PART VI
CRITICISM, BIOGRAPHY, AND
SCHOLARLY STUDIES

A


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 erotik ... 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.

The German edition apparently contains no new matter.

2008 The text of the Folio Society edition is that of the first edition "with minor emendations" (p. iv).

REVIWES &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+

("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), l+

§John Banville, Los Angeles Times Book Review, 19 May 1996, p. 4

Michael Dirda, International Herald Tribune, 21 May 1996, p. 10 ("Peter Ackroyd makes Blake live for the modern reader")

*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

§World & I [Washington, D.C.], XI (August 1996), 260+

§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, XCI (January 1997), 359

§Choice, XXXIV (May 1997), 1493

John V. Fleming, Sewanee Review, CV (1997), xxxviii, xl-xli (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") @
@ 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”)
Morton D. Paley, *Review 19* [online] (22 May 2010), 12 pp. (“Adams makes Blake’s thought accessible in non-Blakean terms”)

Jason Whittaker, *Year's Work in English Studies*, XC, 1 (January 2011), 651-52

*Alexander S. Gourlay, *Blake*, XLV, 2 (Fall 2011)


REVIIEWS

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.*


REMARKS


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)

Ainger, Alfred. "Mr. Churton Collins and William Blake." 
*Times Literary Supplement*, 6 June 1902, p. 164.

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).


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).

**REVIEWS**

1969

§M.S. Hall, *Christian Century*, LXXXIV (23 August 1967), 1070
§Francis G. Wilson, *Modern Age*, XI (1967), 419-21 (with others)

D.V. E[rdman], *English Language Notes*, VI (1968), 20


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.

**An, Ran.** “Bing Zhi De Yi Shu--Wei Lian Bu Lai Ke Shi Ji ‘Tian Zhen He Jing Yan Zhi Ge’ De Kong Jian Meng Tai Qi Xu Shi [Juxtaposed Art—Spatial Montage Narrative in William Blake’s *Songs of Innocence and of Experience*].” *Wen Yi Zheng Ming [Contended Literature]*, No. 3 (2014), 190-95. In Chinese


The essay suggests that "The Tyger" implies “Blake’s
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).

REVIEWS


*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.

**REVIEWS**

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).
**William Blake and His Circle**  
Part VI: Biography and Criticism  

**REVIEW**  

**Sarah Joyce,** *Journal of the Blake Society* (**1996**), pp. 65-67 (it is a "perceptive reading" of the "Introduction" to *Experience*)

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"Arts Minister William Howarth has placed a temporary ban on the export of ... *God Blessing the Seventh Day,* by William Blake."

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*<Boston Medical Library>*  

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 ....

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Reprints matter from Anon., "On Some Strange Mental Feats", *Cornhill Magazine,* XXXII (1875), 157-75.

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**Anon.** Untitled. *Observer* [London], 11 October 1964.  
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]."


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*

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."\textsuperscript{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

\textsuperscript{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.

\textsuperscript{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 "Prophéties 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".

**Anon.** "An Artists' Entente: What We Owe to John Linnell." Glasgow Herald, 16 February 1918.

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.

**Anon.** “Attack and Defence of Swedenborg in the Cheltenham Examiner.” Intellectual Repository and New Jerusalem Magazine, V, lx (November 1839), 663. <Bodley>

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”.


About the objections to the conversion of 17 South Molton Street.


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.


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.


"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*
William Blake and His Circle
Part VI: Biography and Criticism

ilustrada europeo-americana, VIII (Barcelona: Hijos de España, [c. 1960]) Pp. 1058-59 In Spanish

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.


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".


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.


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.


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
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 visions”: “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.


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).


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”.


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).


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”.


“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.”<sup>880</sup>

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).

Anon. "An Interesting Book 'Find.'" Nottingham Gazette, 6 November 1919.

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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<sup>880</sup> See Morton D. Paley, “Mr. J. Blake”, Blake, XL (2007), 151.

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)

**Anon.** [Miss Flaxman]. “John Flaxman, Esq. P.S. R.A.” *Gentleman’s Magazine*, XCVII, 1 (March 1827), 273-76; (May 1827), 472.

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*

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881 The individual issues are called *Kunst-Blatt.*
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[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.


Blake’s Notebook given to the British Library.


The owner of Blake's Cottage in Felpham hopes tourists will go away.

Anon. ("A Parent"). "Mysterious Stories. For the Christian Observer." Christian Observer, Conducted by Members of the Established Church, XXX, No. 11 (November 1833), 651-56. <California (Berkeley)>

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.


About Blake's connection with Thomas Hayley.


A reply to W.W. Reid's letter; the lyric from *Milton* "is an attack on blind subservience to classical education."


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

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).

Announcement of 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. cxxxi. 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.”

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.


Discovery of the "New Zealand" set of Job drawings.

**Anon.** “Sketch of Blake, the Painter.” *Spirit of the English Magazines* 883 [Boston], 3 S, IV, 1 (1 April 1830), 25-30 <New York Public Library>

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 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”.

About the “Jerusalem” hymn from Milton.

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".

In part about Blake’s Visionary Heads.

Colour prints from Graham Robertson.

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 _Zodiagal 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).

Anon. “The Tournament at the Alhambra.” _Household Words_, ed. Charles Dickens, XIX, 474 (23 April 1859), 484-89. <California (Santa Cruz)>

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.

The British Museum Print Room exhibition of recent acquisitions includes Blake's engraving of "Lucifer and the Pope in Hell".


“The Bean Trust” at the University of Essex.


*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).


The discovery of the New Zealand Job drawings in the home of Albin Martin's daughters Miss [Fanny] Martin and Mrs E.J. Hickson.

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

Anon. “Visions of Blake the Artist.” *Rural Repository, or Bower of Literature* ... [Hudson, N.Y.], VII, 4 (17 July 1830), 30-31. <New York Public Library>

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”,

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."


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.


**Anon.** “William Blake, ein ausgezeichneter Künstler, Dichter, und Narr.” *Magazin für die Literatur des Auslandes*, III, 145-47 (4, 6, 9 December 1833) 577, 582-84, 586-88. In German

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.'"


Note: The volume-title and the running-heads identify the journal as The Literary Gazette, but the issue-titles give The London Literary Gazette.


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].

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 Crawfurd], "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.


A table of prices Blake's works have fetched 1793-1903.


"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

**Ansari, Asloob Ahmad,** *Arrows of Intellect: A Study in William Blake’s Gospel of the Imagination* (1965) <BB>

**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 stabilise 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."
William Blake and His Circle
Part VI: Biography and Criticism


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.


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,

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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]".


**Atkinson, Juliette.** "*The Life of William Blake: Pictor Ignotus* (1863)", pp. 194-205 of her *Victorian Biography*

* Ato Toppu: Art Top, No. 119 (October, November 1990), "William Blake: William Blake (1757-1827)" (pp. 121-28) In Japanese <BSJ>

* 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.


Aubrey, Bryan, Watchmen of Eternity: Blake’s Debt to Jacob Boehme (1986) <BBS>

REVIEWS

George Mills Harper, Blake, XXI, 1 (Summer 1987), 25-27

§ A.A. Ansari, Aligarh Critical Miscellany, I (1988), 227-35

Désirée Hirst, Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée, XVI (1989), 435-40

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
§S[tuart] P[eterfreund], Nineteenth-Century Contexts, XIII (1989), 245-48
§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])


1570
Ault, Donald, Re-visioning William Blake’s *THE FOUR ZOAS* (1987) *<BBS>*


**REVIEWS**

§Dennis R. Dean, *Library Journal*, XCIX (15 April 1974), 1133


§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


§Dennis M. Welch, *Philological Quarterly*, LIV (1976)
§P.M. Heimann, *British Journal for the History of Science*, X (1977), 177


**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 86

**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".


A conventional biographical account with little more to say about "Occultism" than that Blake was "a prince among mystics".

§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


**D.W. Dörrbecker,** *Blake*, XXVI, 3 (Winter 1992-93), 86-87

**Ba-Han, Maung,** *William Blake His Mysticism* (1924) <BB>

**§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*
William Blake and His Circle
2009

Bao [Journal of Cangzhou Teachers’ Training College], XXV, 3 (September 2009), 12-14, 22. In Chinese

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)

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 simetrija [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.

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).


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".


 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
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.


§*Beaumont, Elie de* [pseudonym of *E.L.G. den Dooren de Jong*] *William Blake*. (['s-Gravenhage]: Trio [1959]) Curiosa typografica, 2; 21 cm, 24 pp. <BBS p. 362, here amplified, e.g., with the author's real name> In Dutch

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”)

*R.K. Dickson, Bloomsbury Review* (March-April 2007) (one paragraph: “a worthy introduction”)

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.


(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
William Blake and His Circle
Part VI: Biography and Criticism


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.


REVIEWS
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)


§Stephen D. Cox, “Recent Work on Blake”, *Eighteenth-Century Studies*, XVIII (Spring 1985), 391-405 (with 7 others)

Karl Kroeb er, *Blake*, XIX, 2 (Fall 1985), 151-52 (with another)


§David W. Lindsay, *Yearbook of English Studies*, XVII (1987), 304-5

REVIEW


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), focussing 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
*Inge Jonsson, Blake, XXI, 4 (Spring 1988), 158-60


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

William Blake and His Circle
Part VI: Biography and Criticism

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

2004

*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])

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=MG² – Engraving equals Money Times Genius².

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")

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**

R[obert]. F. G[leckner], *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
biography ... is written with ... lucidity of language and thought";\textsuperscript{889} incidentally "Thomas Kilroy's new play, \textit{Blake}, is about William and Catherine Blake")

\textbf{Lucy Beckett,} "Divine madness ...", \textit{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")

\textbf{*Andrew Motion,} "Spirit-sightings and glimpses of heaven: The hardworking poet is an awkward subject, finds Andrew Motion", \textit{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]")

\textbf{Bubbles kingpin}, "Bentley's Generous Act", Amazon.com, \textit{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)

\textbf{\$Anon.,} \textit{Publishers Weekly, CCXLVIII}, 261 (\textit{25 June 2001}), 65 (writing "affectionately and

\textsuperscript{889} Anon., "Biography", \textit{Irish Times} (Dublin), 8 Dec 2001, pp. 10-11, a summary of reviews of "Biography" in \textit{The Irish Times}, says that "Thomas Kilroy hailed [\textit{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")

Ian McIntyre, "Let us now praise famous Wren: Books Christmas roundup biography", Times [London], 5 December 2001, p. 10 (with four other books) (a "bran-tub of a biography", "A splendid book for the winter evenings")

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])


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*, LXXII (2003) ("immensely important scholarship"; Bentley is also significant, of course, for his monumental contributions ... in ... *Blake Books and Blake Records*")

William Blake and His Circle
Part VI: Biography and Criticism

liv, familj, tidsbakgrund, arbetssituation och även graverfteknik 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, 2007-08-05 (“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

REVIEWS

Gregory Dart, "To colour and to sell", Times Literary Supplement, 21 November 2011 (Bentley "recognize[s] and re-present[s] 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 ... Biography*, 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**

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 endurably 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".


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.

§Bhattacharjya, 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.


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]).


**Bidney, Martin,** *Blake and Goethe* (1988)

**REVIEWS**


§John [i.e., Jon] Mee, *Notes and Queries*, XXXVI (1989), 521
William Blake and His Circle
Part VI: Biography and Criticism


§J.M.Q. Davies, Review of English Studies, NS XLI (1990), 128-30

§David V. Pugh, Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée, XVII (1990), 408-10

§Walter Tonetto, Philosophy and Literature, XIV (1990), 198-99

*Stuart Atkins, Blake, XXIV, 3 (Winter 1990-91), 99-101

§Elizabeth W. Harries, Comparative Literature, XLIII (1991), 391-93

§John Osbourne, Revue de Littérature Comparée, LXV (1991), 115-16, in French

D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 88


“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.


§Billigheimer, Rachel V. "The Female in Blake and Yeats." College English Association Critic, XLVIII-XLIX (1987), 137-44.


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


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 VIII (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".

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§ **Bjelogrlić, Aleksandar.** “Blejk na pragu novog doba [Blake at the Threshold of the New Age].” Pp. 15-29 of Nevidljivi Arhipelag. (Belgrade: Praizvorni Život, 1994) In Serbian


"there is no evidence of Dickinson having read Blake".

