811</td>
<td>#672-3 (temperas), #675</td>
</tr>
<tr>
<td>1812</td>
<td>#676</td>
</tr>
<tr>
<td>1815</td>
<td>#542 1-6 (Milton, <em>On the Morning of Christ's</em></td>
</tr>
</tbody>
</table>
Nativity, Butts set)

1816-20  #543 1-12 (Milton, *L'Allegro* and *Il Penseroso*),
#544 1-12 (Milton, *Paradise Regained*), #545
1819  #692 1-132, a-c ([Small] Blake-Varley
sketchbook), #729, 734, 737 (sketches for
Visionary Heads), Large Blake-Varley Sketchbook,
89 pp.\(^{1370}\)

1819-20  #693-6, 696A-B, 697-713, 715-28, 730-33, 735-6,
738-47, 749-67 [sketches for Visionary Heads]
1820  #714, 748, 763A [sketches for Visionary Heads],
#769 1-20 [sketches for Virgil], 770, 788
1820-25  #546, 768 (sketch for Visionary Head), #778, 808-
10 (temperas)
1821  #551 1-21 (Job watercolours, Linnell set), #552,
803
1821-3  #553
1821-7  #17, 21 (Job watercolours, Butts set), #556
1822  #479, 538 1-3 (Milton, *Paradise Lost*, Linnell set)
1823  #557 ii, 1-57, vii (Job sketchbook)
1824  #774
1824-7  #812 1-102, 817 (all for Dante), #827 1-5 (for Book
of Enoch), #829 1-29 (watercolours for Bunyan,
*Pilgrim's Progress*)
1825  #480-1, 549, 674 (tempera), #681, 775-6, 785, 811
1826  #777 (sketch for Upcott's autograph album), #805-7
(temperas)
1826-7  #828 1-11 (illustrated manuscript copy of Genesis)

---

**Appendix IX**

\(^{1370}\) Reproduced in the Christie Catalogue of 21 March 1989; not in Butlin.
Blake's Library


[Anon.] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77* (1692) <Anonymous>

Bacon, Francis, *Essays Moral, Economical, and Political* (1798), annotated <CAMBRIDGE UNIVERSITY>

Bacon, Francis, *The Tywo Bookes of Francis Bacon. Of the proficience and advancemement of Learning, diviine and humane* (1605), annotated <untraced>

Barry, James, *An Account of a Series of Pictures, in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi* (1783) <CAMBRIDGE UNIVERSITY>

Berkeley, George, *Siris: A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar Water, And divers other Subjects* ... (1744), annotated <TRINITY COLLEGE (Cambridge)>

Blair, Robert, *The Grave, A Poem. Illustrated by Twelve Etchings Executed from Original Designs* [designed by Blake, engraved by Schiavonetti] (1808), 2 copies <untraced>

Burke, Edmund, *A Philosophical Enquiry into the Origins of

---

1371 According to John Linnell, Blake "sold all his collection of old prints to Mess Colnaghi & Co." about 1821 (BR (2), 527). However, his library may have stayed intact, for a number of his books were acquired after his death, chiefly by Frederick Tatham and Samuel Palmer, including Aeschylus, *Tragedies* (1779), Bacon, *Essays* (1798), Berkeley, *Siris* (1744), Dante, *Inferno* (1785), Homer, *The Iliads* (c. 1611), Lavater, *Aphorisms* (1788), Swedenborg, *The Wisdom of Angels, Concerning Divine Love and Divine Wisdom* (1788) and ... *Concerning Divine Providence* (1790), and Watson, *An Apology for the Bible* (1797).
our Ideas of the Sublime and Beautiful (date unknown), annotated <untraced>

"Byshes Art of Poetry" (date unknown) <untraced>

Cennini, Cennino, Di Cennino Cennini Trattato della Pittura Messo in Luce la Prima Volta con Annotazione dal Cavaliere Giuseppe Tambroni ... (1821), annotated <untraced>

Chatterton, Thomas, Poems, Supposed to have been Written at Bristol by Thomas Rowley, and Others, in the Fifteenth Century, Third Edition; To Which Is Added an Appendix, Containing Some Observations upon the Language of These Poems; Tending to Prove, that They Were Written, Not by Any Ancient Author, but Entirely by Thomas Chatterton (1778) <CAMBRIDGE UNIVERSITY>