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**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>


**Blake: An Illustrated Quarterly**  
**Volume XXII, Number 3**  
**(Winter 1988-1989)**<BBS>


**REVIEWS**

D.W. Dörrbecker, *Blake*, XXIII, 3 (Winter 1989-90), 142  

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**(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>


**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")

"Blake, the eminent artist, who had such visions", according to Cunningham.)

**REVIEWS**


*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

Irene H. C[hayes], Romantic Movement for 1993 (1994), 72 (a summary)

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].)

"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")

REVIEW


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].)
(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.)

*Martin Butlin.* "Paolozzi's Newton." Pp. 44-45. (On the contexts of the bronze image derived from Blake's colour-print of "Newton").

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".

**Blake: An Illustrated Quarterly**

*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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(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

Irene H. Chad, *Romantic Movement* for 1994 (1995), 44 ("The six scenes reproduced are lively, allusive, and Hogarthian").
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.)


*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").


Blake: An Illustrated Quarterly
Volume XXVIII, Number 3
(Winter 1994-95 [May 1995])
*Aileen Ward. "Who Was Robert Blake?" Pp. 84-89. ("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

Irene H. C[hayes], Romantic Movement for 1994 (1995), 46 ("A very thorough reconsideration of the confused and confusing evidence")

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].)


Alexander S. Gourlay. "A New Colored Copy of Night Thoughts at Smith College." P. 100. (Description of copy Z.)

REVIEWS


("This catalogue raisonné deserves the highest possible praise for its reliability" [p. 107]; an Appendix [pp. 108-10] contains minor corrigenda.)


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Blake: An Illustrated Quarterly
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(Summer 1995 [i.e., January 1996])

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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890 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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(Fall 1995 [i.e., February 1996])

REVIEW


NEWSLETTER

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.)

_Blake: An Illustrated Quarterly_

Volume XXIX, Number 3

(Winter 1995/96 [4 April 1996])

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

Yoko Ima-Izumi. Review of G.E. Bentley, Jr [with Keiko Aoyama], _Blake Studies in Japan_ (1994) <under Catalogues>. Pp. 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].)

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


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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


Newsletter

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.
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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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**


**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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(Summer [August] 1997)
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].)

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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].)


*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.efirststop.demon.co.uk/BlakeSociety/".)
"Blake Society Program for 1997."

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**Michael Phillips.** "William Blake and the Sophocles Manuscript Notebook." Pp. 44-49 plus 35 reproductions on pp. 49-64. (The Sophocles Manuscript, "contain[ing] a series of what appear to be William Blake's early autograph signatures", "may have been in possession of [the poet] William Blake from ... 1772-79 ... probably through 1812" [pp. 45, 48].)

**G. E. Bentley, Jr.** "William Blake and the Sophocles Enigma." Pp. 65-71 plus 35 reproductions on pp. 49-64. ("The handwriting in the Sophocles Manuscript is not that of [the poet] William Blake" [p. 70].)

**REVIEW**

Times (London), Section 11, p. 31. ("This was frightful. Beyond parody or invective ... [a] travesty".)

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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.)

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Anon. "Blake Course at the Tate Gallery." P. 175. (12 May-16 June.)


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(Summer [18 December] 1998)

*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.)


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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].


**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, XXXII, 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'.")

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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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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].)

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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].)

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*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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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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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").


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1684
*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].)

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**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").

**Anon.** "Jah Wobble and Band Honor William Blake 29 August 2000, British Library Auditorium." P. 95. (An evening of "adub-driven soundscapes").

**Anon.** "The Blake Society at St. James's 'Programme 2000'." P. 95.

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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.** "Blake Society Lectures." P. 159.

**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.)

**Michael Ferber.** "Blake for Children." Pp. 22-24. (About a publisher [unnamed] who commissioned but then declined to publish an edition of Blake for children because it contained
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").

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**CORRIGENDA**


**NEWSLETTER**


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].)


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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."
William Blake and His Circle
Part VI: Criticism

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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 (T1) 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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*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].)893

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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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*(Summer [July] 2003)*

(“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.)

**REVIEWS**


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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 *aleph*” [p. 78]. According to Anon., “Corrigenda”, *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 *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 *Botanic Garden* (1791)] on the verso of Fuseli’s sketch for the whole design, and unrelated designs on the versos of *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 *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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**REVIEWS**


**CORRIGENDA and ADDENDA**


**Blake: An Illustrated Quarterly**

**Volume XXXVIII, Number 1**

(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**

*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.)

**REVIEWS**


**Dena Bain Taylor.** Review of Sheila A. Spector, “*Wonders Divine*: The Development of Blake’s Kabbalistic Myth” (2001). Pp. 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].)

*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
<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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**REVIEWS**


**Blake: An Illustrated Quarterly**
Volume XXXIX, Number 1
(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)].)

David Groves. “‘Great and Singular Genius’: Further References to Blake (and Cromek) in the *Scots Magazine*.” Pp. 47-48. (Puffs for Blake’s designs for Blair’s *Grave* in July 1807 and September 1808.)


REVIEW


Blake: An Illustrated Quarterly
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(Fall [October] 2005)


*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.)

REVIEW


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 Crabb 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.)

REVIEW

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.)

**David Betteridge.** “Eternity in Love.” P. 46. (A poem.)

**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].)


REVIEW

“charm and beguile any reader ... a bravura performance” [p. 75].

Blake: An Illustrated Quarterly
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(Winter 2006-7 [19 January 2007])

*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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(Spring [2 April] 2007)


**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].

**REVIEW**

**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.”)

**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’s Visionary Heads of William Wallace and Edward I.)

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**Volume XLI, Number 2**
**(Fall [4 October] 2007)**

*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 Mulhalhen.* 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- attribution 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”.


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**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.”)

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*(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.)

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**William Blake and His Circle**

Part VI: Biography and Criticism


*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.)

**Morton D. Paley.** “The Man Who Married the Blakes.” Pp. 153-55. (The Reverend John Gardnor [1778 or 1779-1808] kept a drawing school and exhibited his landscapes frequently, some of which he engraved himself.)


**NEWSLETTER**

**Anon.** “Blake’s Grave.” P. 158. (“Luis and Carol Garrido have rediscovered the exact site of Blake’s grave at Bunhill Fields”.)

**Anon.** “Martin K. Nurmi, 1920-2008.” P. 158. (An obituary.)

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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].)

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”.)


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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).”)


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(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...
William Blake and His Circle
2009

Pictures, ed. Martin Myrone. Pp. 96-100. (The exhibition “is no more successful than the original ... in communicating Blake’s ideas”.)


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.)


Blake: An illustrated Quarterly
Volume XLIII, Number 4
(Spring [3 May] 2010)

Book Illustrations:  A Catalogue[1991] [p. 148].)

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].)
(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](http://blakequarterly.org).)

**REVIEWS**


**James Rovira.** Review of the exhibition of “Michael Phillips and the Infernal Method of William Blake. Cornell Fine Arts Museum, Rollins College, 12 September 2009-3 January 2010.” Pp. 110-11. (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”.)

*Blake: An Illustrated Quarterly*

**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](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").

Blake: An Illustrated Quarterly

Volume XLV, Number 4
(Spring [23 April] 2012)


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

*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)].)


Blake: An Illustrated Quarterly

Volume XLVI, Number 2
(Fall [October] 2012)


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898 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

*Małgorzata Łuczńska-Holdys. "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.)

**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].)

MINUTE PARTICULAR
*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. Каталогвыставки [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*
William Blake and His Circle

2009

[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.)

*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
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."
REVIEWS

*Tristanne 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]


Blake: An Illustrated Quarterly
Volume XLVIII, Number 2
(Fall [22 October] 2014)
*Eliza Borkowaska. "Did he who made the Lamb make the ... Tyger?" [Pp. 3-12] (The question in "The Tyger"

1740
"expresses the most fundamental guideline of his philosophy ....")

REVIEWS


ADDENDA

[G.E. Bentley, Jr.]  "Inscriptions by Blake for His Designs."  [P. 25]

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REVIEWS

into English.

*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])

**Blake: An Illustrated Quarterly**
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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...


**Blake: An Illustrated Quarterly**

**Volume XLIX, Number 2**

(Fall [20 October] 2015)

*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].)

"What do You think? 1. The Crystal Cabinet."

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].)

REVIEW


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.")

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**The Blake Journal**

**Number 7**

([October] 2002)

**Michael Grenfell** and **Andrew Solomon.** “Editorial.” P. 3.

**Anon.** “The Blake Society at St James’s.” P. 4.

**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’.”)


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].)


*Susanne Sklar.* “Jerusalem’s Embrace.” Pp. 66-73. (“In [Jerusalem] plate 99, the poem climaxes as Albion embraces
his emanation in petals of name [flame?], fountains of living water” [p. 73].


“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

1760


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


“Chronology.”

“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.)

“David V. Erdman on Spirituality Versus Society.” Pp. 112-16. (From his *Blake: Prophet Against Empire* [1969], 178-82.)


REVIWES

Peter Otto, *Blake*, XXI, 1 (Summer 1987), 29-31 (with another)

§Dean Wentworth Bethea, *South Atlantic Review*, LVI (1990), 114-16


REVIEW


*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

§**Seymour Howard,** *Journal of Aesthetics and Art Criticism,* XIX (1961), 487-88


A thesis.


A thoughtful and persuasive essay.

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>

**M.L. Cazamian.** "Rinri to sei no kachi: shoki yogensho [Values of Ethics and Life: The Early Prophetic Books]." Tr. Yoshio Hara. Pp. 144-49. ([Silently taken from Poèmes choisis, ed. Madeleine L. Cazamian (1943 ff), Chapter 5, not from Louis Cazamian, Symbolisme et Poésie (1947) as guessed in BB #1366.])

**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. "חיל 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. "Fisica y Metafisica: 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.

[Britton, John]. THE PLEASURES OF HUMAN LIFE:
   INVESTIGATED . . . . . . . CHEERFULLY,
   ELUCIDATED . . . . . . . SATIRICALLY,
   PROMULGATED . . . . . . . EXPLICITLY, and
   DISCUSSED . . . . . . . PHILOSOPHICALLY.

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”).


§ Brogaard, Jens Johan. *Urizenskikkelsen i Blakes Mytologi*. (Købhavn, 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.


**REVIEWS**

§Anon., *Times Literary Supplement,* **22 April 1945,** p. 200

1947

1790

D.V. Erdman, *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 innocense' [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)

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].

**Tristanne Connolly.** “Transgender Juvenilia: Blake’s and Cristall’s *Poetical Sketches.*” Pp. 26-34. (About parallels between Blake’s *Poetical Sketches* [1783] and Ann Batten Cristall’s *Poetical Sketches* [1795] “which could be coincidences”; both take on and blend “male and female voices at will” [pp. 26, 33].)

**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].)

**Sibylle Erle.** “William Blake’s Lavaterian Women: Eleanor, Rowena and Ahania.” Pp. 44-52. (An account of “genderification in Blake”, focussing on “how Blake encoded the characters of Edward I, Vortigern, Urizen, and, in particular, those of their female companions” [pp. 50, 44].)

**Eugenie R. Freed.** “Blake’s Golden Chapel: the Serpent Within and Those Who Stood Without.” Pp. 53-61. (A very fruitful proposal that in “I saw a chapel all of gold” the vomiting serpent, derived from Milton and Revelation, is the ordained priesthood proposed for the Swedenborgian New Church.)


**Nancy Moore Goslee.** “Aesthetic Agency? Enitharmon in Blake’s *Europe.*” Pp. 70-77. (“I read Enitharmon’s actions in
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].)


**Kathryn Sullivan Kruger.** “The Trimurti Meet the Zoas: ‘Hindoo’ Strategies in the Poetry of William Blake.” Pp. 109-17. (“Nothing in western literary or biblical tradition can explain their [the Zoas’] existence”, but representations of Brahm can [p. 110].)


**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].)


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].)


**Brenda Webster.** “Blake, Sex and Women Revisited.” Pp. 254-60. (“His attitude towards women seems saturated with conflicted feelings toward a mothering figure”, especially in *Visions of the Daughters of Albion* [p. 255].)


**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


4 **Keri Davies**. "Bridal Mysticism and 'Sifting Time': The Lost Moravian History of Blake's family." Pp. 57-70, 186-89.
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.)


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

1  
*Lucy Cogan.* "Subjectivity, Mutuality and Masochism: Ahania in *The Book of Ahania* and *The Four Zoas.*" Pp. 21-34.