Chevrier, François Antoine, The Political Testament of the Marshal Duke of Belleisle (1762) <Charles Feinberg>

[Claude, Jean], An Account of the Persecutions and Oppressions of the French Protestants, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to (1686) <Anonymous>

Cumberland, George, The Captive of the Castle of Sennaar An African Tale: Containing Various Anecdotes of the Sophians Hitherto Unknown to Mankind in General (1798) <untraced>

Cumberland, George, Some Anecdotes of the Life of Julio Bonasoni, a Bolognese Artist, Who Followed the Styles of the Best Schools in the Sixteenth Century, Accompanied by a Catalogue of the Engravings, with Their Measures, of the Works of that Tasteful Composer. And Remarks on the General Character of his Rare and Exquisite Performances.
To Which is Prefixed, A Plan for the Improvement of the Arts in England (1793) <untrace>

Cumberland, George, Thoughts on Outline, Sculpture, and the System that Guided the Ancient Artists in Composing Their Figures and Groupes ... (1796) <untrace>

Dante, ed. Allessandro Vellutello (date unknown) <untrace>
Dante, tr. Henry Francis Cary (date unknown) <untrace>

Dante, A Translation of the Inferno of Dante Alighieri, in English Verse, with Historical Notes, and the Life of Dante ... by Henry Boyd (1785), annotated <Cambridge University>

Dryden, John, Annus Mirabilis: The Year of Wonders, M.DC.LXVI. An Historical Poem: containing The Progress and various Successes of our Naval War with Holland, under the Conduct of his Highness Prince Rupert, and His Grace The Duke of Albemarle. And describing The Fire of London (1668) <Anonymous>

Duché, Jacob, Discourses on Various Subjects, 2 vols. (1779) <untrace>

Falconer, William, a Sailor, The Shipwreck, A Poem. The Text Illustrated by Additional Notes, and Corrected from the First and Second Editions, with A Life of the Author, by James Stanier Clarke (1804) <untrace>

Gay, John, Fables, With a Life of the Author and Embellished with Seventy Plates, 2 vols. (1793) <untrace>

Gordon, William, The History of the Rise, Progress, and Establishment of the Independence of the United States of America: Including an Account of the Late War; and of the Thirteen Colonies, from their Origin to that Period, 4 vols. (1788) <untrace>

Hallett, Joseph, Junr. [Vol. I:] A Free and Impartial Study of
The Agapae of Love-Feasts. The End of this World. Circumcision and Baptism Schism and Heresy. The Restoration of the Jews. With Two Parables (1736)

Hay, Alexander, *The History of Chichester; interspersed with Various Notes and Observations on the Early and Present State of the City, The Most Remarkable Places in its Vicinity, And the County of Sussex in General: with an Appendix, Containing the Charters of the City; also an Account of all the Parishes in the County, their names, patronage, appropriations, value in the king’s books, first-fruits, &c.* (1804), Large Paper


Hayley, William, *The Triumph of Music; A Poem: In Six Cantos* (1804)


Homer, *The Iliad and Odyssey of Homer, Translated into English Blank Verse, by W. Cowper, of the Inner Temple, Esq, In Two Volumes, Containing the Iliad [Odyssey, and The Battle of the Frogs and Mice]* (1791)

his chiefe places; Donne according to the Greeke By Geo. Chapman [c. 1611] &lt;Bibliotheca La Solana&gt;

Hurdis, James, Poems, 3 vols. (1808) &lt;untraced&gt;

La Motte Fouqué, Frederic Heinrich Carl Baron de, Sintram and His Companions: A Romance, from the German [by Julius C. Hare] (1802) &lt;untraced&gt;

Lavater, John Caspar, Aphorisms on Man Translated [by J.H. Fuseli] from the Original Manuscript (1788), annotated &lt;Huntington Library&gt;

Locke, John, Essay Concerning Human Understanding (date unknown), annotated &lt;untraced&gt;