2  
**Ayako Wada.** "Visions of the Love Triangle and Adulterous Birth in Blake's *The Four Zoas.*" Pp. 35-46.

3  

4  

II: Chastity, Redemption and Feminine Desire

5  
**Sean David Nelson.** "In the 'Lilly of Havilah': Sapphism and Chastity in Blake's *Jerusalem.*" Pp. 83-97.

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 DISCOVER 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


Buddha; Jesus the Christ; Paul; Plotinus; Mohammed; Dante; Bartolomé las Casas; John Ypes; Francis Bacon; Jakob Böhme; William Blake; Honoré Balzac; Walt Whitman; Edward Carpenter." In his *Cosmic Consciousness: A Study in the Evolution of the Human Mind.* (N.Y.: Cosimo Classics, 2006) FF. §(Champagne [Illinois]: Book Jungle, 2007) GG. §(Mineola: Dover, 2009) HH. §(Cambridge and N.Y.: Cambridge University Press, 2010) II. §(Guildford [Surrey]: White Crow, 2011

“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. Erdman, 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.”


REVIEWS
§Anon., Glasgow Herald, 4 November 1926
§Anon., “Blake as a Man of Letters”, Times [London], 11 November 1926
§Anon., Times Literary Supplement, 11 November 1926, p. 791
§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
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)


Collins and Hannay, Collins, and Co., ..., 1830)  <New York Public Library>

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).


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
   About the 27 Varley drawings for the Zodiacal Physiognomy acquired by the Tate in 1997.

   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
   Andrew Lincoln, Blake, XXXVIII (2004), 43-47 (a summary)

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.*


§**Byrne, Joseph E.** "Worlds Trodden and Untrodden: Political Disillusionment, Literary Displacement, and the Conflicted Publicity of British Romanticism." Maryland Ph.D., 2013.


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.


"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**


**REVIEW**

**John La Farge**, *Burlington Magazine*, XII, 60 (**March 1908**), 388-90 (a "careful" and "interesting analysis")

**Anon.**, "Appreciative Estimate of Blake's Art", *New York Times*, 4 July 1908


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

Casaneda, 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.


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,
Ultólogo 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


Compares 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


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[rdman], 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.


Chernick, Aria. "'Lawless, wingd & unconfind': Aesthetics and the possibility of justice in early British Romantic-era literature." North Caroline (Greensboro) Ph.D., 2011. On ProQuest
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, CXCIII, 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


**Chevalier, Tracy.** “And did those feet ....” *Times* [London], 2 March 2007.

About research for her Blake novel.


**C. Ártalanok.** (Budapest: Gespen Könyvkiadó, 2007) 21 cm, 431 pp.; ISBN: 9639574977+ In Hungarian


**F. §Oskold och enfarenhet.** Tr. Anne Strandberg. (Stockholm: B. Wahlström, 2007) 22 cm, 335 pp.; ISBN: 9132333606 In Swedish


**H. §Brændende ild: Roman.** ([Kopenhagen:] Jen Tas, 2008) Also as Audiobook. In Danish

**I. §De onschuld.** Tr. Mireille Vroege. (Amsterdam: De Boekerij, 2008) 22 cm, 383 pp. In Dutch

**J. §Der Lieder des Mr. Blake Roman.** Tr. Ursula Wulferkamp. (Berlin, 2008) 22 cm, 397 pp. In German


**L. §Tigr, svetlo goriaschchii.** Tr.

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)


REVIEW

§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*
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.>


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)\(^{905}\) is properly emphasized.

\(^{905}\) 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).

906 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 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")

**Jeremy Tambling**, *Modern Language Review*, LXXXIX (1994), 457-58 ("this insightful and clever piece of reasoning actually moves in a very traditional path")

**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")


§*David Punter*, *Studies in Romanticism*, XXXIV, 4 (Winter 1995) (with another)

§*Church History*, LXIV (1995), 694-96


Interest in Blake is high.


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

Hatsuko Niimi, Igirisu Romanha Kenkyu [Essays in English Romanticism], XXXIII (2009), 135-39 in Japanese

Jason Whittaker, Year's Work in English Studies [for 2007], LXXXVII, 1 (2009), 731-32


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.)


**Edward Larrissy.** "Spectral Imposition and Visionary Imposition: Printing and Repetition in Blake." Pp. 61-77. (Particularly on "imposition" and "impose" as printers' terms.)


**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)


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].)
William Blake and His Circle
Part VI: Biography and Criticism


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*, 1 (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")


**Part I Blakean Circulations**

1 **Mark Lussier.** "Mirrored Text/Infinite Planes: Reception Aesthetics in Blake's *Milton*." Pp. 13-26. (He explores "the wide spectrum of possible reception and response dynamics" [p. 13].)

2 **Peter Otto.** "'Rouze up O Young Men of the New
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* 1874

Clutton Brock, Alan Francis, Blake (1933) <BB>

REVIEWS


§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).

§Cogeveal, 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

Includes a section on Blake.

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])

Mark Lussier, Wordsworth Circle, XXXV (2004 [April 2005]), 168-69 (with 3 others)

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).

On "London" and "Mayday in London" from *The Wit's Magazine*.

"For Blake, the meaning of history is at once transcendental and immanent" (p. 81).


**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).

The dissertation "looks at how gendered narratives of reproduction inform understanding of political power", especially in Burke, Blake (stressing *The Song of Los*), and the novels of Mary Wollstonecraft, Amelia Opie, and Mary Shelley.


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.


"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

**Steven Vine**, *BARS Review*, 45 (2015) (with another)


"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.

§**Corti, Claudia.** "Il dialogismo intertestuale di William Blake (l'esempio di 'Visions of the Daughters of Albion')." *La Collina,* IX-XI (1994). In Italian


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 Comparatorate, 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 Proocazioni" (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).


About Blake, Wordsworth, Coleridge, Shelley, and Byron.


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

D[avid] V. E[rdman], *Romantic Movement ... Bibliography for 1984* (1985), 101

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

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

** REVIEW 


"The series of 'Songs,' then, would seem a statement of what can go wrong in writing lyric poetry" (p. 623).

** REVIEW 


**Critchley, Julian.** "Indians’ Success.” *Times*, 7 February 1969.

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

Steven Vine, BARS Review, No. 45 (2015) (with another) ("The reader comes away from the book enriched and energised")

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.

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 NICOLSON, 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\(^{907}\) 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

\(^{907}\) The hand is that of the note among them signed “F.C.” (MS 831, f. 172\(^{\prime}\)) 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 curious 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)


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 vasty 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 personnages 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

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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 Magazines909 [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”)


909 The general title page calls it The Athenaeum; or Spirit of the English Magazines.

1910
“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
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, Kroeber, 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."


1914


**REVIEWS**

§*Harold Bloom,* *New Republic,* 5 June 1965, pp. 24-25  
*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  
§*Hugh J. Luke, Jr,* *College English,* XXVII (1966), 516
M.K. N[urmi], *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

§**Anon.**, *Times Literary Supplement*, 20 July 1973, p. 828

§**Frederick Laws**, *Daily Telegraph* [London], 13 September 1973, p. 8 (with another)


*§**John E. Grant [bis]**, *Blake*, XIV, 3 (Winter 1980-81), 131-35

§**Anon.**, *Forum for Modern Language Studies*, XXV (1989), 278

**Bishop** C. **H[unt]**, *Romantic Movement ... Bibliography for 1988* (1989), 109

§**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")

**Damrosch, Leopold, Symbol and Truth in Blake’s Myth** (1980)<BBS>
REVIEWS


§Anon., *Choice*, XVIII (1981), 1544


I.H. C[hayes], *Romantic Movement ... Bibliography for 1981* (1982), 79-80

§Hazard Adams, *Modern Philology*, LXXX (Feb 1983), 316-20

§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


§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.

XXXIII [1999], 36-50 “forms the basis of ... Chapter I” [p. 3].


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.

**Davies, Damian Walford.** "Blake, Donne, and Death." *Notes and Queries, CCXLI (NS, XLIII) (1996), 40-41.*

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.

Davies, Damian Walford. "'In the Path of Blake': Dylan Thomas's Altarwise by Owl-Light, Sonnet I." Romanticism, III (1997), 91-110.

Davies, J.G. The Theology of William Blake (1948, 1965) <BB>

REVIEWS

§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
§Howard Davis Spoerl, Review of Religion, XIV (1950), 177-82
§W.D. Dunkel, Theology Today, VII, 4 (January 1951), 560-62


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

1932


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>.  

1938

“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”,

...
William Blake and His Circle
Part VI: Biography and Criticism

*Spectator*, CXCIX (13, 20, 27 December 1957), 833, 869-70, 894; CC (3, 10 January 1938), 18, 47

§*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>


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

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
§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
William Blake and His Circle
Part VI: Biography and Criticism

[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)


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


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].)

1950
**Eric V. Chandler.** "The Anxiety of Production: Blake's Shift from Collective Hope to Writing Self." Pp. 53-79.


**Jon Mee.** "'The Doom of Tyants': 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 Mr. 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 contained 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


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\textsuperscript{913} Hughenden was the name of Benjamin Disraeli's house in High Wycomb.

**Andrew Elfenbein.** "Genio y ridículo en Blake." Tr. Jordi Doce. Pp. 46-63. (Translated from his *Romantic Genius: The Prehistory of a Homosexual Role* [1999].)

**Julien Green.** "William Blake, profeta." Tr. Matamoro Blos. Pp. 64-74. (From his *Suite anglaise* [1926].)

§**Doce, Jordi.** “Tiriel.” *Cuadernos Hispanoamericanos*, No. 610 (2005), 73-91. In Spanish


Each includes reproductions of all the Job prints.


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
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 [Foregrounderd 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**

§S.K. Freiberg, Dalhousie Review, XLIX (1969), 431-32
George Mills Harper, Blake Studies, II, 1 (1969), 103-4
§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)
§Margaret Bottrall, Studia Neophilologica, XLII (1970), 237-39
§Alicia Ostriker, Victorian Studies, XIV (1970), 113-14
§W.H. Stevenson, "Perennial Philosophistory", Essays in Criticism, XX (1970), 251-59 (with 2 others)
§E.E. Bostetter, Modern Philology, LXVIII (1971), 385-88
H.B. De Groot, English Studies, LIV (August 1973), 398-400 (with another)

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).


REVI EW S

§Anon., *Choice,* XXI (1983), 92-94

§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


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**

**Michael Mason**, *Times Literary Supplement*, Feb 1981 (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

§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].)


1970
[Part] II Blake’s Works.


*Robert N. Essick.* “Jerusalem and Blake’s final works.” Pp. 251-71. (“Is Jerusalem unreadable? ... Blake questions the very grounds of understanding” [pp. 251, 252].)


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**

**Joseph Viscomi,** *Wordsworth Circle*, XXIV, 4 (*Autumn 1993*), 205-10. Also accessible in his "Collected Essays on Blake and His Times", q.v. ("interesting literary analyses of aesthetic texts" [p. 206])

§ Tilottama Rajan, "Recent Studies in the Nineteenth Century," *Studies in English Literature 1500-1900*, XXXIII, 4 (*Autumn 1993*) (with 2 others)

§ Paul Mann, *Studies in Romanticism*, XXXII, 4 (*Winter 1993*)

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")

William Blake and His Circle
Part VI: Biography and Criticism

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>*

REVIEWS


§Anon., *Gazette des Beaux-Arts*, 6 S, CI, 1369 (1983), 18

I.H. C[hayes], *Romantic Movement ... Bibliography for 1982 (1983), 83-84

1974
§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),\(^{915}\) and Cole's "Thoughts in Exile", *Anglo-African* [newspaper], 30 July 1864, may be part of a larger genre of "theologizing underneath a tree".

“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.

\(^{916}\) For the identification of Echion as Edward Chatfield, see *Aldine Magazine of Biography, Bibliography, Criticism and the Arts*, I (1839), 234 <Harvard>. 

1976


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
(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 1978
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).

**Elfenbein, Andrew.** "Cowper, Blake, and the Figure of The Invader." *The Friend: Comment on Romanticism*, I, 4 (October 1992), 10-19.