Modena, Leo, a Venetian Rabbi, The History of the Present Jews Throughout the World. Being An Ample tho Succinct Account of their Customs, Ceremonies, and Manner of Living, at this time, Translated from the Italian To which are Subjoin'd Two Supplements, One concerning the Samaritans, the other of the sect of the Carriates from the French of Father Simon, with his Explanatory Notes (1707) &lt;University of Toronto&gt;

Orpheus, The Mystical Initiations; or, Hymns of Orpheus Translated from the Original Greek: with a Preliminary Dissertation on the Life and Theology of Orpheus; by Thomas Taylor (1787), annotated &lt;Bodley&gt;

Percy, Bishop Thomas, ed., Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and other Pieces of our Earlier Poets, (Chiefly of the Lyric Kind.) Together with some few of later Date, 3 vols. (1765) &lt;Wellesley College&gt;

II. A Description of the Officinal Simples, with their Virtues and Preparations, Galenical and Chymical. III. The Officinal Compositions, according to the last Alterations of the College: Together with some Others of Uncommon Efficacy, taken from the most Celebrated Authors. IV. Extemporaneous Prescriptions, distributed into Classes suitable to their Intentions to Cure. To which is Added, An Account of the Common Adulterations both of Simples and Compounds, with some Marks to detect them by. The Ninth Edition, much enlarged and corrected (1733) <Anonymous>

Raphael Sanzio of Urbino, Historia del Testamento Vecchio Dipinta in Roma nel Vaticano da Raffaelle Urbino et intagliata in rame da Sisto Badalocci et Giovani Lanfranchi Parmigiana al Sig Anniballe Carracci (1698) <untraced>

Reynolds, Sir Joshua, The Works Containing His Discourses, Idlers, A Journey to Flanders and Holland, and His Commentary on Du Fresnoy's Art of Painting; Printed from His Revised Copies, (With His Latest Corrections and Additions) To Which is Prefixed An Account of the Life and Writings of the Author, By Edmond Malone, Second Edition Corrected, 3 vols. (1798) <annotated Vol. I in BRITISH LIBRARY>

Shenstone, William, The Poetical Works, With the Life of the Author, and a Description of the Leasowes, Embellished with Superb Engravings (1795) <CAMBRIDGE UNIVERSITY>

Spurzheim, J.G., Observations on the Deranged Manifestations of the Mind, or Insanity, With Four Copper Plates (1817), annotated <untraced>

Stedman, Capt. J.G., Narrative, of a five years' expedition, against the Revoluted Negroes of Surinam, in Guiana, on the
Wild Coast of South America; from the year 1771 to 1777: elucidating the History of that Country, and describing its Productions, Viz. Quadrupedes, Birds, Fishes, Reptiles, Trees, Shrubs, Fruits, & Roots; with an account of the Indians of Guiana, & Negroes of Guinea, illustrated with 80 elegant Engravings, from drawings made by the Author, 2 vols. (1796) <untraced>

Swedenborg, Emanuel, A Treatise Concerning Heaven and Hell, and of the Wonderful Things therein, as Heard and Seen by the Honourable and Learned Emanuel Swedenborg, Translated from the Original Latin [by William Cookworth & Thomas Hartley], Second Edition (1784), annotated <HARVARD UNIVERSITY>

Swedenborg, Emanuel, The Wisdom of Angels, Concerning Divine Love and Divine Wisdom. Translated from the Original Latin [by Dr N. Tucker] (1788), annotated <BRITISH LIBRARY>

Swedenborg, Emanuel, The Wisdom of Angels Concerning the Divine Providence. Translated from the Latin [by Dr N. Tucker] (1790), annotated <CAMBRIDGE UNIVERSITY>

Tatham, Charles Heathcote, Etchings, Representing the Best Examples of Ancient Ornamental Architecture; Drawn from the Originals in Rome, and Other Parts of Italy, During the Years 1794, 1795, and 1796 (1799) <untraced>

Tatham, Charles Heathcote, Three Designs for the National Monument, Proposed to Be Erected in Commemoration of the Late Glorious Victories of the British Navy (1802) <BRITISH LIBRARY>

Thomas, Joseph, Religious Emblems, Being a Series of Engravings on Wood, Executed by the First Artists in that Line, from Designs Drawn on the Blocks Themselves By J.
Thurston, Esq. The Descriptions Written by the Rev. J. Thomas (1809) <untraced>

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