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

1982
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 Transcendentalists’ 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)


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**


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


REVIEWS
§Erik Routley, *Bulletin* [Hymn Society of Great Britain and Ireland], VI (1967), 111-13


REVIEWS
§Mark Schorer, *Philological Quarterly*, XXXI (July 1952), 253-54
§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 narcissisim" (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


§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


§Hazard Adams, *Accent*, XIV (1954), 300-1

§Anon., *United States Quarterly Book Review*, X (1954), 320


§Nicholas Joose, *Poetry*, LXXXIV (1954), 364-65

§Martin Price, *Yale Review*, XLIII (1954), 629-33

§K[enneth] N. C[ameron], *Philological Quarterly*, XXXIII (1954), 105-6
Northrop Frye, *Philological Quarterly*, XXXIV, 3 (July 1954), 273-74
§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
§Hans Schnyder, *Anglia*, LXXIII (1955), 242-44
§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
E.J. Rose, *Blake Newsletter*, IV, 2 (Fall 1970), 48-49
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)


**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
H.I. C[hayes], *English Language Notes*, VII (1969), 21-22
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
Morton D. Paley, Blake Studies, IV, 1 (Fall 1971), 93-99
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)
Martin K. Nurmi, Blake Newsletter, V, 3 (Winter 1971-72), 207-8
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. E[rdman], 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 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)

§John Gage, “Printing Coloured Pictures”, *Art History, IV, 4* (December 1981), 470-74

§Robert H. Getscher, *ARLIS/NA Newsletter, IX, 6* (December 1981), 253-54 (with another)


*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).


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.

§Evans, Peter. “Anthem ban next? Most people sing Jerusalem and the National Anthem because they are patriotic.” *Times* [London], 23 April 2008.

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'."


2008
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.


**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*.”


"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*
Gong Ye Da Xue Xue Bao (She Hui Ke Xue Ban) [Journal of He Fei University of Technology (Social Sciences Edition)], XXI, 2 (April 2007), 125-29. In Chinese.

An appreciation of the sound and visual effects produced by Blake's poems.

**Fang, Han-Quan.** “Bu Lai Ke de Bian Zheng Guan yu Ti Xian Qi Bian Zheng Guan de Ruo Gan Shi Zuo [Blake’s Dialectics and Its Expression in Some of His Poems].” *Jie Fang Jun Wai Guo Yu Xue Yuan Xue Bao* [Journal of PLA University of Foreign Languages], XXXI, 4 (July 2008), 82-86. In Chinese

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.*

<BB>


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.


Fausset, Hugh I'anson. "William Blake." Chapter VI (pp. 152-64) of his *Studies in Idealism*. (London and N.Y., 1923) "B". §(Port Washington [N.Y.], Kennikat, 1965)


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)

R. Paul Yoder, Eighteenth Century ... Bibliography, NS XVI for 1991 (1998), 333-334

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


§François Piquet, *Etudes anglaises,* XLI (1988), 358-59, in French


The *Songs* are useful in the classroom.


Eighteen paragraphs about the adaptation of Blake’s design of “Death’s Door” for Whitman’s Tomb.


§Fernie, Ewan. "*The Marriage of Heaven and Hell.*" Chapter 13 (pp. 165-68) of his *The Demonic: Literature and Experience*. Foreword by Jonathan Dollimore. (London and N.Y.: Routledge, 2013)
Ferrara, Mark S.  "Blake's Jerusalem as Perennial Utopia."  
_Utopian Studies_, XXII, 1 (April 2011), 19-33.

Pretentious.


On Blake's relationship to Mahayana Buddhism.  “The similarities are no less than astonishing” (p. 59).

§Fides, Paul S.  "William Blake and the Image of the City."  

_Topic_, LV (2007), 1-12.

*Finch, Christopher.  _Nineteenth-Century Water-Colors_.  

Blake appears in Chapter Five, "Visionaries, Poets, and Dissenters".

Finch, G.J.  "Blake and Civilization."  

"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

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

About Blake and contemporary art, particularly Jim Jarmush’s film Dead Man and Orson Scott Card’s fantasy novels about Alvin.

About Druid temples in Europe, Urizen, and Jerusalem.

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)

2024
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.

*fragmentum*

*N. 34: "William Blake, Poeta, Pintor e Artista-

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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.


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
of the holistic Blakean study we are in danger of losing")


**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).


"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.”

Friedreich, J[ohannes] B[aptista]. *Systemetische Literalier des ärztlichen und gerichtlichen Psychologie.* (Berlin, 1833) 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"

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
§Donald Gilzing, *Library Journal*, XCIX (1 January 1974), 57
§Anon., *Choice*, XI (April 1974), 258
§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
*Irene Chayes, Blake Newsletter*, VIII, 4 (Spring 1975), 114-15
Thomas L. Minnick, *Blake Studies*, VI, 2 (1975), 192-94
§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)


    An excellent general article.


    A lecture given at the Symposium associated with the Blake exhibition at the Art Gallery of Ontario (4 February 1983).


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) <BBS>.


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. Erdman, *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
[1947], 107.) (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**

**W.J. Keith,** *Canadian Book Review Annual for 2005 (2006)*, 3231


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


“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).

**Fuller, S.M[argaret].** *Summer on the Lakes in 1843.* (Boston: Charles C. Little and James Brown; N.Y.: Charles Francis and Company, 1844) P. 148. <Michigan>


"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.*]

William Blake and His Circle
Part VI: Biography and Criticism


Bacon, Newton, and Locke were reverenced by Jefferson and deplored by Blake (pp. 128-34).

G


On Blake sales.

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>

About Blake’s painting at Pollok House, Glasgow.

Gallant, Christine, Blake and the Assimilation of Chaos (1978) <BBS>

"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


REVIEWS

§Anon., *Times* [London], 3 October 1919

§Anon., *Times Literary Supplement*, 23 October 1919, p. 585


§*Art and Life*, XI, 8 (February 1920), 466

Gardner, Stanley, *Blake* (1968) <BB>

REVIEWS


2052
Mary Lynn Johnson, *Blake Studies*, III, 1 (Fall 1970), 94-98

§D.W. Harding, *Notes and Queries*, XVII (1970), 126

§Warren Stevenson, "Perennial Philsophistory", *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>


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
Works", *Athenaeum*, 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


2064
§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])

Anon., "William Blake", *Athenaeum* [London], 20 September 1881, p. 345

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 Ignotus" 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"\(^{920}\) 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)\(^{921}\)

\(^{920}\) 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

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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.

Transcriptions of various portions of Blake's Notebook were offered in Ellis and White, Catalogue 52 (London [?1883]), lot 67, and F.S. Ellis, Catalogue of the Very Choice Collection ... formed by Mr Ellis, 16 Nov 1885 + 11 days, lot 608 (Day 3) [sold for £85].
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


REVIEWS
§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 crítica 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".

She discusses the William Blake Archive on pp. 139-44.


REVIEW


An analysis of "the problematic relation between Art and Literature in The Marriage".


2078
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
§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.

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


**REVIEWS**


Sven Armens, *Philological Quarterly*, XXXIX, 3 (July 1960), 310-13

§F.W. Bateson, *Criticism*, II (1960), 309-12

D.V. E[rdman], *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

§Edward Larrissy, Yearbook of English Studies, XVII (1987), 305-6


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).


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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”.


About the views of the afterlife of Byron and Blake.
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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).


REVIEWES

*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)


**REVIEWS**


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>*<BB #915>, which is in turn silently derived from that in the *Gentleman's Magazine* (1827) *<BB #989>*<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.


REVIWEWS


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.

§Gould, John. *Biographical Dictionary of Eminent Artists ...*

Second Edition (London: Wilson, 1835)

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


*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].)
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.... 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**


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])
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§ 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 Isamu Kurita. "Genshi no Rearizumu [Visionary Realism]--Goya to [and] Blake." Pp. 4-5.

*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:


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


Concerns *Milton* and "the fantasia of the living statue" (p. 62).


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!").


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*...
William Blake and His Circle
Part VI: Criticism

*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, þóroddur. *William Blaketvó Hundruðára.* (1958) In Icelandic

A general account.

A doctoral dissertation.

A DVD with a slide show.

H
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, 2114
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")


REVIEWS

§Frank P. Riga, Library Journal, XCVIII (August 1973), 2296

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)

David V. Erdman, *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

§Norman Fruman, *Choice*, XXIII (1986), 1675


§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


§**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


**Stephen C. Behrendt**, *Eighteenth-Century ... Bibliography for 1985*, NS XI (1990), 392-93

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**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).

**§Hall, Jennie.** "Preparation of an Exercise on William Blake." *Francis W. Parker School Year Book*, II (June 1913), 11-19.

**§Hall, Lillie.** "Blake and the Metaphysical Poets." South Carolina dissertation, 1925. 260 leaves


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


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,
§William Blake and the Psychology of His Symbols.

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


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.

Han, Yan-Qin. “Xian Dai Xing Shi Ye Xia Ying Wen Shi Ge De Shi Hua Yi Shu—Yi Wei Lian Bu Lai Ke Wei Li [The Art of Poem and Painting of English Poem in Modernity—William Blake as Example].” Mang Zhong [Grain in Ear], No. 3 (2014), 249-50. In Chinese

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 Athenæum”,
William Blake and His Circle
Part VI: Biography and Criticism

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 économme défaillent." multitudes, LV, 4 (Spring 14), 94-100. Résumé in French and English

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 mitsukatt 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
§Henri Lemaitre, Etudes anglaises, XV (1962), 288-89, in French
§John L. Mahoney, Thought, XXXVII (1962), 290-92
§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>

G.E. Bentley, Jr, Modern Philology, LXII (1964), 169-72

§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.


“Portrait of a Collector” is reprinted in the 30 October-15 December 2006 catalogue of Robert C. Brandeis, William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria University.

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).


About relationships "on the interpersonal level" "between lovers, between parents and children, between siblings, and between friends".


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)


§**Hassan, Amira Mohammed Morsi, Dr Hussein Mahmood Gebaly, et al.** *Graphic Art in the Work of William Blake.* (Cairo: Al Jamila, 1995)


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 Moncure 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".

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.


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.

**Hedley, Gill.** "Mat Collishaw, Tracey Emin, Paula Rego: At the Foundling: Songs of Innocence, Experience, Ambivalence." *Childhood in the Past: An International Journal*, III, 1 (September 2010), 5-14.

Discuses "the sentiments" of the works contributed in 2010 to the Foundling Museum (London).


**REVIEW**


**Hellwig, Harold Henry.** "William Blake's *Jerusalem* and the Los Angeles of Film Noir." *Philosophy and Literature*, XXXVIII, 1 (April 2014), 223-41


**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)


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")


"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
(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**

**Michael Ferber,** *Eighteenth Century ... Bibliography,* XI (1985), 406-7
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
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

§P. Malekin, Review of English Studies, XL, 160 (November 1989), 573-75 (with another)


§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 –
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”.


2150


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


§Edward E. Bostetter, *College English*, XXVI (1965), 580

M.K. Nurmi, *English Language Notes*, III (1965), 22-23

§E.J. Rose, *Dalhousie Review*, XLV (1965), 103-7


§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>

REVIEW
§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]

Hoagwood, Terence Allan, Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley (1985) <BBS>
REVIEWS
§M. Minor, Choice, XXII (1985), 1634
§David L. Ackiss, South Atlantic Review, LI (1986), 136
§Alan Robinson, Review of English Studies, NS XXXVII (1986), 576-77
Mark Bracher, Blake, XXI, 3 (Winter 1987-88), 108-14
§Jim Springer Borck, South Central Review, IV, 4 (1987), 110-12
§Jean Hall, Keats-Shelley Journal, XXXVIII (1989), 175-78

William Blake and His Circle
Part VI: Biography and Criticism

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

David Wagenknecht, Studies in Romanticism, XL (2001), 311-316 ("passionately tendentious")

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.


REVIEWS

Susan Lurie, Nineteenth-Century Literature, XLVI (1992), 555-57

§P. Stoneman, Modern Language Review, LXXXVIII (1993), 158-60

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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 -- ....”


2158


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.


“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.]


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, ANTI- | QUITIES, TOPOGRAPHY, BIOGRAPHY, NATURAL HISTORY, ART, SCIENCE, AND | GENERAL LITERATURE; DERIVED FROM THE MOST AUTHENTIC SOURCES, AND | VALUABLE ORIGINAL COMMUNICATIONS, WITH POETICAL ELUCIDATIONS,
William Blake and His Circle
Part VI: Biography and Criticism


The 1967 facsimile adds Shepard's name to the reproduction of the 1827 title page.

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.

§ **Horrocks, John Brownlow.** "Imagining the Tyger: The Role of Mental Images in the Interpretation of Poetry." Victoria (Wellington, New Zealand) Ph.D., 2000. 322 leaves.


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 Ichiyu 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 Kiyō* [Bulletin of Saitama Junshin Women’s Junior College], XIX (2003), 89-95. In Japanese

§ **Hoshino, Eriko.** “William Blake to W.B. Yeats wo hedateru mono – ‘memory’ wo meguru ichi kosatsu [A Fundamental


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. S[mith], *Romantic Movement ... Bibliography for 1984* (1985), 103


"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.


   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.

“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.


2172


   "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

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. B. 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 problematic 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
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 96


REVIEW
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 96-97

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


**Ikeshita, Mikihiko.** "Blake no 'A Song of Liberty' ni kakusarete iru Messeji o yomu: A Reading of a Hidden Message in Blake's 'A Song of Liberty'." Pp. 131-44 of *Eishi Hyoron: Tokushu--Uesugi Bunsei Kyoju Chugoku Bunkasho*
William Blake and His Circle
Part VI: Biography and Criticism


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 Whitson. “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**


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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.
Innes, H. “Chaucer’s Canterbury Pilgrims.” *Mirror of Literature, Amusement, and Instruction* [London], XXII, 624 (21 September 1833), 178-79.

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).


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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 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:


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.


Ivimy 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).


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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].

Jacob Bronowski's television programme on William Blake "struck me as a compendium of How Not To Do It".

Precedents for doors or windows of perception particularly in Lucretius, II, 360 ("the mind looks out through the eyes as if through open doors"), and Cicero.

§Chapter 2 (pp. 25-47) of his Power Misses: Essays Across (Un)Popular Culture. (London and N.Y.: Verso, 1996)
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


§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**


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>


  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).


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 theoretically"
(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.

   A comment on the origin and character of Blake's power of imagination.


§ Johanson, Paula. “William Blake (1757-1827).” In her


REVIEWs

David Wagenknecht, *Blake Newsletter*, IX, 2 (Fall 1975), 55

Thomas Frosch, *Philological Quarterly*, LIV (1976)


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**


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].)

*James Bogan.* "Blake on a Bike: Following the Footsteps of Los' Epic Ramble in Jerusalem." Pp. 30-47. (An amusing "centrifugal lark" [p. 45].)

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.)


*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**

**Sir Peter Parker.** Review of Stanley Gardner, *The Tyger the Lamb and the Terrible Desart* (1998). Pp. 76-77. (The book is "not good, it is wonderful" [p. 76].)


**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.)


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";
William Blake and His Circle
Part VI: Biography and Criticism

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

*Kamijima, Kenkichi. "Blake no Tora [Blake's 'The Tyger']." Kikan Eibungaku: English Quarterly, IV (1967), 121 <BB>


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.)


§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, Ok-Sun.  “[William Blake’s Prophetic Poems and His Social Consciousness: Focusing 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”.

William Blake and His Circle
Part VI: Biography and Criticism

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.


§Kashiwabara, Ikuko. "William Blake, All Religions are One ni okeru Kaiga Gengo Geijutsu Kozo Bunseki [An Analysis of Visual and Verbal Art Structure in William Blake, All Religions are One]." Osaka Denki Tsushin Daigaku Ningen Kagaku Kenkyu [Osaka Electro-Communication University, Research in the Humanities], No. 5 (2003), 71-91. In Japanese


The essay focuses "content-wise" on the poet Laura "Moriarty's relationships to Blake and formal matters."


Kawasaki, Misako. “‘Tairitsu suru jotai’ 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 Daigakuin Eibungakkai: Etude [Society of English Literature, Graduate School of Ochanomizu Women's University], No. 19 [1989], 40-52.)


REVIEW

Toshihisa 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)


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See also her maiden name, Masae Inoue.


"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


“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 repoussage 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).


"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
D.V. E[rdman], *Philological Quarterly*, XXIX (1950), 111

1971
G.E. Bentley, Jr, *Apollo*, XCV (January 1972), 72 (with another)
D.V. E[rdman], *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)
§T.R. Henn, *Yearbook of English Studies*, III (1973), 302-4
§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 Itsotsseouei Yeokidongjeok Yoonri [Dynamic Ethics in William Blake]." 
Yonguhyongmoonhak [Journal of English Language and Literature] [Seoul, South Korea], LI (1974), 42-53. In Korean


§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


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])


§ *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")

§ *Kevin Lewis, Religious Studies Review*, XX (1994), 46


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.


Reviews, among others, Jerusalem, ed. Morton Paley (p. 276) ("stunning"), Songs of Innocence and of Experience, ed. Andrew Lincoln, R.N. Essick, William Blake's Commercial Book Illustrations (p. 277) ("careful and detailed", "an essential research tool"), James King, William Blake His Life ("attractively written and useful ... but will probably disappoint serious Blake scholars"), Vincent De Luca, Words of Eternity: Blake and the Poetics of the Sublime (p. 279) ("his arguments are detailed and ingenious, although sometimes unconvincing"), Lorraine Clarke, Blake, Kierkegaard and the Spectre of Dialectic (pp. 279-80) ("lucid and intelligent", but "it denies the historic specificity of the writers"), Peter Otto, Constructive Vision and Visionary Deconstruction (p. 280) ("erudite and intelligent", but "somewhat insensitive to the historical context"), Hazard Adams, ed., Critical Essays on William Blake (pp. 280-81) ("useful"), Michael Ferber, The Poetry of William Blake (p. 281), and R.N. Essick, "Blake, Paine, and Biblical Revolution", Studies in Romanticism (p. 281) (admiring).


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*


*Ikai Jiho* is a weekly newspaper for medical doctors.


**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,
William Blake and His Circle
Part VI: Biography and Criticism


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
"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

"'Nomi no Borei [The Ghost of a Flea]''. Pp. 74-82. (Reprinted from "Hae to Nomi [Fly and Flea]" in *Fukushima Ken 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 *Fukushimaken 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**


"Denen no Yuutsu [Pastoral Melancholy]." Pp. 229-233. (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

"Kaietsu 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 *Fukushimaken 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

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**Section 1**

**Section 2**
"Genshi no Mondai [The Problem of Vision]." Pp. 188-205

**Section 3**

**Section 4**

**Section 5**

"Blake no Jidaikara [From the Time of Blake]."
Pp. 1-23
"Yamashi Monogatari [A Story of a Speculator]." Pp. 2-7. (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.)
"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
"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].)


"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.)

"Robert to Koka Insatsu [Robert and Illuminated Printing]." Pp. 122-27. (Reprinted from *Fukushimaken Ishikaiho [Report*
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 tsukauru 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 kara

*Kono, Rikiy. "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 Haka 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.


§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 ... Urizen” 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), "Wstęp 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 "Słownik [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].)³²⁸

**Wiesław Juszczak.** "Dotrzc do wieczności [To Make It to Eternity]." Pp. 187-99. (Perhaps this is his "'Laokoon' William Blake’a", *Miesiecznik Lit.*, XI [1970], 58-67.)

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³²⁸ 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)


William Blake and His Circle

Part VI: Criticism


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 Laocoon. "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"


The Blake section reprints three essays:


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).


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>

929 I.e., "valleys", from the "Introduction" to Innocence
REVIEW


“Banks, Cumberland, Sharp, Blake, et surtout Stothard dirigèrent cependant par leurs conseils.”


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,930 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]).


**REVIEWS**

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
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2 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.)


5 *Tat’yana Eduardovna Koksharova. “‘Ear’, ‘auricle’,

2308
'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.

§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

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1985* (1986), 89-91

§Rikky Rooksby, *Notes and Queries*, NS XXXIV (1987), 156-57

§Margaret Storch, *Modern Language Review*, LXXXIII, 3(July 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


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

D.V. E[rdman], *Romantic Movement ... Bibliography for 1981* (1982), 84-86

§Brian Alderson, *Times Higher Education Supplement*, 15 January 1982 (with 2 others)


§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


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].

and Co., 1853)

"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
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was very large. [P. 641]932


The Reynolds marginalia are “essentially public in nature” (p. 15).


REVIEWS


932 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")  
Marsha Keith Schuchard, Eighteenth Century ... Bibliography, NS XVI for 1992 (1999),334-35

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.

Li, Jing-Jing. “Sao Yan Cong Hai Zi de Shang Di--Bu Lai Ke ‘Sao Yan Cong de Hai Zi’ Shang Xi [On God in 'The Chimney Sweeper': An Appreciation of Blake’s 'The Chimney Sweeper'].” Ke Ji Zi Xun [Science and Technology Information], 35 (2012), 244. In Chinese

   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)
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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.
   An analysis according to the Polish philosopher Ingarden.

   A brief explanation of Blake's methods of composition.

   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).

**Lincoln, Andrew.** "Blake and the Natural History of Creation." *Essays and Studies 1986,* NS XXXIX (1986), 94-103. <BBS>

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, Andrew.** "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas,* Night the Ninth." *Bulletin of Research in the Humanities,* LXXXIV (1981), 470-78. <BBS>

Material from it is incorporated in revised form in his *Spiritual History: A Reading of William Blake's VALA or THE FOUR ZOAS* (1995).

**Lincoln, A.W.J.** "A history of the composition of William Blake's *Vala or The Four Zoas* as revealed by a study of the surviving manuscript." *Index to [British] Theses,* XXV (1977), 7 (#5470). Wales (Bangor) Ph.D.

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)


(Linear "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 XL IX, 193 (February 1998), 92-93 ("a major contribution")

Lindberg, Bo, *William Blake’s Illustrations to the Book of Job* (1973) <BB #A2126>

REVIEWS

‡Martin Butlin, *Art Bulletin*, LVII, 2 (June 1975), 295-296

‡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 intenationalen 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.
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

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

‡Morris Eaves, “What is the History of Publishing?”, *Publishing History*, II (1977), 57-77


**REVIEWS**


‡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."

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*.

REVIIEWS

*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".


REVIEWS
§M.O. Percival, Modern Language Notes, LVI, 4 (April 1941), 314-15
§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
Gerald Saddlemayr, Zeitschrift für Anglistik und Amerikanistik, LII, 1 (April 2014), 79-82. In English


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])

thesis"


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.

**MacAllen, Ian.** "Saving William Blake's House." *RUMPUS* [Northwestern University, online], 15 September 2014.

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).


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).

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>


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. "Idea 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


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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])

Kenneth Johnston, “‘Enough! Or Too much’: Probable, Possible, and Impossible Histories”, *Wordsworth Circle*, XXXV, 4 (*Autumn 2004* [April 2005]), 210-15

§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*.

**REVIEWS**

§Eric Schüldt, "För 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.


A general essay stimulated by the recent Blake Trust volumes.


Carol Garrido and her husband Luis have established that “Blake’s grave now lies unmarked beneath a patch of grass” in Bunhill Fields.


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
Contrary States of the Human Soul: On Blake’s *Songs of Innocence and of Experience*.” *He Bei Qing Nian Guan Li Gan Bu Xue Yuan Xue Bao* [Journal of Hebei Youth Administrative Cadres' College], No. 1 (2005) 93-95. In Chinese

In *Songs of Innocence and of Experience* Blake describes two kinds of world which he calls “two contrary states of the human soul”.


**Margoliouth, H.M.,** *William Blake* (1951, 1967) <BB>

**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".


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'yam 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

[Richard Henry Horne], “Art. XI—Illustrations of the Bible. By John Martin. Parts I to VI.—4to”, Westminster Review, XX (1 April 1834), 425-65 (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-


Roberts, and Christopher Rowland (Oxford: Oxford University Press, 2011)


“The name of Blake is almost unknown”.


**Mattessich, Stefan.** "Blake and Pynchon: A Study in Discursive Time." California (Santa Cruz) Ph.D., 1996. 375 leaves.


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:

**Shoichi Matshushima.**  “Blake no shiso-teki [The Source of Blake’s Ideas] – Ranters, Muggletonians, Gnosis sonata [and so on].” Pp. 3-34.


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


Sibylle Erle, *Blake*, XLVIII, 2 (Fall 2014) [pp. 17-19] ("a must-read", "fierce, fascinating, and passionate")


Mauger, Matthew. “‘He Turns the Law into a Castle’: Blake’s Use of Eighteenth-Century Legal Discourse in The Four Zoas.” Romanticism, XII, 3 (2006), 165-76.

Explores “how William Blake deploys architectural imagery in his own poetic exploration of the emergence of legal and constitutional structures in two of his 1790s manuscripts [sic] The French Revolution and The Four Zoas” (p. 165).


The Blake entries consist of Brenda Ayres, "London" (pp. 246-47), Lynn Lee Ching, ""A Poison Tree" (pp. 340-41), John H. Jones, "The Clod and the Pebble" (pp. 75-76)
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.

**REVIEWS**


M[ark] T. S[mith], *Romantic Movement* ... 
Bibliography for 1988 (1989), 114


McBurney, Gerard. "Dmitri Smirnov--an appraisal." P. 38 of *Curtain Up!: Programme* [of the] 7-17 October 1993 Norfolk and Norwich Festival. ([Norwich, 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."


A careful, enlightening study.


Fiction: "The mad designer for Bar Code couldn't have of 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

About the William Blake Archive.


About the William Blake Archive.


"In Blake's view Byron is the nineteenth-century Elijah" (p. 616).


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
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 101
*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**


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

Andrew Lincoln, Blake, XXXVIII (2004), 43-47 (a summary)

*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)

John Grant, Wordsworth Circle, V, 3 (Spring 1974), 183-88


§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


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.


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


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].)


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).


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

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.

"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".


Blake's phrase "marriage love" "clearly has Swedenborgian origins".


Miner alleges "dozens of untracked Miltonic allusions" (p. 486), some of which are persuasive.


In his watercolours for Young's Night Thoughts, Blake's "submerged borrowings" "create a new mythology".


"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


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)]".


**Monteith, Ken.** “Rewarding Madness and Testing a Philosophy: The Ellis-Yeats Works of William Blake.” Chapter Two (pp. 115-60) of his *Yeats and Theosophy*. (N.Y. and London: Routledge, 2007) Studies in Major Literary Authors


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*.

**Morimatsu, Kensuke.** “Ima hitotsu no romanha shizen bigaku—Blake wo ta no shijin gun to hikaku koryo [Another Aesthetics of Romantic Nature—Comparing Blake with Other Poets]”. *Taikai Proceedings [Proceedings of the 81st General Meeting of the English Literary Society of Japan]* No. 81 (2009), 59-61. In Japanese

**Morimatsu, Kensuke.** *Kinsei Igirisu Bungaku to Shizen: Shakespeare kara Blake made (Nature in British Literature: From Shakespeare to Blake).* (Tokyo: Chuo Daigaku
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 Blakes [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.: Barns and Noble, 1982)

Blake is particularly on pp. 234-46.

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**

§**Academic Library Book Review, X (1995), 19**

**Stephen C. Behrendt**, *Wordsworth Circle*, XXVI (1995), 201-3 (with another)

**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).


A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).


A "version" is incorporated in her *Blake, Ethics, and Forgiveness* (1994).

général et comparée 112 In French


“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.


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
William Blake and His Circle
Part VI: Biography and Criticism

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
William Blake and His Circle
Part VI: Biography and Criticism

Romantik." Marburg Phil. Diss, 2 February 1922. 156 leaves. In German.\textsuperscript{936}


\textbf{Mulvihill, James.} "Called to the 'sports of night': Blake's Europe and the Court Masque." \textit{Romanticism}, XVIII, 2 (July 2012), 129-42.


An essay on Urizen based on Adorno and Horkheimer.


Blake is on pp. 245-57.

\textsuperscript{936} \textit{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).


“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
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


**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 <BSJ>

Based on Arthur Symons' *William Blake* (1907).


An "analysis of the verbal and visual texts of *The Marriage" [not related to cartography].

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


§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 Rédacteur 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 Rédacteur 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>


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.


*§Newton, Eric.* “William Blake and His Influence.” In his *British Painting* (London: Longmans Green and Co. for The British Council, 1945) British Life and Thought No. 21

**Nichols, Ashton.** “Roaring Alligators and Burning Tygers:

Blake is on pp. 309-12.


**Niesewand, Nonie.** "The secret of the Dome is out: William Blake's fearful symmetry is to be framed by a spectacular light show." *Independent* [London], 7 June 1999.

"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 Eibe 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


A collection of essays reprinted with only “A few minor alterations and additions”.


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*


**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


A note on the social environment of Blake's poems.

It includes
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
William Blake and His Circle
Part VI: Biography and Criticism

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 andHell: A Critical Study (1957) <BB>
§P.F. Fisher, *Queen’s Quarterly*, LXIV (1957), 456-58 (with another)


REVIEW

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


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


"*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 Guyu--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 Yottsu 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.

§Osińska, Agnieszka. "*The Religious and Mythological Symbolism in the Writings of William Blake and Juliusz Słowacki.*" Wrocław [Poland] Ph.d., 2013

*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).

Ostriker, Alicia. "*The Road of Excess: My William Blake.*" Pp. 67-88 of *The Romantics and Us: Essays on Literature*


"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
§Frederick W. Hilles, *Studies in English Literature, 1500-1900*, VI (1966), 607
§Frederick T. Wood, *English Studies*, XLVII (1966), 338
§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)


*Otto, Peter.* *Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in THE FOUR ZOAS* (Oxford [&c]:
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

§Alan Nicholson, Literature and Theology, XVI (2002), 223-26
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

(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])

526-32 (a detailed comparison of De Luca's
*Words of Eternity* and Otto's *Constructive Vision
and Visionary Deconstruction*)
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 & <BBS>

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".


**Paanen, Victor N.** *William Blake* (Boston, 1977) Twayne English Authors Series 202 <BBS>


**REVIEWS**

1977

§Anon., *Choice*, XIV (1977), 683


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 Existe* (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**

§Paul Hamilton, “From the Position of Dissent”, *Times Literary Supplement*, 15 June 1984, p. 674 (with 4 others)


§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


§David Worrall, *Studies in Romanticism*, XXV, 2 (Summer 1986), 277-81

§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


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

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937 Not to mention editing (e.g., *Jerusalem* [1991], *Blake Newsletter* [1967-]...
REVIEW


*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])

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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>


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 Jacobi 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**


§Frederick Laws, *Daily Telegraph* [London], 13 September 1973, p. 8 (with another)

§Anon., Library Journal, XCVIII (15 December 1973), 36-38
§Anon., Choice, X (February 1974), 1871
§G. Thomas, English, XXIII, 115 (March 1974), 36-37 (with 5 others)
§David Wagenknecht, Studies in Romanticism, XIII, 2 (Spring 1974), 164-69
§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
§Robert F. Gleckner, Philological Quarterly, LIII (1975)
§Stanley Gardner, Notes and Queries, NS XXII (1975), 82-83
§P. Malekin, Review of English Studies, NS XXI (1975), 339-43 (with 3 others)
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)  

Parker, Jeffrey D. "Blake, William (as engraver)." Pp. 52-55 of *Encyclopedia of Romanticism: Culture in Britain, 1780-1830s.* Ed. Laura Dabundo, Pamela Olinto, Greg Riches, and Gail Roos (London and N.Y.: Routledge, 1992)  

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]  

§*Parray, Ashoq Hussain.* "Songs of Innocence and [of] Experience--A Trans-Historical Humanitarian Discourse."
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
above his brother’s shop at 28 Broad Street. Doubtless more of the facts supporting his hypotheses are given in his York M.A. thesis called “Window to the World: A Study of William Blake’s 1809 One-Man Exhibition” (2001).


About "how Blake uses epistemological categories, rooted in preconceptions of gender and genre, to structure the reader's responses to his poetry."

§Pawlowski, G. “William Blake.” _La Grande encyclopédie_ (1885-1892). In French


REVIEW

Jason Whittaker, _Year's Work in English Studies_, LXXXIV (2005) (a "charming and insubstantial pamphlet")

9780230118454 "[electronic resource]"


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>

REVIEWES
§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
§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 Blakes 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")


"This is language-as-labor made language-as-free-play--language free and enfranchised to create the universe anew repeatedly" (p. 119).


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")


**Petter, Henri**, *Enitharmon: Stellung und Aufgabe eines Symbols dichterischen Gesamtwerk William Blakes* (1957) in German <BB>

**REVIEWS**

**Günther Klotz**, *Zeitschrift für Anglistik und Amerikanistik*, VI (1958), 82-86, in German

**H.M. Margoliouth**, *Review of English Studies*, NS IX (1958), 93-94 (with another)

**Helmut Viebrock**, *Anglia*, LXXVII (1959), 363-65

Lindgren (Amsterdam: Benjamins, 2013)


§Pfau, Thomas. "Bringing about the Post Prophetic Memory in Kant, Godwin, and Blake.” Romantic Praxis (1997)


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")


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".


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>

VI "Une Méthode d'Impression qui Allie le Peintre et le Poète." Pp. 137-66. (Translated from "Printing Blake's 


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")


Philips, 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.


French


A general account of Blake.

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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.

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Pierce, John B. *Blake's Writing of Vala or The Four Zoas: A Study of Textual Development*. Toronto Ph.D., 1986. <BB>


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*Pierce, John B.* *Flexible Design: Revisionary Poetics in Blake's VALA or THE FOUR ZOAS* (Montreal, Kingston, London,
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
William Blake and His Circle
Part VI: Biography and Criticism

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*, CXCIX (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

An obituary of an admirer of Blake.

<http://www.ibiblio.org.wm/paint/auth/Blake>  In French and English

Conway, an actor, committed suicide in 1828; among his effects was a copy of the folio edition of Young’s *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 littérale de l'imagination'." Pp. 19-23
"Deux variantes romantiques du Millénium." 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
"Incarnation et corps 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

A commentary on the poems.


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]”.


REVIWES

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”.

It was revised by Val. P[éricaud] in *Biographie universelle*, Nouvelle Edition, IV (1843). <BB #2380>

§Potkay, Adam. “Romantic transformations of the King James Bible: Wordsworth, Shelley, Blake.” Chapter 10 (pp. 219-33) of *The King James Bible after Four Hundred Years: Literary, Linguistic, and Cultural Influences*. Ed. Hannibal Hamlin and Norman W. Jones (Cambridge: Cambridge University Press, 2010)

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.]


   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.>


2544
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 transcendentals 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


**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>*


§**François Piquet**, *Etudes anglaises*, XXXVII (1984), 208-9, in French


§**John Williams**, *Literature and History*, XI (1985), 143-43 (with another)

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


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”.


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)

Q

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")

§**Nelson Hilton,** *Wordsworth Circle,* XLIV, 4 (Autumn 2010), 230-31; §reply by Quinney, p. 231


**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).

**Quinney, Laura,** *William Blake on Self and Soul* (2011).

**REVIEWS**

**Jason Whittaker,** *Year's Work in English Studies,* XC, 1 (January 2011), 654-55
§Michael Buhagiar, Victoriagnostics, II, 1 (May 2012), 77-78
§A. Lincoln, Studies in Romanticism, LI, 1 (2012), 98-102
§Stuart Peterfreund, European Romantic Review, XXIII, 4 (August 2012), 502-10
§S. Sklar, Scottish Bulletin of Evangelical Theology, XXX, 2 (2012), 247


R


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
William Blake and His Circle
Part VI: Biography and Criticism

*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
William Blake and His Circle
Part VI: Biography and Criticism

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

§W.H. Stevenson, "Perennial Philosophistry", Essays in Criticism, XX (1970), 251-59 (with 2 others)

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
William Blake and His Circle
Part VI: Biography and Criticism

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

Hazard Adams, Blake, XV, 4 (Spring 1982), 187-88


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

_Susan Matthews,_ *BARS Bulletin & Review*, No. 1 (October 1991), 8-9

_D.W. Dörrbecker,_ *Blake*, XXVI, 3 (Winter 1992-93), 105-6

_David Worrall,_ *British Journal of Eighteenth-Century Studies*, XVI (1993), 116-17 (the book has "few surprises" and "lots and lots of metaphysic")


2013

_*Iván Pintor Iranzo,_ “El paraiso de William Blake, recobrado”, *La Vanguardia* (Culturas)
[Barcelona], 4 December 2013, 6-7 (with Blake’s *Libros proféticos I*) In Spanish


**REVIEWS**

§ 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).
Michael Grenfell, "Urthona: Arts and Buddhism", *Blake Journal*, No. 6 (2001), 85-86 (a summary)


"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)

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) 48o, 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)


**REVIEW**

*D.W. Dörrbecker, Blake, XXIII, 3 (1989-90), 139*


**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 pensamiento poético moderno (Blake, Shelley, el surrealismo, Heidigger y Paz)." *Anuario de Filosofía*, I (2007), 109-24 In Spanish


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.

of British Literary Biography Vol. III: Writers of the
Romantic Period, 1789-1832. (Detroit and London: Gale
Research, 1992)

*Reinhart, Charles. "William Blake (28 November 1757-12
August 1827)." Pp. 16-58, with 51 reproductions, in
Dictionary of Literary Biography Volume Ninety-Three:
British Romantic Poets, 1789-1832 First Series. Ed. John R.
Greenfield (Detroit, N.Y., London: Gale Research, 1990)
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).

§Reisman, Rosemary M. Canfield, ed. Romantic Poets
(Ipswich [Massachusetts]: Salem Press, 2012) Critical

§Reisman, Rosemary M. Canfield, ed. Visionary Poets
(Ipswich [Massachusetts]: Salem Press, 2012) Critical


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 Hygène 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*, 1997, 2584

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.


*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


“Blake ... establishes the fulcrum of English epic history and its epiphanies: he turned them inward” (2008, p. 117).


About the circle of Dr William Hunter (1718-83), his brother John, and his wife Anne Horne Hunter (1742-1821).


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")

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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

2598

REVIEW

Anon., Erganzungs Blätter zur Allgemeinen Literatur-Zeitung vom Jahre 1814, [Halle und Leipzig], No. 47 (April 1814), col. 374-75. In German <Indiana> (Review of the whole issue refers to the Blake essay)


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.
§**Rodríguez Santerbás, Santiago.** "William Blake, entre el cielo y el infierno." *Triunfo*, Año XXVII, 496 (April 1972), 45. In Spanish


**REVIEWS**  
§**Anon., Times Literary Supplement, 9 April 1954,** p. 24  
§**Joseph Warren Beach,** “Blake the Seer as Artist and Poet”, *Sewanee Review*, LXII, 3 (Summer 1954), 527-34 (with another)  
§**R.T.F., Personalist,** XXXV (1954), 432-34 (with another)  
§**Martin Price,** *Yale Review*, XLIII (1954), 629-33  
D.V. E[rdman], *Philological Quarterly*, XXXIII (1954), 167  
§**H.M. Margoliouth,** *Review of English Studies*, NS VI, 22 (April 1955), 207-9  
§**A. Neumeyer,** *Journal of Aesthetics*, XIII (1955), 541-42  
§**Edward Williamson,** *Modern Language Notes*, LXX (1955), 450-53


*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*.


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
§Heinrich Meyer, Books Abroad, XXVIII, 1 (Winter 1954), 39


"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).

Rosenblum, Robert, Modern Painting and the Northern Romantic Tradition (1975)

REVIEW
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


§**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.


**Rosso, George Anthony, Jr.** *Blake's Prophetic Workshop: A Study of THE FOURZOAS* (Lewisburg: Bucknell University
"I concentrate on patterns of coherence and attempt to synthesize rather than problemetize 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")

David Worrall, Year's Work in English Studies, LXXIV for 1993 (1996), 326-27 ("genuinely humanist in its sympathies")

Margaret Storch, Yearbook of English Studies, XXVI (1996), 292 (it is "welcome" and "lucid")

Rosso, George Anthony, Jr.  "Newton's pantocrator 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

<BBS>  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")

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§**Rothenstein, John.** "Blake and His Followers." In *An Introduction to English Painting* (1933) B. §Revised Edition (N.Y.: W.W. Norton, 1965)


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")


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")

**Stephen Prickett**, *International Journal for the Study of the Christian Church*, XII, 3-4 (August 2012), 346-48 ("sane and learned", "lucid, intelligent, and scholarly", "a heroic achievement")


§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

Rowland, Christopher. “‘Sweet Science Reigns:' Divine and Human Wisdom in the Apocalyptic Tradition.” Chapter 5 (pp. 61-73) of *Where Shall Wisdom Be Found? Wisdom in the Bible, the Church, and the Contemporary World*. Ed. Stephen Barton (Edinburgh: T. and T. Clark, 1999)

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**


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).


In French


REVIEWS

§Anon., Times Literary Supplement, 27 February 1953, p. 138

§New Statesman and Nation, XLV (1953)

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
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


**REVIEWS**

§Raymond Williams, “Radical Blake”, *Guardian*, 29 November 1973, p. 15 (with another)


§Anon., *Library Journal*, XCIX (1 February 1974), 364

David V. Erdman, *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)


§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, George Augustus.* Second Edition (London: Richard Bentley, 1859) <California (Berkeley)>

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 supernaturalist 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:

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 Bokushu'in: 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


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-canonicalization had canonized 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).

**Sato, Hikari.** “‘Rintrah roars & shakes his fires in the burdend air’: *The Marriage of Heaven and Hell* to Ikareru Yogensha: ‘Rintrah roars & shakes his fires in the burdend air’: *The Marriage of Heaven and Hell* and an angry prophet.” *Kobe Daigaku Bungakubu Kiyo [Bulletin of the Faculty of Letters, Kobe University]*, No. 29 (2002), 1-26. In Japanese


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).


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,*941 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
§Pierre Berger, Revue de l’enseignement des langues vivantes, XLVII (1930), 61-63, in French
§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
§Mario Praz, Review of English Studies, VII (1931), 235-36

§Saurat, Denis. "Blake et le catharisme anglais." Annales de l'Institute d'étude occitanes, No. 17 (1954), 1-10. In French

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").


Schmid, Susanne. *British Literary Salons of the Late Eighteenth and Early Nineteenth Centuries* (N.Y.: Palgrave Macmillan, 2013) 272 pp; ISBN: 9780230110656 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]


Schmidt, Erika. "Miltons Weltschau." Frei Universität
Berlin dissertation, 1956. 326 leaves. In German
Deals extensively with Blake.


The blurb says it is about the roots of the musical Beatles 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)


Scholz, Joachim J., Blake and Novalis: A Comparison of Romanticism’s High Arguments (1978) <BBS>

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

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.


**B.** Fourth Edition (1850) P. 390


**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
In a section on “Hypochondrie und Hysterie” is a paragraph about the “hypochrondrische 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).

**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)

[**Scudder, Horace Elisha.**] “Looking at a Picture.” Pp. 9-21 of *Stories from My Attic* (Boston, 1869) <BB #2681A>  B. §(N.Y.: Hurd and Houghton; Cambridge, Massachusetts: Riverside Press, 1869)  C. (Boston, 1896)  D. (N.Y., 1897) <BB #2681B-C>

§**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


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?

§Serdechnaya, V.V. "'I must Create a System' ...: On the Cyclization of 'small' Prophetic Poems by William Blake: 'I must Create a System' ...: K voprosu o tsiklizatsii 'malykh' prorocheskikh poem Uil'yama Bleika." Pp. 13-17 of World of Romanticism: Proceedings of the International Conference 'World Romanticism': Materialy mezhdunarodnoi nauchnoi konferensii 'Mir romantizma'. Ed. E. Mil'ugina. XII, 36 (2006) 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.

[The Critical Interpretation of Blake’s ‘The Tyger’].” *Xian Dai Yu Wen* [Modern Chinese], 5 (2012), 50-51. In Chinese
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 acoustic 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


REVIEW

§*Financial Express* [New Delhi], 17 July 1983, pp. 6-7
§*Times of India* [New Delhi], 4 September 1983, 6-8
§Tribune [Chandigarh, 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.

Slawek, Tadeusz. The Outlined Shadow: Phenomenology, Grammatology, Blake (1985) <BBS>
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).

William Blake and His Circle
Part VI: Biography and Criticism


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")


Partly about Portuguese translations of Blake's poetry.


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.
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

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 (with "Wonders Divine") ("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) ("Spector's book is thorough and engaged")


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


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])
William Blake and His Circle
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§Mark S. Lussier, Romantic Circles, VIII, 11 (Winter 2005), online (with “Wonders Divine”)

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])


§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.


  "I offer ... a mathematical recipe for the 'soul' of a black spleenword fern")


  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.

**Stelzig, Eugene.** *Bob Dylan's Career as a Blakean Visionary and Romantic* (Geneseo, N.Y.: Milne Library, 2013) 36 pp., 15.2 x 23 cm; ISBN: 9781493564651

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**


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)


REVIEW


§Anon., *Psychological Medicine,* XII, 4 (November 1982)

§John M. Aden, *Sewanee Review,* XCI (1983), liv-lviii


§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".


REVIEWS

§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

REVIEW

Anon., New York Times, 10 December 1893


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, 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

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].)


REVIEW


§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")

**Sussman, Cornelia Jessey, and Irving Sussman.** "Catherine and William Blake." Chapter 1 (pp. 7-19) of their *Spiritual Partners: Profiles in Creative Marriage* (N.Y.: Crossroad Publishing Co., 1982)

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 Eibe Bungakushi*
William Blake and His Circle
Part VI: Criticism

(2) [Course, A History of English American Literature]
It consists of
"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:


*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


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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.


*Suzuki, Masashi.* “Whitman no Shinseki – Swedenborg, Conway, Blake [Whitman’s Relatives: Swedenborg, Conway, Blake].” Eibungaku Hyoron [Review of English Literature, English Department Graduate School of Human and Environmental Studies, Kyoto University], LXXXI (2009), 41-71. In Japanese


Svatik, Stephen. "An Interpretation of William Blake's *The
William Blake and His Circle
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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


Symington, Andrew James. *The Beautiful in Nature, Art, and Life*. In Two Volumes.(London: Longman, Brown, Green, Longmans, and Roberts, 1857) <Michigan> B. §([Whitefish, Montana]: Kessinger, 2010) 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>

**Takeshima, Yasushi.** "William Blake 'Songs of Experience' no Kenkyu [A Study of William Blake's *Songs of Experience*]." *Fukui Daigaku Gakugeigakubu Kiyo, Jinbunkagaku* [Bulletin of Fukui University Faculty of Arts Periodical, The Humanities], No. 4 (1955), 12-25; No. 5 (1956), 61-78; No. 6 (1957), 51-62; No. 8 (1958), 15-25; No. 9 (1959), 43-56 <not by Osamu Takemori as in *BB #2817*>. In Japanese <BSJ>

**Takiguchi, Haruo.** "Uchuran, Sekairan, Blake [Cosmic Egg, World Egg and Blake]." Pp. 222-40 of "Shintai" no Imeji--Igirisu Bungaku kara no Kokoromi [Imagery of "Body": In English Literature]. Ed. Toru Egawa (Kyoto: Mineruva Shobo, 1991) 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*
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).
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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

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).
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*, XLLVIII, (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.


*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


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


*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
Morton D. Paley, *Blake*, XXVIII (Fall 1994), 65-66 (Thompson broadens "our understanding of Blake's political and religious interests by viewing them as components of his creative work" [p. 66])

Shoichi Matshushima, *Gakuto: Gakuto [Lamplight of Learning]*, XCI, 8 (1994), 64-65, in Japanese ("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")


J[ohn] 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")

Dan Latimer, Philosophy and Literature, XIX, 2 (1995), 412-13 (a summary of the argument of Muggletonian antinomianism)

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.

*Thompson, Jennifer.*  “Top 20 Political Songs: Jerusalem | William Blake | 1916, Poem transformed into unofficial national anthem.” *New Statesman*, 25 March 2010, online 1 page

Examines, inter alia, *The French Revolution* and *The Four Zoas*.  

2766


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.


In the context of a new spate of bank note forgeries, Tillock'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.


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*
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


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


“Illuminated Poems” consists of reproductions on glossy
William Blake and His Circle
DIVISION II: Blake’s Circle

paper of (1) Blake’s America copperplate fragment\textsuperscript{944} with one sentence of text saying that “Now, in 1947, an experimenting poet [Ruthven Todd] and two artists [S.W. Hayter\textsuperscript{945} 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.\textsuperscript{946} He has written a full account of Blake’s method that will be printed in a technical magazine”.\textsuperscript{947}


\textsuperscript{944} The Contents page says that the \textit{America} copperplate “etched in 1893 [i.e., 1793]” is in “the Rosenwald Collection in the Library of Congress”. Note \textit{America} (1947), Foreword by Ruthven Todd (1947) <\texttt{BB #8}>.

\textsuperscript{945} S.W. Hayter, \textit{New Ways of Gravure} (1949) is partly about Todd and Miró.

\textsuperscript{946} The galley proofs of Todd’s never published \textit{William Blake: A Mental Prince} (London: Phoenix House, 1947) are with his papers in the Brotherton Library of Leeds University <\texttt{BBS 661}>.

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)


§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


An "analysis of Blake's tempera medium", with useful photographs of tiny details, which "confirmed the accuracy of recall of the artists who described Blake's technique to Gilchrist" (pp. 66, 69).


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 telling reproductions. An exhibition at the Tate
gallery in 2004 used captions from this work. The book
consists of


**Part One**

**Introduction**

*Robin Hamlyn.* “William Blake at Work: ‘Every thing
which is in Harmony’.” Pp. 12-39, 175-77. (Deals
particularly with the rooms in which Blake painted,
including previously unreproduced diagrams of the Blakes’
rooms at 17 South Molton Street [p. 18, “drawn by Robin
Hamlyn, 2003”] and of their house at 13 Hercules Buildings
[p. 29, “Done Feb’ 1853”].)

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 temperas and colour prints has
not been investigated with great success” [p. 44].)

*Joyce H. Townsend.* “Analytical Methods.” Pp. 45-51,
178. (She reproduces “Almost the complete range of
watercolour pigments available within Blake’s lifetime” [p.
47].)

**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, XCV III, 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


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


Chung-hsing University, Taiwan), XXVII (June 1997), 193-211.

“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
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

James Rovira, Blake: An Illustrated Quarterly, XLIX, 1 (Summer 2015) [Pp. 56-58] ("an engaging, journalistic treatment" relying "almost exclusively on S. Foster Damon’s Dictionary for his interpretation of Blake ...")

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.
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].)


---

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 détournée par The Fall."
"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.


V

§*V., A.* "Skrivnosti Williama Blakea naprodaj." *Lucas,* No. 5-6 (1991), 33-34. In Slovenian


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)  

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 angliiiskaya 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 monochome.

REVIEWS

§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.
**B.** §“In the head of William Blake.” In *The Inconvenience of Being Dead – Murderous Fancies* [Tr. Luke Spearman] (Canterbury, Kent: Cinebook, 2008)  
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).

William Blake and His Circle
DIVISION II: Blake’s Circle

*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).


**Vevle, Siri.** "An Unnoticed Parallel Between William Blake's *Fiery Pegasus* and *The Marriage of Heaven and Hell.*" *Notes and Queries*, LIX, 3 (September 2012), 354-55.

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.

“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


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).


"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.


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


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 No 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.\textsuperscript{949}

\textbf{Vrišer, Sergej.} "Razstava Williama Blaka v Mariboru." \textit{Nova obzorja}, IX, 4-5 (1956), 303-5. In Slovenian


Especially about Greek philosophy

\textbf{W}


A biographical account, partly a review of Swinburne; “Blake was crazy”.

\textbf{Wackrill, H.R.,} \textit{The Inscription over the Gate} (1937) <\textit{BB}>

\textbf{REVIEWS}

\textsuperscript{949} These voting records are recorded in \textit{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
§Dewey R. Faulkner, “Secrets of Dark Contemplation”, Yale Review, LXIII (Summer 1974), 590-99 (with 5 others)
§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


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 Hsū-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".


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.


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
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
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.


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 Lai 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.

**Wang, Zuo-Liang**. “Mi Er Dun, Pu Bai, Bu Lai Ke: Du Shi Sui Gan zhi Yi [Milton, Pope, and Blake: A Reading Sketch].” *Du Shu [Reading]*, No. 1 (1987), 81-86. In Chinese

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).


REVIEWS

§L.R. Matteson, *Choice*, XXII (1985), 1486
I[rene] H. C[hayes], *Romantic Movement* ...

§L.R. Matteson, *Choice*, XXII (1985), 1486
§Peter A. Taylor, *Queen’s Quarterly*, XCI (1985), 859-60
§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**


(“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. "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.
("Blake in Cambridge? It's an oxymoron, comrades and fellow
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."
Not about Blake.

*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>

REVIEWS
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
William Blake and His Circle
DIVISION II: Blake’s Circle

Irene H. Hayes, Romantic Movement ...
Bibliography for 1986 (1987), 130

Janet Warner, Blake, XXII (Winter 1988-89), 25-26

Gordon Campbell, British Journal for Eighteenth-Century Studies, XII (1989), 225

J.M.Q. Davies, Philological Quarterly, LXVIII (1989), 280-82


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."


Blake was claire-voyant.

§*Wheatley, Debra Jane.* "The Metaphysical Works of David Scott, RSA: 'The Scottish Blake' and his Symbolist Tendencies." Aberdeen Ph.D., 2008 403 leaves, including 100 leaves of plates

**Wheeler, Kathleen.** "Blake, Coleridge, and Eighteenth-Century Greek Scholarship." *Wordsworth Circle*, XXX (1999), 89-94

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 M’rs 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")
REVIEWS

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

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).


Whitson and Donald Ault in *ImageTexT* (pp. 735-36).


**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
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])


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 Tristianne 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


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
William Blake and His Circle
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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.

REVIEWS
M[ark] T. S[mith], Romantic Movement ... Bibliography for 1990 (1991), 92
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 109-10
Margaret Storch, Modern Language Review, LXXXVII (1993), 164-65 (appreciative)
G.A. Rosso, Eighteenth Century ... Bibliography, NS XVI for 1990 (1998), 351-52

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
William Blake and His Circle  
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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)


§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>


§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>

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).

2864


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 watercolour 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)


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”.


*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, Paolizzi'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
1971 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**


**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**. "Introduction to Blake: A personal view from John Windle on the roots of his collection." http://worldbookkdealers.articles/op/op0000000212.asp(8 November [2000])

*Windle, John*. "Meet Mr. Blake." *Gazette of the Grolier Club*,
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".


REVIEWS

*Catherine McLenahan*, *Blake*, XXI, 1 (Summer 1987), 21-25
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

“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]).


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].)


Careful evaluations of many works on Blake.
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

(Worrall's book is a "fascinating" study of localized history about which Simpson has some theoretical reservations)

Culture: Discourse, Resistance and Surveillance, 1790-1820

"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
“Blake appropriates the homology between biological and non-biological creativity to address the politics of the copied text” (1996, p. 77).


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, Hai-Xia.** “Bu Lai Ke Shi Ge Zhong de Sheng Tai Si Xiang [Ecological Thought in William Blake’s Poems].” *Chang Zhou*

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.


“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
William Blake and His Circle
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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 polemise 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


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 *Natsukashii 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.** "Blake no 'Muku to Keiken no Uta'--Gattai Shishu no Nazo, 'Kyuyaku' to 'Shinyaku' o kaimei suru tameni: Blake's Suggestion of the Combined Book--Illuminated Testaments: Songs of In[nocence] & Ex[perience]." *Nagasaki Kenritsu Daigaku Ronshu: Journal of Liberal Arts and Economics, The Institute of Nagasaki Prefectural University,* XXX (1997), 495-512. In Japanese


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

§**Yamazaki, Yusuke.** “Futari no yogensha ga ataeta Blake eno aihansuru kannen: Emanuel Swedenborg to John Wesley


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).


The book incorporates his essays in *Shirakaba* (1914) *<BB #3027, 3030>* and an unpublished essay on “Blake as a Man of Thought”.


Perhaps this is related to Jinru Yang's reproduction of Blake's *Songs* (Changsha, 1988).


Pace Zhifan Chen, “Shi kong zhi hai--chenggong 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”.


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".


2900


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.


H. 1914  <BBS #H>  

I. §Zen-aku no Kannen [Ideas of Good and Evil]. Tr. Makoto Sangu (Tokyo: To-undo Shoten, 1915) In Japanese  

J. §"William Blake und seine Illustrationen zur 'Göttlichen Komodie' (1897) [sic]." In Yeats's *Erzählungen une Essays*. Tr. Fridrich Eckstein (Leipzig, 1916) In German  <BBS #I>  

K. Reprinted as pp. 116-45 of *Essays and Introductions* (London, 1961)  <BB #G>  

L. Pp. 22-32 of his *Selected Criticism*. Ed. Norman Jeffares (London and Basingstoke, 1964)  <BBS #L>  


O. *Selected Criticism* (London and Basingstoke, 1970)  


Q. (1973)  <BBS #M-P>  


T. *William Blake and His Illustrations to the Divine Comedy, Part 2* (Charleston [South Carolina]: BiblioLife, 2014) 228 pp. [sic]; ISBN: 9781294745976 Part 1 is not listed. [I cannot account for 228 pp. or "Part 2".]

The Sangu translation (1915) has a Preface by Yonejiro Noguchi.

DIVISION II: Blake’s Circle

52-54 of *Yeats; Eliot; Auden*. Ed. Masao Hirai and Yuichi Takamatsu (Tokyo: Chikuma shobo, 1975) Chikuma Sekai Bungaku Taikei 71 [Chikuma Series of World Literature Vol. LXXI]. In Japanese <BSJ>

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
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

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 nitsuite [On Blake's Songs of Innocence and of Experience]."
William Blake and His Circle
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Fumanisumusu [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), 316-317
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".
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.


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".

§Zamyuzu [*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. *Konstrułeka i sens szkice o angrelskich tekstach poetickich [Construction and Sense: Studies in English*
William Blake and His Circle  
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In Polish  
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

*Wai Guo Wen Xue Ping Lun* [Foreign Literature Review], No. 4 (1989), 103-6  
In Chinese  
A comment on Blake as an announcer of the arrival of modernism on the basis of the modernist elements in his poems.

*Du Shu* [Reading], No. 8 (1988), 108-13  
In Chinese  
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.

Zhang, Dong-Rui. “Ren Lei Ling Hun de Jie Mi Zhe, Tan Suo Zhe he Ge Ming Zhe--Cong Shi Zhong Gan Shou Shi Ren Wei Lian Bu Lai Ke [William Blake: The Man Who Reveals, Explores, and Revolutionizes the Human Soul].”  
*Ping Yuan Da Xue Xue Bao* [Journal of Pingyuan University], No. 4 (2008), 50-51.  
In Chinese  
A general comment on Blake as a poet.

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.


A comment on the similarities and dissimilarities in Blake's poem and Wordsworth's.

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".

**Zhang, Lu-Ying.** “Shen Mi De Jing Shen Li Liang—Bu Lai Ke ‘Lao Hu’ Shi Jian Shang [Mystical Spiritual Strength: Appreciation of ‘The Tyger’].” *Xi An Wen Li Xue Yuan Xue Bao (She Hui Ke Xue Ban) [Journal of Xi’an University (Social Sciences Edition)]*, No. 4 (2014), 13-15. In Chinese

Concerned with mysticism, symbolism, and romanticism.

**Zhang, Shen-Yan.** “Ying Guo Shi Ge Bing Mei Gui Shang Xi [An Analysis of 'The Sick Rose'].” *Bei Fang Wen Xue [Northern Literature]*, No. 11 (2014), 46. In Chinese

**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), 19-22. 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.

**Zhao, Li-Hong.** “Tan Bu Lai Ke Shi Ge Xiang Zheng Shou Fa De Miao Yong [On the Perfect Use of Symbolism in Blake’s Poetry].” *Shan Xi Guang Bo Dian Shi Da Xue Xue Bao [Shanxi Radio and TV University Journal]*, VII, 4 (December 2005), 93-94. In Chinese

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*
William Blake and His Circle
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[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.

*Zhao, Zhi-Fang. “Huo Zhi Hu: Xi Fang Yi Dai Shen Hua [Fire
Tiger: a Western Myth].” Du Shu Yu Xie Zuo [Reading and
A brief analysis of "The Tyger."

Zhi Shi [Knowledge of English], No. 4 (2008), 13. In Chinese
A translation and running commentary on Blake's poem.

Zheng, Ling-Fu. "Bu Lai Ke Shi Ge 'Lao Hu' de Yong Heng Mei
Li yu Qi Yu Yan de Han Hun [On the Linguistic Ambiguity in
and Lasting Charm of Blake's Poem 'The Tyger']." Yi Bin Xue
Yuan Xue Bao [Journal of Yibin University], X, 4 (April 2010), 70-
73. In Chinese
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'".

§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
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)


The essay comments on the romantic urges in Blake's Songs
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.

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